

OUR NEXT CONCERT

Original Cornell Syncopators



Photo by Original Cornell Syncopators

Sunday, November 18, 2018

2:00 – 4:30 p.m.

Community Arts Center

414 Plush Mill Road

Wallingford, PA 19086

Directions at

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

The Original Cornell Syncopators are on tour! 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! Founded to commemorate the centennial of the first Jazz recordings by the Original Dixieland Jass Band, the OCS has since grown to a full-fledged Dance Orchestra, building a reputation both locally in Ithaca, NY, and nationally with performances at regional jazz festivals.

Colin Hancock is the leader of the Syncopators and is an Urban and Regional Studies major from Buda,

TX. He is also a Music and Law and Society minor. Colin enjoys playing and listening to early jazz, as well as the study of its history and influence. He picked up the trumpet after falling in love with the music of Bix Beiderbecke, Louis Armstrong and Sidney Bechet. An avid record collector and amateur historian in territory and Texas Jazz, Colin has produced recordings utilizing century-old acoustical techniques, and his future plans include applying to law schools, as well as playing music professionally. He is the only OCS member to have performed previously at TSJS, appearing as a guest with his mentor Dan Levinson and his Roof Garden Jass Band in August, 2017.

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>.

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 JANUARY 2019 CONCERT

There are no Tri-State Jazz concerts in December due to the holidays!

On January 6, 2019, our concert will feature Mike Davis and the New Wonders at Haddonfield, NJ.



Photo by Jane Kratchovil

Mike Davis – leader, trumpet, cornet
Ricky Alexander – reeds
Joe McDonough – trombone
Jared Engel – guitar, banjo
Jay Rattman – bass saxophone
Jay Lepley – drums
Dalton Ridenhour – piano Photo

Mike Davis brings his New York City based New Wonders septet to their Tri-State debut. The band vividly invokes America's Jazz Age during the 1920's, when jazz was the soundtrack for dramatic national changes and played a central part in people's dreams, adventures and romances. The band gives exquisite attention to musical detail, and their deep passion for original recordings is evident in each performance. (Mike named the band for the model of cornet - "New Wonder" - played by Bix Beiderbecke). Mike Davis & the New Wonders have garnered the praise of Downbeat Magazine and the New York Times.

EMILY ASHER CONCERT REVIEW

By Jim McGann

TSJS Concert at Haddonfield United Methodist Church on October 14, 2018

Emily Asher, trombone, vocals and leader
Mike Davis, trumpet, vocals
Evan Arntzen, clarinet, alto and tenor saxes
James Chirillo, amplified guitar
Rob Adkins, string bass
Jay Lepley, drums



Photo by Jim McGann

It has been over six years since Emily Asher's Garden Party had performed for TSJS, and when I had seen that the band was on the schedule this month, I had to see them. Six years ago, the Garden Party was something of a surprise hit. To paraphrase the experience, it was a concert where everything worked. You were engaged with every performance. When I left today's concert, I did not come away with the same experience.

It was a concert of excellent musicianship, a good supporting cast, a good selection of songs (although Asher leaned on the Hoagy Carmichael songbook a bit much), I felt something was missing. Something that made the concert of six years ago so special.

There is the long-standing issue of an overabundance of vocals. 17 out of the 23 songs performed contained vocals, mostly by Asher herself, a couple duets by Asher and trumpeter Mike Davis, two vocals apiece by drummer Jay Lepley and clarinetist-saxist Evan Arntzen. Nothing against the vocalists named, but when two thirds of the program are vocals in a musical era where the instrumental is favored, the era being

celebrated becomes compromised. There were instances where songs with vocals would have come off just as well instrumentally (the opening "Jubilee" or Walter Donaldson's "Kansas City Kitty."). In other cases, the vocal performance could have been exchanged for something else entirely (Jay Lepley's "Walk It Off" for example).

With a concert oversaturated with vocals, it limited solo opportunities. I would have loved to have seen the leader, Mike Davis and Evan Arntzen really cut loose on a solo feature or in a band context. The only musician to benefit in this capacity was guitarist James Chirillo who turned in a good performance on "Golden Earrings" and in a later trio effort with bassist Rod Adkins and Lepley on drums with something entitled "Speak Low."



Mike Davis & Evan Arntzen

Photo by Jim McGann



James Chirillo

Photo by Paul MacAtee

As it were, there were brief instrumental moments collectively and individually that provided some sparks for the afternoon. Mike Davis' plunger muted trumpet solo in response to Asher's vocal on "Lazybones" fit the title character of the song,

playing lazily or grumpily complaining about having to do work. Chirillo's unusual chords on "Muskrat Ramble." Arntzen's alto on "Rose of the Rio Grande." The brief comical exchange between Davis and Arntzen on "I Get Ideas." The leader's Dorseyesque trombone on "Rockin' Chair." Lepley's Paul Barbarinesque drum solo on "When You Wore A Tulip." And the overall Ellingtonian feel on the leader's own composition, "Sweet Pea." In fact, the overall ensemble was a pleasurable listening experience.



Photo by Jim McGann

Something should be said for the leader's compositional abilities. The aforementioned "Sweet Pea" reminded me of how something so simple can come off so much more in the right hands. The Carmichael-inspired lyrics of "Pacific Lullaby" seemed as if Hoagy had written it himself. "Open Invitation to A Rainstorm" and "My Life Would Be Easy" are two other examples where Asher excels as a composer.

It wasn't the Garden Party of six years ago. It wasn't a bad party. It was a party where either it was celebrated before the floral arrangements bloomed to its fullest greatness, or someone among those invited talked too much, maybe there was a light mist (enough to dampen, not drown), or it was dress down day. Who knows? It was a wrinkle small enough to keep the party going, but noticeable to keep the party from being a great one.

Quiz Time

By Rabbi Lou Kaplan

1918 was quite a year! Consider only these three items from 100 years ago:

1. In baseball, the Chicago Cubs defeated the Philadelphia Phillies in 21 innings with neither team committing an error.
2. Congress passed the Sedition Act, making one liable for imprisonment by "speech that caused others to view the American government or its institutions with contempt."
3. "The Great War," the First World War, ended on November 11.

And 1918 was also the year when some important musicians and singers were born. Can you match the facts and names listed below?

1. She hosted and produced "Jazz Piano," a nationally syndicated radio program.
2. His main vocal hit with Count Basie's band was "Every Day I Have the Blues."
3. A bass and tuba player, his first recording was with Louis Armstrong and he appeared with Armstrong's band in the film "New Orleans."
4. He played clarinet in Glenn Miller's Army Air Force Band and, in 1958-1960, with Louis Armstrong's All Stars.
5. His jazz solos and stabilizing swing on bass enhanced the sound of Duke Ellington's band.
6. Her singing of "A-tisket, A-tasket" with Chick Webb's band became a best seller and, eventually, she was designated "the quintessential female jazz singer."
7. Although he was associated with many bands, he may be remembered best for being piano accompanist for Billie Holiday and Peggy Lee.
 - a. Ella Fitzgerald
 - b. Joe Williams
 - c. Sam Donohue
 - d. Jimmy Blanton
 - e. "Peanuts" Hucko
 - f. "Panama" Francis
 - g. "Red" Callender
 - h. Pearl Bailey
 - i. Marion McPartland
 - j. Jimmie Rowles

Answers elsewhere in this issue

JAZZ TRAVELS

A CONVERSATION WITH NEVILLE DICKIE

By Bill Hoffman

This column's title includes the word "travels." This installment is no different, but this time the travels weren't mine. Neville Dickie, the renowned British stride and boogie-woogie pianist, stopped by my house one afternoon in late May for a wide-ranging conversation while he was on his annual US concert tour. Said tour always includes a concert at the Tri-State Jazz Society as well as other appearances, this year including the Scott Joplin Ragtime Festival and the Bickford Theatre in Morristown, New Jersey.



As customary, I sent Neville a list of questions in advance. He had written out some notes before he arrived, and those were the jumping-off points for the conversation. His comments went well beyond the original questions, but that's what I was hoping for, as he has so much to talk about.

What led you to become a pianist, and at what age?

ND: When I was 7, my mother bought a piano for myself, my older brother, and sister. She paid 10 pounds for it, the equivalent then (1944) of a week's wages. Neither of my siblings showed much interest, and at first I was bored with the classical pieces I was learning. But I found I could play tunes I heard on the radio. At a friend's house I heard a record of James P. Johnson's "Roumania."

I fell in love with it. A recording of "Black and White Rag" by a ragtime pianist from Trinidad, Winifred Atwell, furthered my interest in jazz. I was able to obtain some ragtime music from America.

I started working at age 16 in a working men's club in County Durham, where I was born. I don't know if there was the equivalent in the States, but in these clubs they had concert parties, usually with five entertainers, which would include comedians, vocalists, plus a pianist and a guitarist. If any of the musicians failed to show up, the manager would recruit whomever he could find. That often included me, and it was my first professional job.

When I was 18 I met a clarinetist named Alan Harrison, and we decided to form a group based on the Benny Goodman Quartet. At that time there was a talent show touring England (perhaps like Ted Mack's Amateur Hour?) that went to theaters looking for, well, talent. Our quartet won a few heats and then the finals, which got us to London, where we were on TV. I had to do two years national service in the RAF, and when I got out I went back to London, to my parents' consternation, where I played in pubs and with a few jazz bands. Spencer's Washboard Kings was my first true professional job, at Blackpool on the coast. Then I went to a BBC audition, which I failed the first time. I went back to pubs and bands, and when I auditioned the second time, I passed, and wound up playing in a trio for an early morning radio show. So I went from playing to fifty people in a pub, to playing for 14 million every morning! I did that for four or five years.

Occasionally, American musicians would tour in England. Dick Wellstood was one of them, and played at the club where I was working. He evidently liked my playing and invited me to come to the US to play a three-week residency at Hanratty's-a restaurant which featured top-drawer pianists Ralph Sutton, Dick Hyman, Don Ewell, Judy Carmichael, Art Hodes, and of course Dick himself. This was a real honor for me and I returned twice every year to play there until its demise. I am a great believer in the adage "It's not what you know, but who you know."

Who were your idols in your formative years?

ND: Fats Waller, Willie 'The Lion' Smith, James P. Johnson and Don Lambert.

Who are some of the jazz greats you have played with?

ND: Ralph Sutton, Don Ewell, (clarinetist) Kenny Davern. I played a few years at a large festival at Waterloo Village in New Jersey. It was run by the New Jersey Jazz Society. Ten thousand people would show up. I played there with Dick Hyman, Ray Bryant, and Louis Mazetier. For 27 years, my wife and I ran a jazz club in Sutton, Surrey, south of London. We had a lot of Americans play there-Kenny Davern, Marty Grosz, Ken Peplowski, Warren and Allan Vache-and of course Brits like Humphrey Lyttleton and Acker Bilk. I had a resident rhythm section at the club and booked a different front line for each session.

Who are your favorite composers, and why?

ND: Fats Waller is just about everyone's favorite. His tunes are very melodic, and most of them are easy to play. He just sat down and composed; it all came natural to him-writing, playing and vocalizing. He barely had to think about it. In contrast, James P. Johnson thought about everything he wrote. The result is that many of his tunes, like "You've Got to Be Modernistic" and "Over the Bars" are very challenging.

BH: Waller's songs are certainly melodic and catchy. I suppose, to a professional, they are easy to play, but they seem complicated, particularly titles like "Alligator Crawl," "Valentine Stomp," and "Handful of Keys." In the case of "Modernistic," it's very unconventional, perhaps intentionally. You don't quite know what's coming next.

Anything else you'd like to add?

ND: I want to mention two people in the US who are important to me, for different reasons. One is Bruce Gast, whom I met on one of my early trips here. He offered me a job at the Watchung (NJ) Arts Center. I only got paid the door, but it helped me get established. Later, he got me into the Bickford Theatre (BH: For many years, Bruce organized the jazz concerts there and at Ocean County College in Toms River, NJ.). He recommended the Orange County festival in California to me, and that's where I first teamed up with Joe and Paul Midiri. I've played with them

now many times. (BH: Neville and the Midiris have played annually for the past six years at the Tri-State Jazz Society, and always draw large crowds.) Many of the jobs I have in the US originated with Bruce.

The other person I'd like to call out is Vince Giordano. Anyone visiting New York City should go and hear his Nighthawks. This is a stellar band, with many stars in their own right.

BH: I can attest to that. I often see foreign visitors when I go to Iguana to see the 'Hawks, in addition to American celebrities, and not just from the trad jazz world. Mel Brooks occasionally shows up. My last time there (early May) I saw Marilyn Maye and Mark Walter, composer Cy Walter's son. The late Lloyd Moss, a personality for over 50 years on the classical station in New York, WQXR, was a big Nighthawks fan. I saw him there several times.

ND: It's good to see some younger pianists on the current scene like Adam Swanson and Stephanie Trick. Both of them wonderful musicians. I think I first heard Steph at Orange County when she was 16.

BH: Yes, and we've had both of them at Tri-State. But they're not the only ones. I'd name others, but this is your interview, not mine.

ND: I'm lucky. I've had a good life playing the piano. I was recently invited to play at the 80th birthday of Princess Alexandra. She is the Queen's first cousin. Prince Charles and Camilla were there. One of Princess Alexandra's brothers-Prince Michael of Kent-is a jazz fan, and the first time I played for the Princess, he asked if I could play a Fats number "Honey Hush." I think that is the first time anyone requested that tune, and I always play it for him when he is present. Now, with the demise of so many festivals and jazz clubs, there aren't the gigs in England, and anyway, at my age I don't want to be traveling and working like I was 20 years ago. I also write CD reviews, which I enjoy doing.

BH: We are fortunate that you've been able to play, and record, in the US. I found that most of your LPs and CDs on Stomp Off are still available. And as long as you're willing and able to cross the pond, you'll have a gig with Tri-State. Thank you for gracing my home with your presence.

FUTURE CONCERTS OF



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

December, 2018 - No concert due to the holidays

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. Haddonfield, NJ

June 2, 2019 Ben Mauger's Vintage Jazz Band Cornetist Ben Mauger returns to TSJS with New Orleans-style Dixieland, hot dance tunes of the 20s and 30s, other early jazz. 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.

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

- Chuck Haggerty & Sarah Burke
- Sanford Catz
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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

QUIZ TIME ANSWERS

- ii. Marian McPartland
- 2b. Joe Williams
- 3g. "Red" Callender
- 4e. "Peanuts" Hucko
- 5d. Jimmy Blanton
- 6a. Ella Fitzgerald
- 7j. Jimmie Rowles



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
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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**



