

OUR NEXT CONCERT

Al Harrison Dixieland Band



Photo by Jim McGann

Sunday, June 24, 2018

2:00 – 4:30 p.m.

Haddonfield United Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

Directions at

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

Al Harrison – leader, trumpet

Joe Midiri – clarinet

Fred Scott – trombone

Ray Malach – piano

Bill Stumm – bass

Chick Sperell – drums

This TSJS favorite, which last performed for the Society in Wallingford two years ago, returns this time to Haddonfield. "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. "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*.

OUR JULY CONCERT

Tri-State Jazz All-Stars



Photo by Jim McGann

Sunday, July 15, 2018

2:00 – 4:30 p.m.

Community Arts Center

414 Plush Mill Road

Wallingford, PA 19086

Directions at

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

Musicians and attendees rank Tri-State Jazz All-Star Jams among the best. The core quintet consists entirely of TSJS veterans assembled and directed by Dr. Bob Rawlins, who will call tunes from the traditional Dixieland through swing eras and invite musicians (some of whom seldom have the opportunity to play together) to sit in with the core ensemble as the concert progresses.

Core Band Personnel

Dr. Bob Rawlins – Clarinet, Saxophones, Leader

Danny Tobias – Cornet, Trumpet

Barry Wahrhaftig – Guitar

John McClernan – Tuba

Larry Bortz – Drums

Concert Admissions

\$10 First-time attendees and Members

\$20 General Admission

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

LOOKING AHEAD TO OUR AUGUST 2018 CONCERT

On August 19, 2018, our concert will feature Cynthia Sayer and her Joyride Band at Haddonfield, NJ.



Photo by Gary Spector

Award-winning instrumentalist/vocalist /bandleader Cynthia Sayer is acclaimed by musicians, critics, and fans alike as one of the top 4-string jazz banjoists in the world today. She is praised for her "drive and virtuosity" by the New York Times. Cynthia returns to Tri-State with her quintet, the Joyride Band. Prepare to be enchanted by her electrifying, swing-based performances and captivating stage presence.

For more, see Cynthia's website:
<http://www.cynthiasayer.com>

Watch Cynthia and her Joyride Band (in China!) at
<https://youtu.be/ipDUfKlOjU>

Watch Cynthia's Sparks Fly Band here:
<https://youtu.be/xCYz2TSryvY> (and you may recall that Tri-State hosted Cynthia and Sparks Fly in 2014)

DANNY TOBIAS and FRIENDS REVIEW

By Jim McGann

Dan Tobias, trumpet, E flat alto horn, vocals and leader; Paul Midiri, vibraphone, and drums; Joe Holt, piano; Joe Plowman, string bass; Jim Lawlor, drums and vocals

I had missed Mr. Tobias and company two years ago when they made their inaugural concert for TSJS. Having been familiar with his work with the Midiri Brothers, Marty Grosz et al, I would expect a quality performance from under Mr. Tobias' own leadership. And with personnel of the caliber of Paul Midiri, Joe Holt and Jim Lawlor, a greater quality of performance would be anticipated.



Photo by Jim McGann

My expectations were realized. Mr. Tobias and his quintet provided music not so much in the traditional jazz vein, but in a category of similar comfort level to the jazz purist. If your jazz was rooted in the early 1940s, leaning towards the likes of Nat Cole, Red Norvo and George Shearing, then a concert by Danny Tobias and Friends would be for you. If you were expecting King Oliver and/or Jelly Roll Morton, you would be disappointed. I was not.

For the first time in recent memory, we had a band that introduced new, original compositions. Part of this was to promote the quintet's new CD, Complete Abandon. The title track, performed during the second set, was a quick tempo romp based on the chord changes of "Limehouse Blues," with the leader making a creative meal out of it on trumpet, a pirouetting right hand from pianist Joe Holt, and Jim Lawlor driving the rhythm by using his bare hands on the snare drum throughout the

performance. The other original was an equally accelerated potboiler entitled "How's It Go?" A gentleman seated next to me thought it was the Bebop anthem, "Donna Lee," and to unfamiliar ears, there were some similarities to the Charlie Parker composition, particularly in the long, lengthy lines of the composition.



Photo by Jim McGann

Joe Holt

Modern jazz reared its head again in the Joe Holt trio performance of "How High The Moon," to which chord changes were used to form another Parker composition, "Ornithology." Again, to the uninitiated, it would sound like just part of Holt's piano solo. Ironically, the highlight of the performance was Holt's brief Erroll Garner flourishes during a trade of fours with Jim Lawlor.



Photo by Jim McGann

Danny Tobias

Jim Lawlor

Enough on modern jazz. The rest of the concert while rooted in modern elements, contained material welcome to fans of older genres. "(I Would Do) Anything For You" featured some funky riffing from Tobias' plunger muted trumpet, and some signature Lionel Hampton riffs from Midiri, quoting "Comin' Through The Rye" at the conclusion of his solo. Rodgers and Hart's "Dancing on The Ceiling" was given the Shearing Quintet treatment, with everyone holding back - Tobias on cup mute, Midiri pensive, and Holt interjecting cascading arpeggios. "I Want to Be Happy" was memorable for the long teasing intro between Tobias and bassist Joe Plowman.

Tobias introduced the E flat alto horn at this concert. In contrast to his staccato approach on

trumpet, Tobias took a mellower approach with this instrument, reminding one of Dorsey's trombone during a ballad. He featured the instrument on Jimmy Van Heusen's "Polka Dots and Moonbeams" with Joe Holt accompanying, providing right hand gymnastics, and quoting the Duke's "I'm Beginning to See the Light." Keeping with the Ellington moment here, the alto horn made an equally telling appearance on Billy Strayhorn's "Lotus Blossom" in a trio setting consisting of Tobias, Midiri on vibes and Plowman's bass, exuding the exquisiteness of Strayhorn's ballad.



Photo by Jim McGann

Paul Midiri

While the music of this concert was not of the tradition jazz caliber, it was a nice break from Bourbon Street and New Orleans. A sort of quiet, swinging explosiveness thanks to the efforts of Danny Tobias and Friends.

ANNUAL TRI-STATE JAZZ MEMBERSHIP MEETING

The annual meeting of the Tri-State Jazz Society will be held during the intermission of the June 24 concert in Haddonfield, NJ.

The following current Board members are nominated for a three year term:

Chris Jones
Dewaine Osman
Steven Peitzman

THE DUTCH LOUIS ARMSTRONG

By Rabbi Louis Kaplan

It happened one night at Heck's Cafe in Amsterdam, Holland, in the mid-1930s. "Come in" followed the knock on a dressing room door. A man entered and said in a deep, rasping voice to the person inside, "So you're the Dutch Louis Armstrong. Well, it's nice to meet you. I'm the American one." They soon took their horns and blew, jamming and laughing as if they had known each other for years.

The Dutch Louis Armstrong was Louis Bannet, born in 1911 in a poor Jewish working-class neighborhood of Rotterdam, Holland. Given a shabby violin and frayed bow by a neighbor, by age seven Louis had taught himself to play the instrument. A violin teacher heard music emanating from the Bannet apartment, sought its source, and urged Louis to audition at the city's Jewish Conservatory of Music. He did and was accepted, the tuition being paid mostly by the lad's Uncle Abraham. In his second year at the Conservatory Louis formed a small orchestra to play at bar mitzvah celebrations, weddings, and on street corners. He also headed a jazz ensemble, The Kentucky Five.

A friend told young Louis that he'd have a hard time finding work because "there are probably more violin players in Holland than tulips." So, thanks to 30 guilders from that generous uncle, Bannet bought a trumpet, took lessons, and frequently headed for a music shop to hear recordings by Louis Armstrong and His Hot Five.

In 1929 he obtained his first trumpet job, with Anton Swan and The Swantockers. When tenor saxophonist Coleman Hawkins arrived in Holland in 1934, Louis sat in with "The Hawk" on Tiger Rag at the Lido nightclub in Amsterdam. Soon thereafter, Louis Bannet's Rhythm Five was organized; St. Louis Blues became its encore number. The band played in Holland and Belgium, Germany and Switzerland. His skill on the trumpet and remarkable vocal imitation of his hero, soon earned him the epithet "The Dutch Louis Armstrong."

Adolf Hitler's German army invaded Holland in 1938. Anti-Jewish decrees were issued in 1940, one being that no Jew was allowed to enter a

restaurant, concert hall, or nightclub. As a result, Louis Bannet had no job.

When the Germans ordered the first group of Jews to report for deportation, a Gentile friend obtained false identity papers and countryside hiding places for Louis. But his Jewish identity was eventually discovered by German secret police agents. With other Jews he was herded into a train in late January 1943; its destination was Birkenau concentration camp in Poland.

Three-to-six weeks was the average life expectancy at Auschwitz-Birkenau even for men who had been selected not for the gas chambers but to work. Louis Bannet lived because, despite frozen hands and cracked lips, he auditioned satisfactorily for the 42-member Birkenau Orchestra by playing the opening passage of the St. Louis Blues. Concentration camp officials believed march music made the haggard prisoners on their way to work perform better at their tasks. The orchestra also played at train unloadings, hangings, and other occasions. Bannet's Birkenau Quartet rendered music for jazz-loving guards and for higher-ups at parties. All musicians also had other jobs; Louis's detail emptied latrines of excrement and dumped the cart-loads in the mud.

As the war turned against the Germans, the musicians were shipped to Germany. In a labor camp he was assigned to fix a door. Not being a carpenter, the results were poor and he was viciously beaten. Luck was with Louis again, for he was ordered to play songs on a violin for his German captors.

The allies came closer. Thousands of prisoners were clubbed to death or shot. In the bitter cold and stinging wind of late February 1945, Bannet somehow survived the so-called death march to the Buchenwald concentration camp on which so many died. The next month he was packed tight with fellow prisoners in an open cattle-car train for they knew not where. When the train stopped at a village near Prague, Czechoslovakia and the train doors were opened, he heard someone say the war had ended. Delirious and weak, Louis "crawled along the ground, dragging his trumpet along with him, when he spotted an old soldier whom he recognized from Birkenau. The soldier was quickly removing his uniform. Underneath he was wearing blue and white prison stripes, thinking he could

conceal his identity and pass himself off as a Jew. Louis slowly got up and stumbled towards the soldier, picked up a piece of wood from the ground and, with the last ounce of strength, smashed the soldier's skull." Bennet himself collapsed and six months later, in a Prague hospital, opened his eyes from a coma.

When Louis recovered he entered the displaced persons camp in Bamberg, Germany. An American army major happened to come across Bennet playing Jewish numbers and American songs on his trumpet at an impromptu concert for Dutch Jewish refugees. He also heard Louis announcing selections in several languages, including perfect German. As a result Louis was given an American army uniform as a member of the Counter-Intelligence Corps and assigned to find German officers and bring them in for questioning. He found Anton Ortel, who claimed he had only been a soldier, but Louis had papers showing the man had served as an officer and had "sent thousands of old people and children, little babies, to the gas chambers." Bennet shot and killed the German.

Back in Holland he rehearsed a band, the new Rhythm Five, and commenced an engagement in Amsterdam's famous Savoy Club. Louis married a Jewish woman who had amazingly succeeded in hiding in various places during the war. They moved to Canada. He became a member of the Royal Canadian Band, taught violin and trumpet in the Maritime Conservatory of Music, and played music in Korea for personnel in the Canadian and South Korean armies. Back in Canada he had his own television show for five years, toured throughout North America, worked with Laurence Welk, Liberace, Edith Piaf, and other musical names. He led a dance orchestra, continuing to conclude each performance with St. Louis Blues. In the late 1990s Canadian television showed a documentary on Louis Bennet's life.

This man of remarkable determination and spirit, talent and luck---The Dutch Louis Armstrong---died in the year 2000.

(Source: Ken Shuldman, *Jazz Survivor: The Story of Louis Bennet, Horn Player of Auschwitz* [London and Portland, Ore.: Valentine Mitchell, 2005].)

Quiz Time By Rabbi Lou Kaplan

1. In September 1922, F. Scott Fitzgerald's book, *The Jazz Age*, was published, thereby giving the name to the post-World War 1 exuberant years of "flaming youth": flappers (with bobbed hair, rolled stockings, and short skirts) who smoked cigarettes in public, strawhatted collegians, bootleg booze, tangled morals, wild parties, "hot" music, the Charleston dance, and more unconventional doings that flouted the emotional reserve of older generations. But I agree with those who maintain that *The Jazz Age* really began when a certain band commenced a Manhattan engagement in 1917. What was the name of that band?
2. Also in 1917 a major composer of ragtime tunes, such as "Maple Leaf Rag," died. Who was he?
3. In that same year of 1917 the United States Navy Department ordered the closing of New Orleans's red-light district. That resulted in many jazz musicians, especially pianists, losing their jobs. What was that district's name?
4. The first jazz band to make phonograph recordings did so on February 26, 1917. The band?
5. In the 1920s a number of classical composers, musicians, and conductors praised this new music, jazz. One such person, whose initials are L.S., won fame as the conductor of the Philadelphia Orchestra. Name him.
6. A number played by Louis Armstrong's Hot Five in 1928, during *The Jazz Age*, is considered by many to be the greatest jazz recording of all time. Its three-word title begins with the letters W, E and B. Do you know it?
7. In October 1929 a catastrophe occurred that put hundreds, if not thousands, of musicians out of work across the country. It ended *The Jazz Age*. What happened?

Answers elsewhere in this issue.

OTHER JAZZ CONCERTS

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org

(610)-625-4640

Dewey Banquet Hall, 502 Durham Street,
Hellertown, PA.

July 29 Marty Grosz and Danny Tobias and band

NEW JERSEY JAZZ SOCIETY

www.njjs.org

(800)-303-NJJS

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

July 8 Al Harrison Dixieland Band

August 12 Atlantic City Jazz Band

September 16 Ben Mauger's Vintage Jazz Band

POTOMAC RIVER JAZZ CLUB

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

QUIZ TIME ANSWERS

1. Original Dixieland Jass (Jazz) Band
2. Scott Joplin
3. Storyville
4. Original Dixieland Jass (Jazz) Band
5. Leopold Stokowski
6. West End Blues
7. The almost decade-long Great Depression

FUTURE CONCERTS



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

September 9, 2018 Jon Weber-Solo Piano

Based in New York, Jon Weber has recorded and toured all over the world. For his TSJS debut, expect an emphasis on stride and other early jazz styles. Wallingford, PA

October 14, 2018 Emily Asher's Garden Party

The quintet, led by trombonist Emily Asher, is one of New York's most exciting traditional jazz groups. *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.* Haddonfield, NJ

Haddonfield, NJ

November 18, 2018 Original Cornell Syncopators

12-piece band, students of Cornell University, talented beyond their years. They were invited twice to the San Diego Jazz Festival.

Wallingford, PA

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

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.

TSJS SUSTAINERS

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

- Chuck Haggerty & Sarah Burke
- Sanford Catz
- Mary Ann & Dr. Charles H. Emely
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones and Amy Galer
- Bob Mackie
- Dewaine & Clare Osman
- DeWitt Peterson
- Dr. Myron E. & Phoebe R. Resnick
- Sylvia Rosenberg
- Alice V. Schmidt
- Jay & Orinda Lou Schultz

TSJS PATRONS

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

- Joan Adams
- Elaine Berkowitz
- John & Susan Bingley
- Walt Brenner
- Stephen Faha
- Bruce Gast
- Carl Meister, Jr. & Linda Hickman
- Wayne & Nancy Lewis
- James & Lorraine Maitland
- Mike Mudry
- Selina Higgins & Bill Nixon
- John Otterson
- Steven Peitzman & Nancy Pontone
- Katherine & Michael Perloff
- Bob & Nancy Rawlins
- Jolyne Dalzell & Richard Scarlett
- Robert Carr & Barbara Steele
- Constance & Donald Windus
- Jerry & Josephine Yocum

TSJS SPONSORS

Headliners - \$50 or more, \$70 couples

- Chic Bach
- Joan Bauer
- Jack Boesch
- Louis DePietro
- Robert & Cynthia Freedman
- Gerald Carter & Janet S. Graehling
- J. Mervyn & Peg Harris
- John H. Hoover
- Jack Jennings
- Robert Kerns, Jr.
- Sheila Larson
- Michael & Irene Lastra
- Michael Lefkowitz
- Peggy de Prophetis & Louis Kaplan
- Patricia Madison
- Terry Rave
- Mark Raymond
- Peter Reichlin
- R. Adam Rogers III
- Lynn Ryan
- Bob & Kay Troxell
- Anne Uniman
- Fred Weber
- Mary Lou Adams & Sandra Zullo

ABOUT TRI-STATE JAZZ SOCIETY

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president@tristatejazz.org , webmaster@tristatejazz.org

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COMMITTEE CHAIRMEN

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membership@tristatejazz.org

More Volunteers are listed on our website at:
www.tristatejazz.org/officers.html

TSJS CONTACT INFORMATION

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

E-mail: info@tristatejazz.org

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



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.

Email and Newsletter Options: TSJS concert announcements and membership notices
 (Check all boxes that apply.) Strutter Newsletter by Email
 Strutter by U.S. Mail (Patrons, Sponsors, Sustainers Only)

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**



