

## OUR NEXT CONCERT

### Al Harrison Dixieland Band



Sunday, November 18, 2012

2:00 – 5:00 p.m.

Haddonfield United Methodist Church

29 Warwick Road

Haddonfield, NJ [08033](http://www.08033.com)

Directions on [Page 7](#)

"The Al Harrison Dixieland Band is a polished ensemble with enough firepower, as Duke Ellington would say, to 'scorch the moon!'" - Jim McGann, The Strutter, Tri-State Jazz Society. The band performs the traditional New Orleans music that Harrison played as a member of the Dixieland band on the historic steamboat "Delta Queen." He has played in several New Jersey casinos, backing up such greats as Tony Bennett and Sammy Davis, Jr., has led the Dixieland band at Philadelphia's Kimmel Center, and has played at jazz festivals all over the country.

The band was formed in 2007. They have performed concerts in the Regol Concerts Peerless Performances series, for which live CD recordings are available. The band has performed for the Tri-State Jazz Society, most recently in December 2010. They have also played for the Cape May

Traditional Jazz Society, the Pennsylvania Jazz Society and at fundraisers for the benefit of Jazz Bridge and other charities.

"A great, lively band that preserves the tradition of classic jazz without embalming it. The creativity is at full throttle, and so is the sense of fun. You can't listen to Al and his friends and not feel better about life in general." - Joe Barron, music reporter, Montgomery Newspapers.

Al Harrison - Trumpet, Cornet, Flugelhorn and leader

Bob Rawlins - Clarinet, Saxophone

Fred Scott - Trombone

Dave Posmontier - Piano

Ed Wise - Bass

Lew Leabman - Drums

### All 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 — No advance sales*

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## LOOKING AHEAD TO OUR DECEMBER CONCERT

On Sunday, December 16, 2012, at 2:00 p.m., the Rio Clemente Trio will perform at the Community Arts Center, 414 Plush Mill Road, Wallingford, PA. Anyone who has listened to Rio Clemente play the piano, comes away in awe. This master pianist mixes a strong classical background with a rich knowledge of jazz history, then adds an amazing sense of creativity and interpretation. The result is music that is different from others, and nearly always produces a standing ovation and cries for "more." When reviewers stumble for words to describe his work, it's because words fail to convey the rich depth of character, nimble facility of play and ease with which his music is crafted and performed. The man brings something very special and decidedly unequaled to the piano.

## FUTURE CONCERTS



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

**Nov 18** 2:00 to 5:00 p.m. Al Harrison Dixieland Band, Haddonfield Methodist Church, Haddonfield, NJ

**Dec 16** 2:00 to 5:00 p.m. Rio Clemente Trio, Community Arts Center, Wallingford, PA

**Jan 13** 2:00 to 5:00 p.m. Marty Grosz & The Hot Winds, Haddonfield Methodist Church, Haddonfield, NJ

**Feb 10** 2:00 to 5:00 p.m. Midiri Brothers Sextet, Community Arts Center, Wallingford, PA

**Mar 17** 2:00 to 4:30 p.m. Alex Hassan, Solo Piano Concert, Haddonfield Methodist Church, Haddonfield, NJ

**Apr 21** 2:00 to 5:00 p.m. Geoff Gallante Quartet, Community Arts Center, Wallingford, PA

**May 19** 2:00 to 5:00 p.m. La Pompe Attack, Haddonfield Methodist Church, Haddonfield, NJ

## JOE HOLT OCTOBER 7 CONCERT REVIEW

Jazzman Bunk Johnson once said, "Jazz is playin' from the heart; you don't lie." Or maybe it was Louis Armstrong.

At any rate, one interpretation of the above statement would be to say that a jazz musician's improvised performances are a reflection and/or extension of his or her unique personality.



Photo by Paul McAtee

Which brings us to the appearance of Chestertown, Maryland jazz pianist Joe Holt at the Wallingford Community Arts Center, sponsored by Tri-State Jazz Society, on Sunday, October 7.

I have known Joe for several years now, having performed and even been on the road with him as members of the Midiri brothers' unit. We have had many conversations about the art and craft of performing jazz. I can tell you, he's a quirky guy. And his eclectic approach to music, to jazz, and to the piano are a reflection of that quirkiness. He is the genuine article, an artiste, whose work is a reflection and an extension of who he is. He plays from the heart, mind and soul; he does not lie. And he is at his very best when playing his unique brand of solo piano for an appreciative audience.

October 7 was an overcast, rainy day. Those who stayed away that day missed an interesting and eclectic program of improvisational piano artistry. A bonus to his performance was the presence of a camera, trained on the piano's keyboard, its images displayed in real-time on a large television screen next to the piano, enabling the audience to watch Joe's hands work the keyboard, a fascinating enhancement to the aural experience.

Joe began his concert with a nicely arranged version of George Gershwin's classic "Nice Work if You Can Get It." In the key of F major, Joe played the first three sections of the first chorus rubato (expressively and without a defined tempo). In the fourth section of the first chorus, he swung into a nice, swinging medium tempo.

The second chorus found Joe paying homage to one of his main musical influences, the late, great New England jazz pianist Dave McKenna, by playing a walking bass line with his left hand, and a deft, single-note improvisation with his right.

Stride piano was the next style, into which Joe effortlessly transitioned for chorus number three. (I always like to think of and refer to the stride piano style as "industrial-strength ragtime.")

Chorus number four was a neat trick: a bass register single line jazz solo with the left hand (no mean feat), accompanied by quarter-note chords in the right. Imagine a bass solo by Ray Brown, accompanied by Bass guitarist Freddie Green. But on piano. There were hints of  $\frac{3}{4}$  time in the bridge, but very subtle. At the end of the last section after the bridge, Holt skillfully wrapped things up with a clever tag and ending. Nice work, indeed.

After the Gershwin opus, the audience was treated to Joe's musical musings on Lerner and Loew's "I'm Getting Married in the Morning," Hoagy Carmichael's eternally-beautiful "Stardust," Maceo Pinkard's "Sweet Georgia Brown" and even modernist Miles Davis' "Solar," among many other tunes.

Holt told the audience that he does not consider himself a stride pianist "because there are so many who do it better," naming Fats Waller as well as present-day practitioners Neville Dickie and Jeff Barnhart. After this modest self-assessment, he launched into a perfectly acceptable and swinging stride performance of the Waller chestnut "Ain't Misbehavin'," his left hand clean and accurate, his right hand dancingly creative.

Holt does like to talk between songs and his comments are as quirky and rambling as his playing, but his verbal, stream-of-consciousness insights into music are worth considering. For example, he expressed his opinion that Oscar Peterson's style was not an extension of Art Tatum's, but rather, of Nat King Cole's. I had never

considered this, but as I thought about it during his performance of "Sweet Lorraine" (recorded by both Peterson and Cole, who had a big hit with it), Joe's comments made perfect sense to me.

A couple of surprises were Joe's eclectic choices of the famous Pachelbel Canon (a classical composition) and Scott Joplin's "Maple Leaf Rag," both of which were performed with improvised sections that, while remaining true to their respective genres, were simultaneously extensions of Joe Holt's unique personhood and statements of his own musical vision.

By the end of the afternoon's proceedings, Joe had run the full gamut of jazz piano styles, from Fats Waller to Keith Jarrett, with echoes of Erroll Garner, Nat King Cole, Bill Evans, and especially the late Dave McKenna. (Indeed, Holt's latest solo piano CD is a tribute to McKenna, entitled "The Spirit of Dave McKenna.") And, yet, through the virtuosic display of such a wide variety of piano stylings, and, perhaps, in spite of them, Joe's own unique musical vision remained clearly present.

Beyond the actual playing of the piano, Joe's quirkiness is further evidenced when he sings along with his lines and when he utters spontaneous verbal expressions in support of the music he is making while he is making it. To illustrate, at one point, during "Sweet Georgia Brown," his left hand, as though it had a mind of its own, began a rambling musical ascent up the keyboard, even as his right hand shot up in the air and stayed there, as Joe uttered some inaudible comment, seemingly a complete sentence, probably to no one in particular or to everyone or to himself alone.

These idiosyncrasies come from the heart, mind and soul of Joe Holt and are a part of his musical statement. He has found the elusive balance sought by all jazz musicians: the balance between the craft of performing music that is recognizable as being in the traditions of jazz, and the artistry of creating a very personal expression within those same traditions.

I acquired a copy of Joe's latest CD, "In the Spirit of Dave McKenna." It is a wonderful recording which I recommend. But Joe's artistry is best enjoyed live in concert where he is comfortably spontaneous and plays with a controlled abandon (which I did not hear in the recording).

By Ed Wise

## "SATCHMO AT THE WALDORF" COMING TO PHILADELPHIA

Take it from one who saw it: you'll enjoy immensely Terry Teachout's play, "Satchmo at the Waldorf," coming to Philadelphia's Wilma Theater, Broad and Spruce Streets, from November 16 through December 2.

How I got to see the one-actor, 90-minute play was sheer luck. Peggy and I were spending four days in Cape Cod, a mini vacation in honor of my 86th birthday. On October 17, in Provincetown, I picked up the inn's one daily copy of The New York Times to read during breakfast. Eventually I came across Neil Grazlinger's decidedly positive review of "Satchmo at the Waldorf," currently at the Long Wharf Theater in New Haven. He praised Teachout's "fine job of building a fiction-plus-fact theater piece from his biography" [which I've read, "Pops: A Life of Louis Armstrong"], actor John Douglas Thompson's "top-notch performance," and director Gordon Edelstein's "wise decision" not to have Thompson impersonate Armstrong's voice. Enough! I reached for my cellphone: "Two tickets for tomorrow night, please."

Entering the theater lobby we noted the long wall on the left covered with statements by and about Armstrong, pictures of "Pops," and copies of announcements concerning the band's coming appearances. I jotted down the wording on one poster: "Waiters' Union Local No. 444---Big Picnic and Outing to be Given at Chernauckas Grove 79th and Archer Avenue---Tuesday, July 10, 1928---Featuring Louis Armstrong and His Hot Five---A Boxing Contest Between: Oscar (Kid Jones) vs Bob (Nick the Greek)." (Did the union really need a boxing match to attract a decent crowd when "King Louis" and his band were scheduled?!)

While waiting for the show to begin, various Armstrong recordings were heard, as were snatches of other numbers during the play. On stage, "Armstrong" pressed a starter button for his historic "West End Blues" and proceeded to comment on the music.

"Satchmo at the Waldorf" takes place after Armstrong's last show in the Empire Room of Manhattan's Waldorf-Astoria Hotel in March 1971. By then he had lost a lot of weight, was

experiencing shortness of breath, had to be assisted on and off the bandstand, and, while singing splendidly, his trumpet playing---understandably---wasn't up to the usual high standard. But for Armstrong, as Thompson speaking Teachout's lines makes clear, happiness was blowing that horn and entertaining the people.

Obviously the play has much to say about Satchmo's music, including his time with Joe Oliver in Chicago (and, later, encountering a broke "Papa Joe" selling vegetables in Savannah), as well as Miles Davis's criticism of what to him was Armstrong's "Uncle Tom" eye-rolling and mugging showmanship. But there is so much more: the loving relationship with his mother and the Karnofsky family in New Orleans; advice about getting a white manager; marijuana smoking; the frank interview in which he cursed President Dwight Eisenhower for not taking immediate steps to counter Arkansas Governor Orval Faubus's preventing nine black children from entering all-white Central High School; and, especially, the handshake partnership with Joe Glaser, his long-time manager.

"Armstrong" Thompson also portrays Glaser and Davis. His way of speaking, posture, and pauses conveys all three men very effectively.

A warning: This is definitely an R-rated show language-wise. The vulgarities come early and often. I assume Armstrong actually spoke that way in the company of many fellow musicians and certain other people. Therefore, you may not want to bring youngsters to the play.

A bit of advice: Telephone (215)-546-7824 pronto for tickets. Don't miss "Satchmo at the Waldorf."

By Rabbi Louis Kaplan

### SEE US ON FACEBOOK

[www.facebook.com/tristatejazz](http://www.facebook.com/tristatejazz)

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

## WHO AM I ?

1. Born 1913; died 1987.
2. Bandleader, clarinetist (mainly), alto saxophonist, soprano saxophonist, and singer.
3. Preferred loose, swinging, non-ostentatious music.
4. Among the well-known musicians in his bands were: Nat Adderley, Al Cohn, Stan Getz, Jimmy Giuffre, Bill Harris, Chubby Jackson, Milt Jackson, Joe Lovano, Flip Phillips, Dave Tough, and Zoot Sims.
5. The band's most famous recording, which featured a captivating riff-based blues, was co-composed by this bandleader-musician in 1939 and sold more than 1 1/2 million copies.
6. In the 1945 Down Beat poll it gained top honors as the best swing band.
7. Also in 1945, famed classical composer and conductor Igor Stravinsky wrote Ebony Concerto specifically for his band.
8. Keeping musically up-to-date, he integrated bebop's new harmonies into some of the band's numbers in the late 1940s.
9. Among the orchestra's billings were: "The Band That Plays the Blues," "The First Herd," "The Second Herd," "The Third Herd," "The Anglo-American Herd," and "The Swinging Herd."

(Answer is elsewhere in this issue.)

## 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).

## STRUTTER PRINT SUBSCRIPTIONS TO CHANGE IN 2013

This is an advanced notice to our Strutter Print subscribers. Beginning with the new Tri-State Jazz Society fiscal year on July 1, 2013, there will be a charge of \$10, in addition to the annual membership fee, for receiving the Strutter via the U.S. Mail. We are notifying you of this change now to encourage our current print subscriber members to try reading the Strutter when it is received by email. When you receive the Strutter by email, it can be easily printed on your home computer printer if you still want to read from a paper copy.

We encourage all members to use the email versions of our communications material - TSJS concert notices, non TSJS area traditional jazz events, or the Strutter newsletter. Send an email to [membership@tristatejazz.org](mailto:membership@tristatejazz.org) to tell us if you want to be on our email lists for these communications. None of the non-Strutter communications material is ever sent by U.S. Mail.

If you feel that you get too many TSJS emails, please let us know at [membership@tristatejazz.org](mailto:membership@tristatejazz.org).

## AMERICAN RAG

At each concert, TSJS picks a winner of a free four-month subscription to the American Rag as a door prize. The winner for October, 2012 is David Micahnik, Cherry Hill, NJ.

New members of the Tri-State Jazz Society automatically receive a two-month subscription to American Rag, the country's largest traditional jazz and ragtime newspaper.



**THE AMERICAN RAG**  
*SUBSCRIBE TODAY*  
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Tri-State Jazz Society



## OTHER JAZZ CONCERTS

### PENNSYLVANIA JAZZ SOCIETY

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

(610)-625-4640

**November 11** Jerry Rife & The Rhythm Kings  
Concert at 2:00 p.m., Wesley United Methodist  
Church, 2540 Center Street, Bethlehem, PA 18017

### NEW JERSEY JAZZ SOCIETY

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

(800)-303-NJJS

NJJS 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 8:00-9:30 p.m. (973)-971-3706.

**November 19** Frank Vignola & Vinny Raniolo

**November 28** Big Bickford Benefit Band Reunion

**December 3** Jeff Barnhart, Solo Piano

### 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

**November 28** Rossano Sportiello, Harry Allen, &  
Laura Hull, a top pianist, tenor sax and vocalist

**December 10** Jesse Gelber, Solo Jazz Piano

### CAPE MAY TRADITIONAL JAZZ SOCIETY

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

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

**November 15** 6:30 - 8:30 p.m. Atlantic City Jazz  
Band

### JAZZ AT JACK'S

Jack's Deli Restaurant, 8500 Bustleton Ave., NE  
Philly, (215)-528-0582

Third Thursday of each month/concerts 6:30-  
8:30p.m., dinner starts at 5:30 p.m. and is included  
in ticket price.

## ABOUT TRI-STATE JAZZ SOCIETY BOARD OF DIRECTORS

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Louis Kaplan & Peggy deProphetis, 2015

## VOLUNTEERS

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## TSJS CONTACT INFORMATION

**Mailing Address:** PO Box 896, Mount Laurel, NJ.  
08054

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

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

## Answer to "Who Am I?":

Woody Herman. The band's best-selling recording  
was "Woodchopper's Ball."

## TSJS PATRONS 2012-2013

The Big Time - \$100 or more, \$120 couples

- John (Jack) & Joan C. Adams
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- Bill & Sally Wallace
- Nancy Weaver

## 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:

**PUBLICITY MANAGER:** To organize and manage all media and prospective concert attendee contacts in PA and NJ, and to manage the creation of press releases and publicity fliers.

**PHOTO EDITOR:** Organize the computer-based TSJS photo library of concert photos.

**STRUTTER ASSISTANT EDITOR:** Work with Strutter Editor, compiling concert schedules, collecting articles, and backing up the Editor. Anyone who uses e-mail and interacts with Web sites can do this job.

**ASSISTANT WEBMASTER** - Update our website. No programming or Web design experience needed. If you browse the Web and send e-mail with attachments. Takes just two to three hours a month.

## DIRECTIONS TO HADDONFIELD

### UNITED METHODIST CHURCH

**FROM PHILADELPHIA:** Cross the Ben Franklin bridge into NJ. Keep left at the end of the bridge, following signs for US-30 East. Continue on Admiral Wilson Blvd. for 2.2 miles, keeping to the left and following the signs to Cherry Hill, NJ-70. The overpass leads to NJ-38 and NJ-70. Move to the right lane for NJ-70 east. Go 2.3 miles to Grove Street and turn right at the traffic light. Go 1.5 miles to Kings Highway (NJ-41). Turn right and drive a half mile through Haddonfield, passing over the PATCO tracks just before you get to Warwick Rd. Turn left at Warwick Rd. The church is on your left. Pass the church and turn left into the parking lot. Use the rear entrance for Fellowship Hall.

**FROM THE SOUTH OR WEST VIA I-295:** From PA or DE take I-95 to the Commodore Barry Bridge (US-322 east) and cross into NJ. Take the second exit, I-295 and US-130 north. In 2.1 miles US-130 merges with I-295. Follow I-295 north for 16 miles to Exit 32, Haddonfield Berlin Rd. (NJ-561). Turn left toward Haddonfield and go past Kresson Rd., as it bends to the left and continue on Ellis Ave. At the "Welcome to Haddonfield" circle, keep to the right for S. Haddon Ave. Continue to the traffic light at Kings Highway (NJ-41) and turn left. Go 0.4 mile, passing over the PATCO tracks just before you get to Warwick Rd. Turn left at Warwick Rd. The church is on your left. Pass the church and turn left into the parking lot. Use the rear entrance for the Fellowship Hall.

**FROM THE NORTH VIA I-95:** Take I-95 south to the Betsy Ross Bridge exit (NJ-90). Cross into NJ and continue 2.1 miles on NJ-90. Exit at Haddonfield Rd. south. Go 4.2 miles. When you cross NJ-70, Haddonfield Rd. becomes Grove St. Go another 1.4 miles to Kings Highway (NJ-41). Turn right and drive a half mile through Haddonfield, passing over the PATCO tracks just before you get to Warwick Rd. Turn left at Warwick Rd. The church is on your left. Pass the church and turn left into the parking lot. Use the rear entrance for Fellowship Hall.

**FROM THE NORTH VIA I-295:** Go south on I-295 to Exit 30, Warwick Rd. From the exit ramp, turn left (north) onto Warwick toward Haddonfield. Go 1.4 miles. Turn right into the church parking lot. Use the rear entrance for the Fellowship Hall.



# Membership Application/Renewal Form

TRI-STATE JAZZ SOCIETY  
P.O. Box 896, Mount Laurel, NJ 08054

New       Renewal      *Annual membership is valid through June 30, 2013.*

Regular:       Individual \$20       Couple \$40

Sponsor\*:       Individual \$50       Couple \$70

Patron\*:       Individual \$100 or more \$ \_\_\_\_\_       Couple \$120 or more \$ \_\_\_\_\_

Email and Newsletter Options: (Check all boxes that apply)

TSJS concert and membership notices

Newsletter by Email       Newsletter by U.S. mail (paid members only)

Other traditional jazz event notices (not sponsored by TSJS)

First and Last Name(s) \_\_\_\_\_

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_ E-mail \_\_\_\_\_

Date \_\_\_\_\_ Check No. \_\_\_\_\_ **Mail with check payable to Tri-State Jazz Society, Inc.**

*\*Names of sponsors and patrons are normally published in The Strutter newsletter and on our Web site. If you do **not** want your name included in the list, please check this box:*

**TRI-STATE JAZZ SOCIETY, INC.**

**P.O. BOX 896**

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