

OUR NEXT CONCERT

Emily Asher's Garden Party



Sunday, October 14, 2018

2:00 – 4:30 p.m.

Haddonfield United Methodist Church
29 Warwick Road
Haddonfield, NJ 08033

Directions at

<https://www.tristatejazz.org/directions-haddonfield.pdf>

Emily Asher – leader, trombone

Mike Davis – trumpet

Evan Arntzen – clarinet, saxes

James Chirillo – guitar

Rob Adkins – bass

Jay Lepley – drums

Emily Asher's Garden Party is a versatile musical ensemble led by Asher's tenacious trombone and sweet vocals. Called "red hot" and "very exciting" by the Wall Street Journal, this band of all-stars from New York City's vibrant early jazz scene performs coast to coast and internationally from the finest jazz clubs to the busiest swing dance halls. Drawing

on the repertoire of Louis Armstrong's enchanting Hot Fives and Duke Ellington's sophisticated melodies to the funky and soulful music of New Orleans brass bands, Garden Party delights audiences of all ages and musical tastes, creating fresh growth from vintage roots.

Emily Asher is a Brooklyn-based trombonist and singer of "buoyant charm" (Nate Chinen, The New York Times) in strong demand as a bandleader and sidewoman in New York City and internationally. As a leader, Asher has produced four CDs and led US and Israel tours with Emily Asher's Garden Party and earned a prestigious Banff Residency with her Endangered Species Trio. She recorded and performed with trombonist Wycliffe Gordon on his Hello Pops! tribute to Louis Armstrong, and was a member of Nicholas Payton's Television Studio Orchestra. "Ms. Asher plays with both grit and grace" (Will Friedwald, The Wall Street Journal) and has shared the stage with a wide variety of artists including Tony Bennett, Carol Burnett, Mø, Talib Kweli, Chaka Khan, Terri Lyne Carrington, and many others.

Funding has been made possible by the New Jersey State Council on the Arts/Department of State through the Camden County Cultural & Heritage Commission at Camden County College, the Designated Arts Agency of Camden County.

Concert Admissions

\$10 First-time attendees and Members

\$20 General Admission

High school/college students with ID and children with paying adult admitted free

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LOOKING AHEAD TO OUR NOVEMBER 2018 CONCERT

On November 18, 2018, our concert will feature the Original Cornell Syncopators - in Wallingford, PA.



Photo by Original Cornell Syncopators

The Original Cornell Syncopators are on tour! The band has been building a reputation both locally in Ithaca and nationally with performances at regional jazz festivals. Now, they debut at TSJS, playing your favorite jazz and vaudeville tunes from the 1920's and 30's. The Syncopators' music includes repertoire from the New Orleans Rhythm Kings, the Georgians, the Original Prague Syncopated Orchestra, King Oliver, and many more!

Visit the OCS website at

<http://cornellsyncopators.com/index.php>

Watch the OCS play Back Home In Indiana --

https://youtu.be/3XxF_sYYORM and Ostrich Walk

-- <https://youtu.be/luleNxfOB3c>.

JON WEBER CONCERT REVIEW

By Robert Robbins

Jon Weber, the successor to the late Marian McPartland on the long-running NPR radio series *Piano Jazz*, made a spectacular TSJS debut with a program spanning the history of jazz piano from Scott Joplin to Bill Evans. He also brought his phenomenal erudition along with his fiery, virtuosic keyboard technique, making for a most satisfying concert.



Photo by Paul MacAtee

A trio of rags, "The Entertainer" and "Maple Leaf Rag" by Scott Joplin plus W. C. Handy's "Fuzzy Wuzzy Rag," opened the concert, followed by "Ripples on the Nile" (later a hit for Glenn Miller under the title "Moonlight Cocktail") from Charles Luckeyth "Luckey" Roberts. Weber then entered the world of stride piano with Jelly Roll Morton's "King Porter Stomp" (which Fletcher Henderson arranged for the Benny Goodman band), James P. Johnson's "Carolina Shout," and "Ain't Misbehavin'" by Thomas "Fats" Waller.

Bringing the jazz piano chronology into the Thirties, Weber closed out the opening set with Earl "Fatha" Hines' "Rosetta," "On Treasure Island" by Teddy Wilson, and Art Tatum's "Snuggled on Your Shoulder" (originally composed by Carmen Lombardo, brother of Guy). Both Hines and Wilson survived into the Eighties and were still performing not long before their deaths.

"Look Out Lion, I Got You!", a tribute to Willie "The Lion" Smith (Joseph Bertelhoff) by French jazz pianist Louis Mazetier (a frequent collaborator with TSJS favorite Neville Dickie) ushered in the second set on a very high note.

Four solo George Gershwin opuses ("Impromptu in Two Keys", "Merry Andrew", "Promenade: Walking the Dog", and the 1920 "Swanee") ensued, with the bi-tonal "Impromptu" anticipating Thelonious Monk and the "Promenade," whose orchestral version was heard accompanying Ginger Rogers in the 1937 film *A Damsel In Distress*, clearly elucidated the stride masters' influences on Gershwin.

Following a brief detour to Clarence Williams with "I Found a New Baby", Weber revisited Gershwin with "Rialto Ripples," which the Brooklyn-born composer hatched in his teens, and "Someone to Watch Over Me." Johnson's "If I Could Be with You (One Hour Tonight)" was paired with "Elmer's Tune" with a similar melody by bandleader Dick Jurgens and became a major hit for Glenn Miller in 1941. The remainder of the concert consisted of numerous jazz piano classics, including "Stardust" (Hoagy Carmichael), "As Time Goes By" (Herman Hupfeld), "Waltz for Debby" (Bill Evans), "Well You Needn't" (Thelonious Monk), and "Take Five" (Dave Brubeck/Paul Desmond), before Weber came full circle to Joplin to bring the program to its resounding conclusion.

Throughout the entire performance, Weber's virtuosity remained constant, and hopefully he will return to TSJS in the future.

**EDDIE LANG DAY AT KIMMEL CENTER-
HAMILTON GARDEN ROOM
1pm to 4pm, October 21, 2018**

The Blackbird Society Orchestra will host the 8th Annual Eddie Lang Day Philadelphia celebrating the life and music of the "Father of Jazz Guitar," South Phila's Eddie Lang. Lang was credited with popularizing the guitar as the primary rhythm instrument in Jazz bands in the 1920s, replacing the banjo. He recorded with violinist Joe Venuti, Jean Goldkette, Bix Beiderbecke, Louis Armstrong, Duke Ellington and countless others. Bing Crosby insisted he be contracted as his accompanist on all recordings and performances. The 3 hour concert will benefit less fortunate children who wish to enroll in music programs. Tickets will be available at www.KimmelCenter.org. A discount is being offered to TSJS members. See email notice to be sent to TSJS members for discount code. See <http://bso1920sjazz.wixsite.com/bbso/eddie-lang-day-2018> for more info.

**ORIGINAL CORNELL SYNCOPATORS
CD REVIEW
By Bill Hoffman**

I normally don't review CDs, either for TSJS or The Syncopated Times for which I write a monthly "Jazz Travels" column. But a recent acquisition from a band that will be playing for Tri-State on November 18 is worthy of your attention-and purchase.

The band is the Original Cornell Syncopators (OCS) and the CD's title is "Wild Jazz." Yes, this is a band comprised of Cornell University students. It was started and is led by multi-instrumentalist Colin Hancock. If you attended the Roof Garden Jass Band's TSJS concert in September, you saw Colin sit in on cornet for a few numbers with the RGJB. Colin, currently a junior from Buda, Texas (near Austin), majoring in urban planning, is an amazing musician and music historian. He not only has encyclopedic knowledge of the leading jazz bands of the late teens and early 20s-the roots of jazz-but is a master on cornet, clarinet, and piano. He has also produced cylinder records. A few nationally recognized trad jazz players, among them Dan Levinson, Hal Smith, and Vince Giordano, have seen Colin's talent and have become his mentors.

Now, about the CD. It contains 17 tracks, some well-known and some obscure. There are anywhere from six to twelve pieces, depending on which original band's arrangement was being re-created for the tune at hand. When I first saw the OCS, on the exact 100th anniversary of the Original Dixieland Jass Band's first recording session (Feb. 26, 2017), there were five pieces, just like the ODJB. Even then, Colin had plans to enlarge the band in order to play the books of the Wolverines, New Orleans Rhythm Kings, Arcadian Serenaders, and other pioneering bands of the 20s. There will be twelve musicians when the OCS plays for Tri-State.

The CD leads off with Colin's arrangement of Cornell's well-known theme song, which he titled "Cayuga Stomp" (Ithaca, as you may know, is situated at the head of Cayuga Lake, one of New York's Finger Lakes). The piece starts out very straight-forward, as the school's marching band would play it, but after a few bars it starts to swing

while keeping the melody of the original. This is an appropriate introduction to the sixteen songs that follow.

Colin did most of the arrangements on tunes where the original charts were not used. On all the tunes except (Back Home Again in) "Indiana," the band was expanded from five pieces; the ODJB was a quintet consisting of cornet, trombone, clarinet, piano and drums. Several members play more than one instrument on the same song. Three songs have vocals, all done by tenor saxophonist Clare Burhene. My favorites on the album are "Pleasure Mad," "She's Crying for Me Blues," and "Oh! Sister, Ain't That Hot."

The OCS's reputation is spreading. They were invited to play at the San Diego Jazz Festival this past Thanksgiving weekend, and there are YouTube videos of their performance there. They will be back there a week after their concert for us. Since the band is comprised entirely of college students, they will all eventually graduate. Most of them are not music majors, so their career paths might remove them from the music scene except avocationally. Wherever each of them winds up, I hope they will continue to delight audiences with their high level of performance. Meanwhile, you can enjoy the band indefinitely by buying their CD, and by coming to their concert at Haddonfield on November 18.

The CD is available from electricbuffalorecords.bandcamp.com or via download at that address or at cdbaby.com or spotify.com.

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JAZZ TRAVELS

By Bill Hoffman

Near the end of October 2017, upon completing a bicycle trip, I spent two days in New Orleans. It was my first time there since 1994. Because of a large convention, I was unable to get a hotel room downtown at a price I was willing to pay, so I wound up at an airport hotel and used the local public bus to go back and forth to the city. This meant I wasn't able to take in any late evening music gigs because the bus doesn't run much beyond 10PM. Using my bike for transportation was not a reasonable option because of the risk of theft and of having to ride 10 miles back to the hotel at night, possibly in the rain.

Therefore, I was only able to catch three gigs. The first was at a bar called Buffa's, where Banu Gibson was appearing with a quartet. In the quartet was Chicago multi-instrumentalist Andy Schumm, an unexpected treat for me. Andy is a great musician and jazz historian who is in great demand all over the world. A few days after I saw him he was at the Whitley Bay jazz festival in England. Banu hired Andy to help her celebrate her 70th birthday, which was a few days later but which she celebrated throughout the weekend, and beyond.

Buffa's is an unpretentious place on the edge of the French Quarter. There is no cover charge and the food and drinks are reasonably priced. A number of Banu's friends were on hand the night I was there. She sang mostly pop and show tunes from the 30s. Some of you may remember her concert for Tri-State in November, 2015.

The next day, a Friday, I visited the New Orleans Jazz Museum. I was very disappointed in the exhibits, both in quantity and quality. I did some further research and found that the museum, which has had several different locations in its 55-year history, lost some artifacts in Hurricane Katrina, but also is in a period of redevelopment. It's now owned by the state, which may have limited resources to apply, or simply has other priorities. In any case, the 45 minutes I spent there was more than enough to see everything. The museum is located in the old U.S. Mint, and the Mint artifacts on display were better than the jazz items, yet New Orleans is far better known for jazz than for being the site of a mint.

My next stop was a bar on Frenchmen Street, where a local duo of guitar and mandolin were playing. I was walking by, and the sound of the music caught my attention. It was lunchtime, so I went in and listened while eating my po boy. They played a tune I've never heard any other band do: Stuff Smith's "I'se a-Muggin." Again, no cover charge, just a tip jar, as at Buffa's.

A stop at Preservation Hall is *de rigueur* for casual and serious jazz fans alike. There are one-hour sets (but with only about 35 minutes of music) every evening starting at 5. I was first in line for the opening set (no advance tickets are sold, but for an extra \$20 you can reserve a seat). I was familiar with three of the six musicians: leader and trumpeter Wendell Brunious, clarinetist Orange Kellin, and pianist Steve Pistorius. As I was leaving I ran into two fellow Tri-State members, whom I recognized but don't know their names, who were there for the 6 o'clock show.

Preservation Hall has at least one traveling band, which I had heard once or twice before. It happened to be playing the following weekend in York, so I went. What I heard there bore absolutely no resemblance to jazz, Dixieland, or anything except a garage band-and a bad one at that-rehearsing. I was so disgusted I left at intermission, almost tempted to demand a refund for misrepresentation.

The only other event I attended in the Crescent City was an unforgettable one: Banu's birthday party at her home on Saturday evening, with several of the bandmembers from Buffa's providing entertainment. I got an invite when I emailed Banu before leaving home asking if she had any local gigs, as none were listed on her website. She told me about Buffa's and a late one Friday evening at the Bombay Club that I could not attend because of transportation issues.

Several other musicians I had hoped to see while I was in town, among them Ed Wise and Chloe Feoranzo, were out of town at the time. I left by train Sunday morning and got back to Lancaster around sunset on Monday. I shouldn't wait another 23 years to go back.

Quiz Time

By Rabbi Lou Kaplan

In the center of records from pre-cassette and pre-compact disc times, one finds a round paper detailing, at a minimum, the tune's title, composer(s), band or individual featured, and the issuing record company (or a label name owned by that company). Can you fill in the names of the following eight companies that produced jazz recordings?

1. B _ _ _ _ N _ _ _ _
2. C _ _ _ _ _ _ _ a
3. C _ _ _ _ _ _ d _ _ _ _
4. D _ _ _ _ a
5. G _ _ _ _ _ _ t
6. O _ _ h
7. U _ _ A
8. V _ _ _ _ _ r

Answers elsewhere in this issue

Quote of the Month

By Rabbi Lou Kaplan

But [Jack] Teagarden was more than a pre-eminent trombonist. The astonishing fact is that he was the leading, and virtually the only, white male singer in jazz. Why so few whites have tried to sing jazz, and even fewer have succeeded, is a mystery. Surely if whites can play the music, they should be able to sing it. But Teagarden is very nearly alone in doing so. His tone is rough and a bit nasal, and his phrasing, although certainly much simpler than his trombone playing, is characteristically "lazy." Unfortunately, a sentimental streak not present in his playing surfaces in his choice of tunes, which were sometimes mawkish. But his management of the blues is perfectly sound, as witness his vocal on "Beale Street Blues" with the Lang-Venuti group, or on "Makin' Friends." Had he never played trombone, Teagarden would have earned a place in jazz history for his singing....

(Source: James Lincoln Collier, "The Making of Jazz: A Comprehensive History" [New York: Dell Publishing Company, 1979], pp. 137, 139.)

NJ JAZZ VENUES By Bill Hoffman

Several times a year I attend concerts at two New Jersey venues, both of which are more convenient to many of you than to me in Lancaster, PA.

One is the Bickford Theater at the Morris Museum just outside Morristown, only a mile from I-287. They have a Monday evening jazz series, usually featuring New York-area bands, but there are occasionally talents from elsewhere. The next concert on my calendar is the world-renowned pianist Dick Hyman, making a rare NYC-area appearance.

On March 12 I attended the Bickford's annual Bix Beiderbecke birthday bash. This concert is usually arranged by Dan Levinson, and he was in the band, but the leader was Mike Davis with his New Wonders (with Dan subbing for the regular reed man Ricky Alexander). The New Wonders, by the way, are booked at Tri-State on January 6, 2019 at Haddonfield. Other concerts this season that I attended at the Bickford included two led by Dan Levinson: "Jazz 101" with his Roof Garden Jazz Band on the 101st anniversary of the first jazz recording; and another in November. To get the full Bickford schedule, visit www.morrismuseum.org.

The other venue is the Grunin Center at Ocean County College (OCC) in Toms River, which has a Midweek Jazz series curated by Ricky Riccardi, the Louis Armstrong archivist at Queens College in New York. This season I saw Will and Peter Anderson in October. Still to come is reed man Dennis Lichtman presenting a program of music played by Queens residents, among them Bix Beiderbecke, Fats Waller, and others; and pianists Stephanie Trick and Paolo Alderighi on May 16. Stephanie and Paolo will be at Tri-State on November 10, 2019, also at Haddonfield. OCC is only 4 miles farther from Lancaster than the Bickford, but the travel time is almost an hour longer due to longer distances on slower roads, not counting the Schuylkill Distressway. Toms River is only a little over an hour from the Ben Franklin Bridge in non-peak hours. Find out about Midweek Jazz at www.grunincenter.org; I have listed only the concerts that I have attended or plan to. There are others in the jazz realm, as well as non-jazz shows. Senior discounts are offered.

FUTURE CONCERTS OF



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

December, 2018 - No concert due to the holidays

January 6, 2019 Mike Davis and the New Wonders Welcome one of New York's top trad jazz bands to their TSJS debut; 7-piece band with cornet/trumpet, reeds, trombone, piano, guitar/banjo, bass sax, and drums. Haddonfield, NJ

February 10, 2019 Barbone Street Jazz Band Clarinetist Steve Barbone leads one of the area's best and most experienced Dixieland bands. It has become the busiest trad jazz group in the Delaware Valley. Wallingford, PA

March 17, 2019 The Anderson Brothers Play Benny Goodman

NY reed virtuosos Will and Peter Anderson return to Tri-State Jazz. Swinging quintet with Adam Moezinia, guitar; Clovis Nicolas, bass; and Philip Stewart, drums. Haddonfield, NJ

April 17, 2019 Ostwald's Louis Armstrong Eternity Band David Ostwald's New York band never stops celebrating the Armstrong legacy. David grew up in Swarthmore, leads, plays tuba and string bass at his TSJS debut. Wallingford, PA

May 19, 2019 Neville Dickie and the Midiri Brothers Neville is coming from England and is on piano, Joe Midiri is on clarinet, Paul Midiri on drums. It's an annual tradition. Come early; it may be a full house.

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.

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Very Special - \$200 or more, \$220 couples

- Chuck Haggerty & Sarah Burke
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QUIZ TIME ANSWERS

1. Blue Note
2. Columbia
3. Commodore
4. Decca
5. Gennett
6. Okeh
7. UHCA
8. Victor



Membership Form

Basic Dues: Individual \$20 Couple \$40

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Amount Enclosed \$ _____ **Date** _____ **Check No.** _____

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