

OUR NEXT CONCERT

Cynthia Sayer and her
Sparks Fly Quartet



Sunday, August 17, 2014

2:00 – 4:30 p.m.

Haddonfield Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

Directions at

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

Cynthia Sayer and her Sparks Fly Quartet

Cynthia Sayer - Banjo, Vocals, Leader

Adrian Cunningham - Clarinet, Sax

Mike Weatherly - Bass, Vocals

Larry Eagle - Drums

Soulful, edgy and both contemporary and classic, Cynthia Sayer breaks all the banjo player stereotypes as she single-handedly brings the 4-string banjo to the forefront of early jazz.

Celebrated as the top 4-string jazz banjoist in the world today, and praised for her "drive and virtuosity" by The New York Times, Cynthia is a founding member of Woody Allen's New Orleans Jazz Band with whom she played and toured for over 10 years. Her solo career has taken her well beyond these New Orleans roots as a dynamic

performer, instrumentalist and vocalist, and whose eclectic, swing-based shows embody the rarely heard range and versatility of the 4-string banjo.

"Jazz just doesn't sound the way it used to. Cynthia is out to reclaim the banjo's place in the genre."-- NATIONAL PUBLIC RADIO, "Soundcheck".

"Breaking the mold is New Jersey-born Cynthia Sayer who plays hot, swinging jazz on the plectrum banjo and performed with Woody Allen's band."-- PBS ARTS.

"[Cynthia Sayer] takes us into places where you'd never expect the banjo to be admitted and makes herself completely at home."~ Dick Hyman.

You can hear Cynthia Sayer and her Sparks Fly Quartet here:

"Avalon":

<https://www.youtube.com/watch?v=1YcaBZQopIk>

"Goody Goody":

<https://www.youtube.com/watch?v=QD4i6oIFTI4>

You can visit her website at:

<http://cynthiasayer.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 SEPTEMBER 2014 CONCERT

Dave Posmontier will play a Tri-State Jazz piano concert at the Community Arts Center, Wallingford, PA on September 21st.



Photo by Jim McGann

"Dave Posmontier may not be a Renaissance man, in that he may not be familiar with all of the arts and sciences, but there is one area of the arts in which he is all-knowing, and that is: how to play jazz music on the piano." ~ Bob Perkins, host of "BP with the GM," WRTI, Philadelphia's Jazz Radio.

Dave has performed and recorded with many jazz artists including James Moody, Chris Potter, Mickey Roker, John Blake, Tony Williams, Bob Howell, Chico Huff, Larry McKenna, Grover Washington Jr., David "Fathead" Newman, and Johnny Hartman. In celebration of its 100th birthday in 2007, the renowned Settlement Music School honored 100 alumni who have made a difference in the world of music, and Dave and his brother Rich were both chosen to receive this honor.

Currently, Dave is playing, composing, arranging, teaching, and participating in educational jazz concerts, workshops and clinics in schools throughout the area. He can be heard on several CDs of Philadelphia area jazz artists, and in 2010 he released "Posterity," a CD featuring original compositions and arrangements. His most recent CD, "Deep Pockets," features a live acoustic trio and is available by contacting Dave at daveposjazz@comcast.net.

You can hear a sample of Dave's playing at: www.tristatejazz.org/aud/Posmontier-Aint-Misbehavin.mp3

PERSEVERANCE JAZZ BAND JULY CONCERT REVIEW

On Sunday, July 20, 2014, at the Community Arts Center, Wallingford, PA, Tri-State Jazz presented the Perseverance Jazz Band (PJB) in concert.



Photo by Paul Macatee

Cecilia Ferneborg - Vocals, Co-Leader
Jonathan Davenport - Bass, Vocals, Co-Leader
Adam Hershberger - Trumpet
Larry Toft - Trombone
Bob Rawlins - Clarinet
David Streim - Piano
Chad Brown - Drums

My first introduction to the Perseverance Jazz Band was through conversations with the late George Hunt; he would enthusiastically promote the band whenever we talked. Another promoter of the band, Steve Barbone, invited PJB members Adam Hershberger, Jonathan Davenport, and then pianist Patrick Fink to perform with his band earlier this year for his TSJS concert. Their presence at that concert changed the character of Barbone's group. Upon hearing that the band as a whole would perform for TSJS, I was wondering if all the buildup about the group would ring true.

The answer is yes. The Perseverance Jazz Band is a band that "...bring(s) youth, vigor energy and a love of New Orleans Jazz to the table." as Steve Barbone described. This is a band sincerely trying to evoke the sounds of early jazz in performance. As with all new, upcoming bands, there are some wrinkles to be ironed out but for the most part, the PJB provided Sunday's concert with an enjoyable performance.

The concert opened with a spirited version of Bob Haggart and Ray Bauduc's South Rampart Street Parade, with drummer Chad Brown, with a countenance similar to relief pitcher Brian Wilson, resurrecting Bauduc's style, augmenting his press

rolls with woodblock and cowbell accents. Bob Rawlins, taking a break from the Atlantic City Jazz Band, took the clarinet part, while both Adam Hershberger and Larry Toft utilized the mute in their solos.

I'm Confessin' introduced Cecilia Ferneborg. Ms. Ferneborg sang the lyrics in a simple, pleasant, slightly hornlike manner, which for singing early jazz tunes, is probably the best approach. She even managed to sound graceful during the break-neck version of I Found A New Baby. In her performances, she allowed the instrumentalists significant time to blow as if her vocals were another instrument on stage. One minor complaint - I found at times the accompaniment tended to drown out Ferneborg's vocal. Overall, I enjoyed Ferneborg's singing, and wished more singers would approach jazz in a simple, effortless way as she does.



Cecilia Ferneborg Photo by Jim McGann

Jonathan Davenport, too, made a couple of stabs at vocalizing. The results won't make you forget his bass playing but were innocuous enough to be listenable. I'm Gonna Sit Right Down (and Write Myself A Letter), the bassist's first vocal, taken at a medium tempo, had a sweet swinging Willie Smith alto from Rawlins, and something that occurred a few times during the afternoon - Hershberger playing with a mute OVER another mute! After You've Gone followed the traditional slow verse/fast refrain format, featuring more alto from Rawlins, more 'bone from Toft and light, and fluttering swing from Hershberger.



Jonathan Davenport Photo by Paul Macatee



Hershberger & Toft Photo by Jim McGann

Farewell Blues, taken at a slightly slower tempo, offered a low register Rawlins clarinet, Hershberger providing some short downward scale riffs, and Toft performing two trombone choruses - one with plunger mute, and one with open horn. Basin Street Blues with Ferneborg on the vocal, had funky drum accompaniment by Chad Brown behind Rawlins' clarinet solo and an interesting exchange (trading 4s?) between Davenport, pianist David Streim, and Brown before jumping tempo, and Hershberger leading the charge.

Other highlights included a nicely constructed original composition entitled Greml's Tune, named after a pet cat, and featured some extended interplay between Davenport and Streim, reminding one of the Ellington-Blanton duets. My Pretty Girl, the Jean Goldkette flag-waver, was played in a scaled down arrangement, with Rawlins and Toft taking on the original soli by Danny Polo and Speigle Wilcox, respectively. Another minor complaint or wrinkle, I loved Adam Hershberger's fat sound and creative swing as a soloist, but in the ensembles I found his trumpet lead too light, sort of holding back. With tunes like this Bill Challis arrangement, hard hitting machete-like brass is expected. A light approach does not work.

The band finished the concert with two Dixieland flag-wavers - Original Dixieland One Step and The Sheik of Araby, played with the same enthusiasm, dedication as the other selections performed by the Perseverance Jazz Band. It was as if they didn't want the party to end. Neither did I. Let's hope the band returns again for another party.

Jim McGann

Jazz Musician of the Month Edmond Hall

Edmond Hall comes from a celebrated lineage of New Orleans clarinetists, beginning with Alphonse Picou and ending around the time of Barney Bigard and Irving Fazola. Hall's gravelly tone always found a home in traditional jazz environments. However, Hall was equally at home in modern (as compared to Dixieland settings) Swing Era surroundings.

Hall was born on May 15, 1901 in Reserve, Louisiana, and one of eight children. His father, Edward, was a member of the Onward Brass Band, and brothers Herbert, Robert and Clarence would later pursue music as a career. Taking up guitar initially, Hall played at local New Orleans venues, and after a few years moved to the clarinet. His first professional jobs took place after World War I, working with Lee Collins, Jack Carey, and in the early 1920s, Buddie Petit.

He traveled to Florida, performing with local bands in Pensacola and Jacksonville, before joining Alonzo Ross and his De Luxe Syncopators. With Ross, he traveled to New York, and made his first recordings. Ross disbanded his band in 1928, and after occasional gigs in New York and Atlantic City, Hall joined the Charlie Skeets band in late 1929. By year's end, the band's pianist, Claude Hopkins, took over leadership of the band. Except for brief absences, Hall would remain with Hopkins until 1935.

As the Swing Era progressed, Hall recorded prolifically. Hall's first recording after leaving Claude Hopkins was with trumpeter Frankie Newton: two sessions in March-April, 1937. Four sessions would follow in June: Billie Holiday (June 15th), Henry "Red" Allen (June 19th), Billy Hicks and His Sizzlin' Six (Hall's employer at the time - June 24th), and Mildred Bailey (June 29th), with two more in July (Midge Williams, accompanied by the Hicks band - July 9th and Newton, again - July 13th).

Hall would remain with Hicks until the beginning of 1939 and later in the year he joined Joe Sullivan's small band at Café Society. Barney Josephson's establishment would be Hall's base of operations for several years. According to one source, Josephson took a liking to Hall, so much that when bands hired for an engagement at Café Society, one

of Josephson's stipulations was the band would have to use Hall as their clarinetist or the band did not get the job.

In 1939, recording picked up as well. Two sessions accompanying blues singer Ida Cox took place in October, followed by a Lionel Hampton session (with Benny Carter and Coleman Hawkins) in December, and he closed out the year (December 26) with W.C. Handy.

In mid 1940, Henry "Red" Allen took over residency at Café Society, and Hall, with Josephson's stipulation in effect, performed with the band. He would remain with Allen for a year.

1941 began three fruitful associations for the clarinetist. One, was Teddy Wilson, who took over residency at Café Society. Hall also began a series of recordings for Alfred Lion's Blue Note label. Finally, Hall performed in the first of several Town Hall concerts under the leadership of Eddie Condon.

It was recording with Blue Note that Hall made his first recordings as a leader. His first session is arguably his best - The Celestial Quartet. With Meade "Lux" Lewis on celeste, Charlie Christian making a rare appearance on acoustic guitar, and bassist Isreal Crosby, Hall rarely had the opportunity to stretch out as he did on this session. Blue Note's extended playing time (4 minutes on average as compared to the 3 minute limitations on other labels) helped on this issue as well. Other noteworthy sessions were a 1944 quintet session with Red Norvo and Teddy Wilson and trumpet-less Swingtet session (with Benny Morton and Harry Carney), also from 1944.

In late 1944, Wilson left his Café Society sextet, and Hall took over leadership of the group. During his tenure leading the sextet, Hall's group appeared at Town Hall on December 31, 1945, along with Ben Webster to perform on pianist Mary Lou Williams' Zodiac Suite. Bigger yet, in 1947, Hall's band accompanied Louis Armstrong at Carnegie Hall on February 8, 1947. The success of that concert was the death knell of Armstrong's big band, and set the stage for the All-Stars.

There was renewed interest in New Orleans jazz around 1947-1948. Hall performed with pioneers such as Bunk Johnson at Town Hall concerts, and

would record with legends Mutt Carey and Punch Miller for Harry Lim's independent label, Savoy.

After Café Society closed, Hall moved to Boston and led a band at the Savoy Café during 1949-1950. He returned to New York, mostly performing with Condon-led groups. Notable exceptions were a 1953 Vic Dickenson recording date with Ruby Braff, Walter Page and Jo Jones on the Vanguard label, and a 1954 date with Jack Teagarden, Jimmy McPartland et al on the Bethlehem label.

In late 1955, Hall joined Louis Armstrong's All Stars, replacing clarinetist Barney Bigard. During the three years Hall was with the All Stars, the group appeared in the film "High Society" (1956), and toured Sweden, Australia, Great Britain, Ghana, Africa, and South America. They performed "Saint Louis Blues" with Leonard Bernstein and the New York Philharmonic (the tours and the Bernstein performance were part of a documentary "Satchmo the Great"), and participated in the Decca recording "Satchmo-A Musical Biography." In between, there were television appearances, and US tours. Despite the exposure, Hall found the repetitive format of the All-Stars uninspiring and the grueling tour schedule exhausting. In 1958, he left Armstrong.

In 1959 he moved to Ghana with plans to teach music there. His efforts there were not successful and he returned to the States later that year. He toured Czechoslovakia, London and Copenhagen in the 1960s and appeared at the Milton (Mass.) and Newport Jazz Festivals during 1963-64. He also performed at the "Spirituals To Swing" concert at Carnegie Hall one month before his death in February, 1967.

Works Cited

<http://tsjsphotogallery.blogspot.com/2014/04/edmond-hall-works-cited.html>

Recommended Listening

<http://tsjsphotogallery.blogspot.com/2014/04/edmond-hall-recommended-listening.html>

Jim McGann

QUIZ TIME

By Rabbi Lou Kaplan

"Nature never did betray/ The heart that loved her."
So wrote William Wordsworth, England's poet laureate (1843-1850), in "Tintern Abbey."
(Parenthetically, during our 12 days in England this June, Peggy and I visited the Hawkshead Grammar School where Wordsworth studied and his grave in Grasmere.) Certain songwriters loved nature enough to try conveying aspects of the physical universe in some of their compositions and titling their works accordingly. Can you fill in the "natural" blanks of the following songs?

1. "My Blue _____"
2. "_____ Dust"
3. "How High the _____"
4. "_____ Mail Special"
5. "A Foggy _____"
6. "In A _____"
7. "_____ time"

(Answers elsewhere in this issue.)

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

October 26, 2014 The Hot Club of Philadelphia - Jazz Quartet, Haddonfield, NJ.

November 16, 2014 Ethan Uslan-Solo Pianist, Haddonfield, NJ.

December, 2014 No concerts planned due to the holidays.

January 18, 2015 The Al Harrison Dixieland Band, 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 station.

Detailed directions at www.tristatejazz.org.

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:

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- 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.

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www.pajazzsociety.org

(610)-625-4640

Dewey Fire Company Hall, 502 Durham Street, Hellertown, PA.

September 28, 2:00-5:00 p.m. Molly Ryan New CD Release Party

NEW JERSEY JAZZ SOCIETY

www.njjs.org

(800)-303-NJJS

NJJS co-sponsors events at the Bickford Theatre and Ocean County College.

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6 Normandy Heights Road

Morristown, NJ

www.njjs.org/p/services/bickford.html

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

August 5 Beacon Hill Jazz Band

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

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

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www.capemaytraditionaljazzsociety.com

August 17 Al Harrison Dixieland Band

September 14 Atlantic City Jazz Band

POTOMAC RIVER JAZZ CLUB

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

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1. Heaven
2. Star
3. Moon
4. Air
5. Day
6. Mist
7. Summer

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08054

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