

OUR NEXT CONCERT

Ostwald's Louis Armstrong Eternity Band



Photo by Louis Armstrong Eternity Band

Sunday April 7, 2019
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>

Local Boy Makes Good Playing the Jazz Music – a Tri-State debut!! Bandleader and tuba player David Ostwald, a familiar face to New York jazz fans, has led the Louis Armstrong Eternity Band at Birdland since 2000. It has been the band's mission to keep New Orleans style jazz alive. To do so, David has hosted many of New York's top Hot Jazz bandleaders and sidemen. Several join David at this concert, including Jim Fryer, Ricky Alexander, Danny Tobias and the legendary Vince Giordano - David has assembled an OUTSTANDING ensemble for our Tri-State audience.

David Ostwald was raised in Swarthmore, Pennsylvania. He began studying piano at age seven and tuba at eleven. Though solely a classical musician at first, in his junior year at the University

of Chicago he was inspired to form his first jazz band. And the rest, as they say, is history!

Visit David Ostwald's LAEB website at
<http://www.ostwaldjazz.com/html/about.php?psi=29>

Watch the band perform Swing that Music
https://youtu.be/FYyb_3a3kT4

and When the Saints Go Marching In
<https://youtu.be/VV5wUX-3LaI>

David Ostwald – leader, tuba
Danny Tobias – trumpet
Ricky Alexander – clarinet, alto sax
Jim Fryer – trombone
Vince Giordano – banjo, guitar
Alex Raderman – drums

“The pre-swing era comes alive” - *The New Yorker*

“Vital and rhythmically rugged” - *The New York Times*

“One of the most consistently dazzling tickets on the scene..” - *Time Out New York*

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 MAY 2019 CONCERT

On May 19, 2019, our concert will once again feature Neville Dickie and the Midiri Brothers at Haddonfield, NJ.



Photo by Jim McGann

World-class British pianist Neville Dickie rejoins TSJS veterans Joe and Paul Midiri for the seventh straight year! Neville is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic. Performing regularly on BBC Radio, he has made hundreds of appearances as a soloist or with his trio, and can be heard on hundreds of jazz recordings. Joe and Paul Midiri have made both jazz and classical music the focus of their lives since the mid-1980s, and have recorded with everything from trios to big bands. Past Dickie-Midiri TSJS shows have set attendance records, so come early to get a seat!

For more, see their websites:

<http://neilledickie.com> and

<http://midiribros.com>.

Listen to Neville play “Pine Top’s Boogie”

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

The Midiris play a Sydney Bechet Tribute:

<https://www.youtube.com/watch?v=GrVLX47iGAO>

And from a TSJS appearance, the trio performs “The World Is Waiting for the Sunrise”

<https://www.youtube.com/watch?v=makszBxsXU8>

ANDERSON BROTHERS REVIEW

By Jim McGann

Sunday, March 17, 2019

Haddonfield United Methodist Church

Will Anderson, *clarinet, alto sax, flute*

Pete Anderson, *clarinet, tenor, soprano saxes*

Adam Moezenia, *guitar*

Clovis Nicholas, *string bass*

Jim Lawlor, *drums*

Special Guest, Dan Tobias, *trumpet*



Photo by Jim McGann

“A modern sounding group, but a good one’ was the general consensus at the conclusion of the Andersons’ concert. I agree with that thought. Although I was hard pressed to find any remnants of traditional jazz, the musicianship of the quartet featuring two reeds, a guitar and a string bass made the modern sounds tolerable to some extent. However, if your jazz expectations were of the Oliver/Bechet/Morton variety, you would have come away from the Anderson concert disappointed.”

That was the opening paragraph of my review of the Andersons’ quartet four years ago. I had also gone along to say that the Andersons, Pete and Will, were trying “something new” – sort of a different approach to traditional jazz. It is now four years later, the Andersons returned to Tri-State, this time as a quintet, with a later surprise. The program was a salute to the King of Swing, Benny Goodman. While there was a conscious effort to keep things in the pre-modern era, the modern jazz managed to surface in most of the performances.

Complementing the Andersons were guitarist Adam Moezenia, bassist Clovis Nicholas, and subbing for drummer Philip Stewart was a familiar face, Jim Lawlor, known for his work with another set of identical twins.

Like the concert of four years ago, it was the stellar musicianship – the voicings and interplay - that made the concert. There was a two-chorus melody/counter melody on the opening “After You’ve Gone.” Pete Anderson laying a chord “bed” for Will’s clarinet lead on “Moonglow.” The two choruses of unaccompanied soprano sax and clarinet on “Sweet Georgia Brown.” Will’s “spatial” clarinet solo on “Sweet Lorraine.” The new riffs between Will on clarinet and Adam Moezenia’s guitar on “Air Mail Special.” These are just a few examples.



Photo by Jim McGann

While the songs performed were all associated with Goodman, the modern approach on some of the numbers seemed out of place. Will Anderson’s flute for example, on “These Foolish Things” and “Body and Soul” was closer to Herbie Mann than Goodman. Adam Moezenia tried to keep a Christian type of approach at times, but sometimes faltered into post modern stuff. The



Photo by Paul Macatee

“Symphony Sid” like riff on “Stompin’ At the Savoy” reminded one of Lester Young (yes, the great Prez was part of the Swing Era, just not a name you would associate with Goodman).

Dan Tobias – the surprise – sat in with the band on the last three numbers – an exhilarating “Limehouse Blues”, a nice

version of “Memories of You” (with Tobias recalling Louis Armstrong’s 1930 recording in his solo), and a medium swing rendition of “I Can’t Give You Anything but Love.”

The tribute was about Benny Goodman. When I think of Goodman, I think the great big band with Krupa, Harry James, Ziggy Elman, Stacy, Wilson, Hampton, the arrangements by Fletcher Henderson, Jimmy Mundy and Spud Murphy, the Quartet and various small groups. While the Andersons’ work was beautifully done, I didn’t walk away feeling like I was at a Goodman tribute concert. I guess I needed “Sing, Sing, Sing” or “King Porter Stomp” for it to work for me.

JAZZ AND SWING RARETIES II

Musical shorts from the
1930s and 1940s

March 8, 2019

Fleisher Art Memorial, Phila., PA

Review by Jim McGann

Before the advent of television, the media absorbed by the public was radio, the newspapers, and the movies. The movie experience, pre-TV, consisted of a cartoon, a newsreel, a short subject or a serial, and the feature presentation, and, depending on the venue, live vaudeville or musical entertainment after the movie was over. Looking at the short subject portion of the presentation, they were a variety amongst themselves. The shorts consisted of comedies, dramas, documentaries, and brief ten-minute musicals. For bands trying to make a name for themselves, the movie short was a promotional tool.

The Secret Cinema’s Jay Schwartz put together a two-hour presentation of musical shorts, soundies (three-minute films original produced for a visual jukebox-sort of a forerunner to the latter-day music videos) and occasional clips from feature films. As I was waiting for the presentation to begin, the intermission music played Benny Goodman’s “Henderson Stomp” as the audience began to file inside the auditorium. I had hoped the film presentation that followed would equal that level of excitement.

Not so. For the most part, the films presented featured commercial swing era bands, leaving the true jazz to a handful of films. Two Nat Cole trio soundies from 1946 (**Come to Baby, Do** and **Errand Boy For Rhythm**), a brief clip from the Noble Sissle short, **Sizzle with Sissle** (also 1946), a bigger excerpt from a “bootleg” copy of the Count Basie short, **Choo Choo Swing** (1943), the Benny Goodman selection from Walt Disney’s *Make Mine Music*, a Buddy Rich short from 1948 featuring Terry Gibbs, and a Gene Krupa soundie (circa 1941) with Anita O’Day and Roy Eldridge.

The rest, well, were OK. The shorts featuring the bands of Jimmy Dorsey and Tony Pastor were fine if the focus was on the leader and the band. In most cases, the talent on screen were regional bands and entertainers. Who ever heard of Dave Schooler and his 21 Swinghearts? Or Princess Chio? Or the Aida Broadbent Girls? In other cases, the soundtrack provided the swing. Also, the songs performed were not exactly on the hit parade, like “V-mail From a Female.”

Since the format was film, and not recordings, you could say that there was more appeal for the film enthusiast. For example, there was a short entitled **Every Sunday** (1936), featuring a young, pre-Wizard of Oz Judy Garland and the screen debut of Deanna Durbin. In the Tony Pastor short, Rosemary Clooney appeared on a couple of numbers as part of the sister act known as the Clooney sisters. The final short, **Spreadin the Jam** (1945), a vehicle where the dialogue is spoken in song, was directed by Charles Walters, who went on to feature length musicals **Easter Parade**, **High Society**, and **The Unsinkable Molly Brown**.

Schwartz’ presentation was well intentioned, even enjoyable. However, the sticking point was Jazz taking a back seat to commercial swing and featuring performers with little or no connection at all to Jazz. Then again, where can you see *anything* on film these days. Put in that context, it was nice way to spend a few hours.

Jazz Travels By Bill Hoffman

Over Thanksgiving weekend I attended the San Diego Jazz Festival for the first, and hopefully not last, time. The 39th annual installment organized by America’s Finest City Dixieland Jazz Society was held at the Town and Country Hotel and Convention Center in the Mission Valley section of the city. This location is very convenient to the I-8 freeway, the light rail, numerous other hotels, and is a few miles from an Amtrak station and the airport. I had not been to San Diego in 35 years, so I arrived a day early to get the lay of the land, and to avoid flying the day before Thanksgiving.

I realized early on that this piece would become too long if I included a critique of each band I heard, so I’ll instead focus mainly on the festival from an organizational and experiential point of view. I believe that will give you a better idea of what to expect if you have not been there and are thinking of attending next year.

The list of bands was extensive and impressive. I tried, but was not able to hear them all. There were two that I especially wanted to catch, and took in all or most of their sets: the Original Cornell Syncopators and the Chicago Cellar Boys (a subset of my much favored Fat Babies). A couple of those I did hear did not wow me, but at least I gave them a shot. There were no fewer than 22 bands, a female vocal trio, four guest artists (mostly pianists) and pianists from some of the bands doing solo sets. All the band rooms had dance floors on either side or in front of the stage, and these were well patronized. I even noticed a few people dancing alone.

I found this to be an exceptionally well organized festival. The program book listed no fewer than 153 volunteers who made it all happen, plus another 20 or so AFCDJS directors and staff members. Four of the music rooms were side-by-side, yet the sound from one did not bleed into another except when a band was silent and the doors to the lobby were open. The other rooms were within a city-block walk (indoors). The 32-page program (free to all attendees, unlike at some festivals where there is a nominal charge) was a veritable encyclopedia of everything one needed to know about the event. I especially liked the 11x17 insert which had, on one side, a chronological listing by location of all the

sets, and an alphabetical listing on the other of each band's and pianist's sets, giving time and location. The former was also posted on the AFCDJS website, so I could rough out an itinerary before I left home. There was also a map of the premises—very helpful to this first-timer.

There were other nice touches that I don't recall seeing at other festivals. For each set, a list of that band's or pianist's sponsors was posted in the room. Most of the bands acknowledged their sponsors each time they played. Sponsors got reserved front-row seats for the first 15 minutes of every set, as well as special tags for their admission badges. Sponsors who were not staying at the hotel were also given free parking, which apparently was at a premium due to construction on the property. I didn't notice that because I went back and forth from my nearby hotel by bicycle and nobody objected when I brought it inside and parked it in an out-of-the-way location. On each stage and in each room there were water jugs and/or pitchers (not single-use plastic bottles that are evidently a no-no in environmentally correct California) for the musicians and patrons. Outside each room was a sign, updated every day, of the bands and time that each was playing in that room. Every band was assigned a volunteer “caretaker” whose job was to tend to the musicians' needs, including selling CDs, not only on stage but in the hospitality room. On Saturday afternoon there was a reception for sponsors, but I was too busy listening to the music to go. This was to be an opportunity to meet the musicians, but I wonder how many of them were able to attend the 2-hour event in a separate wing of the hotel from the performance rooms. Still, the thought was appreciated.

Of the 22 bands, which ranged from three to twelve pieces, seven were from outside of California. Two were from the Pacific Northwest, one each from New Orleans, Chicago, Michigan and North Carolina, and the one I most especially went to see, the Original Cornell Syncopators from Ithaca, NY. Probably due to economics, the Syncs brought only a 7-piece contingent, not the full 13 who had performed the previous Sunday at the Tri-State Jazz Society. The founder and leader, Colin Hancock, who has been profiled in this paper before, has done a masterful job of pulling together eleven students—none of whom are music majors—and one professor into a tight ensemble that has branched out from the Original Dixieland Jass Band's book to that of the

New Orleans Rhythm Kings, the Wolverines, and some other not-well-known early 20s jazz and dance bands. Several members, including Colin, will graduate in May, and I wonder what will happen with the band. One member told me that they have a large enough book that they could continue playing, but I believe it will take someone with Colin's knowledge and enthusiasm to pull it all together.

Having only been to one western music festival, I had not heard many of the bands from that region before. I knew it would be my last chance to catch High Sierra, which had announced that it is disbanding in April after 41 years. I hope that doesn't mean that all its members are cashing in, too. Many of the bands have been coming to this festival for many years, and most of their members are approaching or have reached senior citizen status. Being in that demographic myself, that's not a dig, just an observation. The most notable younger exceptions were the Cornellians, Chicago Cellar Boys, On the Levee, Dave Bennett's quartet and Dawn Lambeth's trio, plus the Mission Bay High School group.

The first two days of the festival—Wednesday and Thursday—had only evening sets in one and two venues, respectively. But these gave me a head start on fulfilling my goal of seeing as many groups as possible. One that I especially enjoyed was a quartet of husband and wife pianists Paolo Alderighi and Stephanie Trick (this time on two pianos) joined by Marty Eggers on bass and Kevin Dorn on drums. I marveled at how well they all synched despite not being able to maintain eye contact and not playing together regularly. Stephanie told me later that they've performed before as a group so they're all well acquainted by now.

The piano sets, of which I was only able to see a few, were held beginning Friday morning and continuing through Sunday afternoon in a double-wide room between the band venues. I regretted not being able to take in more of them.

Saturday featured an all-day Swing Extravaganza in the largest ballroom. I dropped in briefly to see the hall mobbed with young Lindy-hoppers who apparently only attended this event. A good time was being had by all, and although the music was not strictly trad, if it brought a younger generation

to the festival and possibly exposed them to trad, I have no complaints.

The only complaint I do have about the festival is the high cost of on-site food. The conference center has several restaurants. I went to one and found the service too slow. The large (1.7 million square feet) upscale Fashion Valley shopping mall is a short distance away, probably walkable if you're fleet afoot, and has a number of eateries ranging from fast food and coffee bars to fancier places. I did not go there, knowing that doing so would require missing at least one music set. There was a limited-menu food station specially set up in the lobby that I took advantage of, for people who wanted a quick, simple meal, accepting that there was a price to pay for this convenience.

Retiring festival executive director Paul Daspit reported to me that total attendance this year, including musicians and volunteers, was around 5200. Deducting the "working" population, that would mean a gate of a little under 5000. I doubt that all were there at any one time, but never did I feel that the place was so over-crowded that I could not get a seat for any set or had to wait to use the restroom or get something to eat, with the one brief exception described above. So I give the festival an "A" for crowd management.

The tentative roster of this year's festival (Nov. 27-Dec. 1, 2019) has been announced, and includes, so far, 14 bands from this year. It is not too soon to make reservations at the hotel (or at any hotel of your choice) and sign up as a sponsor, which gets you the same perks that sponsors got this year.

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FUTURE CONCERTS OF



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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**

July 14, 2019 Tri-State Jazz All Stars An annual tradition, a core band of top performers from some of our favorite bands will jam together on familiar Dixieland tunes. **Haddonfield, NJ**

August 11, 2019 Dalton Ridenhour-Solo Piano NY-based jazz pianist in his solo TSJS debut; performs stride, ragtime and early jazz with Vince Giordano, Dan Levinson, Mike Davis and other top New York bands. **Wallingford, PA**

September 8, 2019 Richard Barnes Blackbird Society Orchestra The Blackbird Society 13-piece big band set TSJS top admissions records at Wallingford and Haddonfield in 2017 and 2018, Hear 1920s hot Jazz Age dance tunes. **Haddonfield, NJ**

October 13, 2019 Buck and a Quartet Reedman John Bianchi leads NY-based jazz quartet in TSJS debut; forgotten gems of golden age of American popular music and some vintage-inspired originals. **Wallingford, PA**

November 10, 2019 Stephanie Trick & Paolo Alderighi, Piano Duo Welcome back Stephanie, American stride pianist now in a duo with her husband, Italian virtuoso pianist Paolo. They tour Europe, the US and record together. **Haddonfield, NJ**

Wallingford, PA: Concerts are held at the Community Arts Center, 414 Plush Mill Rd; just west of exit 3 of I-495 ("The Blue Route").

Haddonfield, NJ: 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

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

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- Selina Higgins & Bill Nixon
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Mailing Address: PO Box 896, Mount Laurel, NJ.
08054

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Basic Dues: Individual \$20 Couple \$40

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