

Our Next Concert
Tri-State's Annual All-Star Jam!
 featuring **Dave Robinson and his Conservatory Classic Jazz Band**
Sunday, July 21, 2024, 2pm
Community Arts Center, Wallingford, PA



The Conservatory Classic Jazz Band, a top Washington, DC-based group, has played for Tri-State and regularly hosts Potomac River Jazz Club jam sessions.

Dave Robinson - leader, cornet, trumpet
Gary Gregg - reeds
Brian Priebe - trombone
Rick Rowe - guitar, banjo
Dan Hall - bass
Brian Alpert - drums, washboard

Our 2023 All Star Jam participants



Photo by Marian Konop

Coming Soon
Sunday, August 18, 2024
Parlour Noir
Haddonfield United Methodist Church, Haddonfield NJ



Photo by Chris Baker Evens Photography

Since 2017, Parlour Noir has been a well-spring of traditional jazz music from the historic Mt. Airy district of Philadelphia, PA. The eccentric six-piece ensemble brings joy and energy to the stage across a variety of venues, from bombastic swing dance weekends to intimate restaurant settings. Comprised of vocals, horns, piano, banjo, drums, and upright bass, the band swings hard through a repertoire that spans 1922-1945, including a handful of original tunes made specifically for the dance floor. They've now become one of Philadelphia's premier Swing Bands.

[View their website](#)

[Watch videos](#)



Made possible by funds from the Camden County Cultural & Heritage Commission at Camden County College, a partner of the New Jersey State Council on the Arts

Danny Tobias and Friends

June 23, 2024

Review by Jim McGann



Danny Tobias - leader, cornet, alto horn
Randy Reinhart - trombone, euphonium
Vince Giordano - tuba, bass sax, string bass
Jim Lawlor - drums, vocals
Arnt Arntzen - banjo, guitar, vocals

For the month of June, Tri State presented a return engagement from Danny Tobias and His Friends. The friends Mr. Tobias brought along for this concert were friends we have seen in the past as well as some new friends: Nighthawks bandleader Vince Giordano and drummer Jim Lawlor represented the old friends, while Arnt Arntzen and Randy Reinhart the new. This edition of DT&F brought some surprises just like the last Friends appearance back in 2022.

Dicky Wells' sound – not growling like the Duke's Tricky Sam, but a unique sound, as if a late-night Apex Club customer, mumbling to himself, nursing his drink so he can stay beyond last call, but Giordano's tuba has other ideas, representing a local police captain on a surprise raid. Lawlor's press rolls throughout the proceedings could illustrate many things – the minute hand on the clock on the wall, the marching of police outside awaiting the call to advance, a pounding headache from the performing band on the Apex stage.



The concert opened with "All By Myself" taken at a medium tempo, featuring a vocal by Arntzen. The standout performance on this one was made by the leader, who, in

mid solo, produced an unexpected flurry of boppish broken chords. "Some of These Days" allowed Reinhart to solo on the euphonium, and for a thunderous Lawlor drum solo. "Apex Blues" with its arpeggio line melody, inspired Tobias with short phrases – sometimes repetitive, some sentences that wandered off before concluding. Armstrong phrases merged into Bix lines. Reinhart's muted trombone solo reminded this reviewer of the great

Waller and Razaf's "Porter's Love Song..." "dedicated to service workers all over the world...the people who change the linens and the bedsheets in hotel rooms, the people who wash the dishes in the backs of the restaurants..." as introduced by Arntzen. He began unaccompanied on the verse, with Vince Giordano providing subtle arco playing, and Tobias supplying a humorous break as the verse progressed. Once the melody kicked in, at a faster pace, Tobias shouted notes on the alto horn, Reinhart joined in on the shouting,

leading up to an interesting exchange between Arntzen’s scatting and Giordano’s bass saxophone.

The brass presence was never more apparent than on “If I Had You.” The elephantine sound of Tobias’s alto horn, Reinhart’s euphonium and Giordano’s tuba in a unison chorus, brought out a quality never heard in the Campbell-Connelley-Shapiro tune. Certainly the elephants were happy. J. C. Johnson’s “Louisiana” is straight ahead swing, with more solos by Tobias on alto horn, Reinhart on trombone, and Arntzen’s guitar.

The showstopper was the opener of the second set, “Milenburg Joys” with Arntzen singing the rarely performed lyrics, igniting the brass, and inspiring



a scat dialogue between Arntzen and Giordano. I cannot really say that was THE show stopper, for there were many...”Swing That Music,” “Puttin’ on the Ritz” (which took on an “I Found A New Baby” persona – no room for Astaire’s taps!), and the expected pieces “Struttin’” and “Royal Garden.”



“Home” was performed as the encore, and an afternoon with Danny Tobias and Friends sent us home – happy.

Review and All Photos by Jim McGann

With a passion for traditional jazz, Jim McGann has reviewed and photographed Tri-State Jazz concerts since the early 2000s.



Instrument? By Rabbi Louis Kaplan

Many jazz musicians play more than one instrument. But what is the main instrument associated with the following musicians, all of whom have played at Tri-State Jazz Society programs within the last three years? Hint: An instrument-answer appears only once.

(Answers on page 6)

1. Mike Davis
2. Jim Fryer
3. Jim Lawlor
4. Pat Mercuri
5. Joe Midiri
6. Brian Nalepka
7. Drew Nugent
8. Cynthia Sayer
9. Andy Stein
10. Stephanie Trick

Tri-State Board Member Profile Bill Hoffman

Band Contact, Executive Committee, Music Advisory Committee



Photo by Marian Konop

I've been asked to write a brief autobiography for you TSJS members. I vaguely recall doing this once before, probably when I became the concert scheduler. But a brief search of the archives came up empty, so I'll start from scratch.

I was born in York, PA in 1947 and grew up there, though some people have questioned the latter. I had a brief and not-too-satisfying relationship with my family's baby grand when I was 7 or 8, but regular practicing was not a preferred use of my time. My exposure to music was mostly classical, which is what my parents listened to. I liked it too but was much more captivated by the Big Band music of the '30s and '40s, which could still be heard on the radio in those days. I have always had an individualistic streak, which meant I did not share many interests of my peers. I never liked rock-and-roll, and by my mid-teens, when my friends were

fawning over the Beatles I was entranced with Benny Goodman and Tommy Dorsey. When I was about 17 my parents bought a stereo and I began buying LP re-issues of '30s bands. I still have them 60 years later.

After I graduated from Franklin & Marshall College I took a job in New Rochelle, NY with a small consulting firm that did market research for banks—mainly locating new branches, but also relocating existing branches or main offices. I landed in this field in 1968 quite by accident as a short-term summer job; the firm had a large project for a bank in York and in those days would hire local college students to do most of the field work instead of sending the high-priced help out from New York. I took an immediate liking to this kind of work, which I had no idea even existed. I worked full-time there for 20 years. During that time many areas became over-saturated with branches, and quite a few of our clients were bought by large banks that had in-house research staffs. So we would lose those clients. The firm never marketed its services to other types of businesses because for years there was plenty of work just from banks (and they always had money to pay us). I could see the business declining and realized that as the only non-owner in the firm, I would be the first to be let go.

Fortunately, even though I never made a high salary, by dint of frugal living, some good investments, and never having a spouse or kids (one does not necessarily follow from the other), in 1990 I was able to retire from this firm. I sold for an obscene profit the starter house in New Rochelle that I had bought in 1978, and moved back to the "old country," proving that you CAN go home again. I remained as a consultant to the firm for another 15 years but the work was very sporadic, and eventually the business folded. I had known for many years that when it was time to retire I was going to move back to York or Lancaster. I had gone to college in Lancaster and the firm had a client here for whom I was the primary contact. But most of all, my roots were here. I never

fully adjusted to life in the big city even though I enjoyed my work and had many friends there. It was not entirely a financial decision, although in order to retire I had to move to a less expensive area.

Not long after I moved to New Rochelle I resumed my passion for bicycling and became active in several cycling clubs in the New York area as well as a director of a national cycling organization. This opened a whole new world to me. I found the cycling environment better in Lancaster than in York, so I moved there and have been in the same house ever since. You might say that my avocation became my new vocation, as I was spending much of my time on cycling advocacy in addition to riding 10,000 miles a year, or more in some years. Even when I was working I managed 8,000 a year.

While in New York I discovered early jazz of the 20s and that became, and remains, my primary music focus. Somehow I learned about jazz festivals and started attending a few in the late 90s. But I didn't travel too far at that time. Several festivals that I attended regularly no longer exist, such as Hot Steamed, Great Connecticut, and Coon-Sanders. I also started making day (or evening) trips to Manhattan to see bands like Vince Giordano's Nighthawks, which I first started following probably in the early 80s. By now I was subscribing to publications like "The Mississippi Rag" and its successor "The American Rag" and now "The Syncopated Times," for which I write a (mostly) monthly column called "Jazz Travels." I started traveling farther afield to festivals where I got to know personally many of the leading trad jazz and ragtime musicians from around the country. When practical I would combine a festival with a bike trip, especially if I was going a substantial distance. Every year until its demise I would bike to or from Coon-Sanders in Huntington, WV, a 500-mile trip that would take a week. I occasionally attended Tri-State concerts but didn't become a member until about 2006. The still-standing offer of a free first concert and half price for the rest of the year is what brought me in.

Now I'm finding that my long bike rides are getting shorter, although I usually have a bike with me when I go to festivals, or TSJS concerts. If the trip involves

flying, I use my folding bike which fits in a suitcase that in turn can be converted to a trailer that I can tow to and/or from airports. Most of the time this eliminates the cost of a car rental. If I'm traveling by train, which I prefer over flying, I still use the folder and don't need a baggage car or the suitcase/trailer, which means that I can use any station, not just those with baggage service. Traveling this way can make for complicated logistics, but that is part of the fun. Seeing the end of many festivals, I've made it a priority to more frequently attend those that remain if they have an exclusive or predominant focus on trad jazz or ragtime. One never knows if the next time will be the last.

My job as TSJS's concert scheduler found me; I did not seek it, but I have found it to be very rewarding. My predecessor Bill Wallace wanted to retire and although I was not well known to the board, they knew I had music contacts in New York and elsewhere, so I was offered the job. Many of the musicians I hire are my friends, but I try to book concerts that I think the members, not just myself, will like. Doing this work, and attending concerts and festivals, is my way of repaying them for the joy their music brings me.

[Read Bill's Jazz Travels column in
The Syncopated Times](#)

The Syncopated Times Exploring the World of Hot Jazz, Ragtime, and Swing

INSTRUMENT! ANSWERS (from page 4)

1. Mike Davis, cornet
2. Jim Fryer, trombone
3. Jim Lawlor, drums
4. Pat Mercuri, guitar
5. Joe Midiri, clarinet
6. Brian Nalepka, bass
7. Drew Nugent, trumpet
8. Cynthia Sayer, banjo
9. Andy Stein, violin
10. Stephanie Trick, piano

	Tri-State Schedule
07/21/2024 Wallingford	The Tri-State Jazz All-Stars The Tri-State All-Stars return. Our annual tradition offers a core band of top performers jamming together with guest musicians, on familiar trad jazz tunes.
08/18/2024 Haddonfield	Parlour Noir Their Tri-State Jazz debut in August! Since 2017, the band has been a well-spring of traditional jazz music from the historic Mt. Airy neighborhood of Philadelphia. The (self-described) eccentric six-piece ensemble brings joy and energy to the stage, swinging hard through a repertoire that spans 1922-1945.
09/15/2024 Wallingford	Ben Mauger's Hot 6 Ben presents his Hot 6 for a raucous afternoon of traditional jazz and New Orleans style favorites. The band will play old-time hot jazz from the 1920s-'30s and maybe even sample some swing-revival from the following era.
10/20/2024 Haddonfield	Terry Waldo Considered one of America's premier performers and presenters of Ragtime and Early Jazz, Waldo is known for his virtuoso ragtime and stride piano playing, charming vocals, and disarming wit. The legendary Eubie Blake called Waldo "an extension of my own musical self."
11/17/2024 Wallingford	Manouche 5 This Philadelphia based quintet performs gypsy-jazz influenced standards and popular music similar to the original Hot Club of Paris. They've become a Tri-State favorite.

Announcement of Tri-State Jazz Society Annual Membership Meeting

Tri-State Jazz Society will hold its annual membership meeting during intermission at the July 2024 concert in Wallingford, PA to elect 3 Directors of the Board for three-year terms and one Director of the Board for a two-year term. No other business is on the meeting agenda.

Thank You to Our Premium Level Members

<u>SUSTAINERS</u>	<u>\$200 for individuals \$220 for couples</u>	
	David Gray & Susanne Abplanalp	Joe Havasy & Marian Konop
	Gregory Babula	Robert Lowe
	Sanford Catz	DeWitt Peterson
	William N. Hoffman	Sylvia Rosenberg
	Richard & Peggy Hughlett	Jazz Bo Jay & Orinda Lou Schultz
	Chris Jones & Amy Galer	Elizabeth Hazard & Ken Wright
<u>PATRONS</u>	<u>\$100 for individuals \$120 for couples</u>	
	Joan Bauer	Claire & Ludwig Pisapia
	Gary Coller	Mark Raymond
	Michael G. Galan	Scott Ricketts
	Bruce Gast	Sally Scheidemantel
	Beverly A. Kovac	Candis Siatkowski
	Craig & Jill Lowe	Natalie Sturr
	Janney & Bill Murtha	Edward & Joan Sutter
	Lester Owens	Rich Troyan
	Nancy Pontone & Steve Peitzman	Constance & Donald Windus
	Katherine & Michael Perloff	
<u>SPONSORS</u>	<u>\$50 for individuals \$70 for couples</u>	
	Joel Albert	Janet Garwood & Mark Liss
	Rod Anderson	Susan Miller
	Chic Bach	Grant Noble
	Tim Bell	Michael Olderman
	Gary Cornelius	Michael Prince & Carol Otte
	Amy Ahart & Tom DiGiovanni	Terence W. Rave
	Estherose Heyman	R. Adam Rogers III
	Roger W. Jacobs	Nancy Kays & Tom Spain
	Peggy de Prophetis & Louis Kaplan	Virginia & Joseph Wheeler

Tri-State Jazz Society depends on the generous contributions of members because basic membership dues and concert admission charges do not cover all costs. The board asks members to consider renewing their memberships at the Sponsor, Patron, or Sustainer level if they are able to do so.

*Features Now ONLINE on the
Tri-State Jazz Website*

Our Premium Level Members

Tri-State Jazz Society Board of Directors

Tri-State Jazz Society Contact Information

Online Membership Enrollment and Renewal

CONCERT SCHEDULE
Sundays from 2:00 to 4:30 pm
Check the schedule for dates

Visit our [Tri-State Jazz Society website](#) for up-to-the-minute news about schedule and concert changes, or call our Hotline at (856) 720-0232.

Member admission is \$10; general admission is \$20.

Introductory offer - start a new, first-time TSJS annual membership (\$20) at the door and receive free admission to this concert.

Full-time students with ID, or children accompanied by a paying adult, are free.



Tri-State Jazz Society, formed in 1988, is dedicated to the preservation and live performance of traditional jazz. Concerts featuring leading professional soloists and bands are presented throughout the year. Events are open to the public and all who enjoy traditional jazz are invited to join. The society is a non-profit educational corporation supported by its members.

Membership

Basic dues are \$20 per person. New and renewal memberships can be started in any month and run for one year. In addition to half-price concert admissions, members receive The Strutter newsletter by email.

Premium memberships help sustain and expand the work of Tri-State Jazz Society. Individual Sponsors contribute at the \$50 level (\$70 for couples); Patrons, \$100 (\$120 for couples); Sustainers \$200 or more (\$220 or more for couples). Premium-level members are eligible to attend an annual reception for Sponsors, Patrons and Sustainers.

Visit our website for more details:
[New Member application](#)
[Renew your membership](#) at the Sustainer, Patron, or Sponsor level.

Dues and donations may be tax deductible under IRS Section 501(c)(3).

ADA compliance

Access to our concert venues is available at grade level.
Restroom facilities are available at grade level.



Membership Form

Basic Dues: Individual \$20 Couple \$40
Sponsor Dues: Individual \$50 Couple \$70
Patron Dues: Individual \$100 Couple \$120
Sustainer Dues: Individual \$200 or more Couple \$220 or more
Amount Enclosed \$ _____ **Date** _____ **Check No.** _____

Members are admitted to all regular concerts at half price. Memberships renewed prior to expiration start at the end of current membership; expired memberships start on receipt of payment. All memberships run for 12 months.

First and Last Name(s) _____

Street _____

City _____ State _____ Zip _____

Phone (____) _____ E-mail _____

Mail with check payable to Tri-State Jazz Society, Inc., P.O. Box 896, Mount Laurel, NJ 08054

**TRI-STATE JAZZ SOCIETY, INC.
P.O. BOX 896
MOUNT LAUREL, NJ 08054**

