

**OUR NEXT CONCERT**  
**Manouche 5**  
**Sunday, January 31, 2021 at 2:00 pm**  
**A Live Streaming Event**



Manouche 5 debuts with Tri-State! This Philadelphia based quintet performs gypsy-jazz influenced standards and popular music similar to the original Hot Club of Paris. They became a fixture with their weekly performance at Heritage in Northern Liberties (unfortunately suspended during the pandemic). So this live-streamed performance for Tri-State is a great way to get back to making music again!

Visit the band on [Facebook](#)

Watch Manouche 5 perform "[Blue Drag](#)"

And "[A-Train](#)"

You can view the concert on the [Tri-State Jazz Society Facebook page](#), our [YouTube channel](#), or with a Zoom link sent to you in a concert reminder and on the [TSJS website](#).

Streaming is free, though donations will be gratefully accepted.

- [Click here](#) to donate via the Tri-State Jazz Society website.
- You can also [upgrade your membership](#) to the premium level with your donation.
- Consider becoming a [new member](#) of the Tri-State Jazz Society with [your application here](#).

# The Glenn Crytzer Orchestra

REVIEW by Jim McGann

Sunday, January 10, 2021

Live Streaming from NYC



**Glenn Crytzer** - amplified guitar, vocals, and leader

**Mike Davis** - trumpet, vocals

**Ricky Alexander** - clarinet and tenor sax

**Andrew Hall** - bass

It was rare during the 1930s and 40s but there were some jazz groups that performed without a piano and drums. Now, for the hardcore jazz fan, this would be considered sacrilege; for a good jazz group, particularly during the swing era when you had a Krupa or Chick Webb driving a band to a frenzied pace, or a Hines, Ellington or Basie calling the musical shots from their keyboard. Without those two instruments, the pressure of maintaining a solid swing did not rest on the remaining rhythm of guitar and bass, but the horns. You had to play a strong, rhythmic horn to keep things swinging. A 1935 recording group, The Delta Four, consisted of Roy Eldridge, Joe Marsala, Carmen Mastren and Sid Weiss, and there is the celebrated Bechet-Spanier Quartet of Sidney Bechet, Muggsy Spanier, Mastren (again) and Wellman Braud. In both cases, it was the front-line horns holding the excitement levels on high. One wonders if the recordings of the aforementioned groups inspired Marty Grosz to create his Hot Winds group, which also performs without piano or drums.

Which leads us to today's concert. Guitarist-vocalist Glenn Crytzer performed for TSJS years back with a larger group. Memory of that concert has faded (I cannot even find the review in my files!). For this concert, Crytzer led a group of excellent musicians; Mike Davis on trumpet, Ricky Alexander on clarinet and

tenor sax; and Andrew Hall on bass. This was a swinging little group. What was refreshing was how the front line of musicians did not try to sound like anyone else. There were exceptions like Davis' Bix-like horn on "I'm Comin' Virginia," and Alexander's Webster-like tenor on "All God's Chillun Got Rhythm," but otherwise maintained their own identity throughout. Alexander, in particular, reminded me of what Bob Haggart was quoted as describing the sound of Irving Fazola's clarinet when he performed for the Bob Crosby band: "...so un-Goodman like."

The two sets performed by the quartet consisted of mostly familiar popular songs, with the exceptions being "How Can You Face Me" and "Ol' Grand Dad" – two minor Fats Waller compositions. The concert kicked off with the aforesaid "All God's Chillun Got Rhythm" played up tempo with Davis playing a roller coaster of a solo, and the leader playing a distinct un-Christian like guitar. Davis switched to a plunger mute for "How Can You Face Me" which contained an Alexander clarinet that combined the technique of a Goodman with the earthiness of Pee Wee Russell or a Jimmie Noone. Crytzer played the blues, reminding this reviewer of guitarist Tiny Grimes.

"A Pretty Girl Is Like A Melody" introduced the leader on vocals. To best describe Crytzer's singing – it falls closer to a Rudy Vallee, maybe Segar Ellis style than later crooners like Crosby. You could throw in Buddy Clark, for that matter. On songs like "...Melody" and the later "Always" and "Dinah," the vocals were harmless and added something to the performance. On other songs, in particular, "Brother, Can You Spare A Dime?" the singing was on the campy side, leaving Mike Davis to play the-song-behind-the-song: his trumpet solo expressed the sense of desperation of the song's lyrics. Best vocals for this reviewer were the shared vocals of Crytzer and Davis on "If I Had You" and the comical "Ol' Grand Dad" with the band interjecting vocals behind Crytzer's lead.

Other highlights include the leader's biting/staccato guitar solo on "Alexander's Ragtime Band" and quoting "Take The A Train" on "Big Butter And Egg Man." Alexander in a Rod Cless/Joe Marsala groove on "Egg Man" and his gutty Cecil Scott clarinet on "Dinah." Mike Davis mixing Hackett and Berigan in his solo on "Can't We Be Friends," and his jumping fifths solo on "Ol' Grand Dad."

It was a nice way to open 2021 with the Glenn Crytzer quartet. It was happy jazz that emanated from this group on this Sunday. Hearing this music was a great escape for what still is an uncertain time. Great job, Crytzer and Co.

You can view a recording of this concert, as well as a collection of previous concerts, on the [\*\*Tri-State Jazz Society YouTube channel\*\*](#).

View the concert and Like Us on our Facebook page.  
[\*\*www.facebook.com/tristatejazz\*\*](https://www.facebook.com/tristatejazz)

# A Musician's Life During a Pandemic

## By Glenn Crytzer



Photo courtesy of Glenn Crytzer

For many people, the Covid-19 pandemic has meant simply working from home instead of going into the office. But those of us who make our living in the performing arts, entertainment, events, restaurants, and nightlife industries have been some of the most dramatically affected by the economic fallout of the pandemic. When you make your living by creating in person, shared experiences for people, a moratorium on in person gatherings renders your work nearly non-existent.

I could tell you maudlin sob-stories about how hard it is for musicians to scratch together the money to pay the bills right now or how both political parties at the federal, state, and local level have pretty much hung our industry out to dry (they did pass a bill to give money to talent agents, but so far nothing for performers). I could whine about how everyone's chops feel terrible from not playing with other humans enough. I could kvetch about how many musicians have had to leave town.

But, I wouldn't be telling you anything you don't already know and complaining is boring. Instead, I'd rather share with you some good things that have come out of the last year. So, without minimizing the toll of this pandemic for anyone, here are my top five "Pandemic Wins" - positive things that probably would not have happened without the world being shut down by Covid-19. Remember, somewhere the sun is shining, and so the right thing to do is make it shine for you.

When the pandemic started, my stress level went through the roof. I was constantly checking social media and the news and arguing with people online. This made me pretty much miserable, so I ate my feelings. After 2 months of stress-eating, I gained about 20 lbs. I was feeling short of breath and having chest pain all the time. I was numbing the world with several cocktails a night. I thought something was physically wrong with me, but the doctor told me it was just anxiety.

Suddenly, toward the end of May, something snapped, and I just let go. I took Facebook off my phone, I stopped looking at the news all the time, and I emotionally disinvested myself in politics. That's not to say that I stopped caring about friends or the world at large, but rather that I needed to care about those things in a way that didn't harm my own well-being.

I started meditating, dieting, working out, and taking long walks in the park. I refocused. I dropped the weight back off, I felt better, I was more productive, and I was a nicer person to be around. So **Pandemic Win #1** for me has been that I've started consuming media on my terms rather than becoming consumed by media. I now have infinitely more time to spend creating music and practicing. And the decreased stress-levels that go along with that will probably increase my life by 5 or 10 music filled years.

The first two months were not a total wash, however. To distract myself from the anxiety I was feeling, I read 30+ books as part of the process of researching the history of nightclubs. My notes from this time are now the foundation for a book that I intend to write myself (check out my Patreon page at [www.patreon.com/glenn](https://www.patreon.com/glenn) to watch a series of videos I created sharing some of my research). Without a completely open schedule, I may have never found time to do this research. That's my **Pandemic Win #2**.

I also managed to release an album with people I don't usually get to work with because they live all around the country. It was one of the first "remote" albums that anyone released during the pandemic and features Bria Skonberg (NYC), Chloe Feoranzo (SoCal/NOLA), Evan Christopher (NOLA), Jason Jurzak (NOLA), Ben Paterson (NYC), and Josh Collazo (SoCal).

So **Pandemic Win #3** was getting to work with musicians I respect; to record remotely that otherwise would be hard to bring together for a session. Is recording remotely as good as recording in person? NO! It's very limiting, but listen for yourself and think you'll agree we made the best of those limitations! You can find it at <http://glenncrytzer.bandcamp.com>.

My **Pandemic Win #4** is that I've learned how to "pivot" - the business-jargon neologism for the word "adapt." When 2020 summer came around, I figured out how to pivot to busking and live-streaming to keep the lights on. When the weather got too cold to play outdoors, I had to pivot again to an all live streaming model. I built a live streaming/recording studio in my apartment and enrolled dozens of subscribers for our weekly live stream recording session. As a result, we're doing something that I don't think has ever been done before: releasing 25 full albums in 25 weeks. ([glenncrytzer.com/livestream](http://glenncrytzer.com/livestream) for more info or to subscribe)

When this series ends in the late Spring, I'll have to pivot again, but the win from all this pivoting is that it's teaching me how to think outside the box, how to plan, and make things work in less-than-ideal conditions. These challenges have made me more flexible and resilient overall.

Finally, we have **Pandemic Win #5**, which is maybe the biggest win of all. During the pandemic I've realized just how important what we musicians do really is. After almost every performance in a park this summer someone would inevitably come up and tell me that I didn't know how much hearing live music meant to them, how much they needed what we just did, how we were bringing joy into their life when they most needed it.

Government officials in charge of doling out relief may not know just how important artists are, but you and I know it. The arts are the heartbeat of our communities - and especially of my hometown, NYC. If it wasn't for great music, theater, dance, galleries, chefs, cocktails, and nightspots, why on earth would anyone live here? Do you think we all like living in apartments the size of walk-in closets, everything being 15% more expensive, and fighting rats the size of Tony Soprano for a spot on the subway platform? No. But we do it because there's no place on earth with more interesting things to see and do than NYC. The energy here is electric.

Live entertainment will return bigger and better than ever after the pandemic. In NYC, New Yorkers will demand it. The city that never sleeps is just resting its eyes for a few minutes.



Watch the Glenn Crytzer Quartet concert live streamed January 10, 2021 on the [Tri-State Jazz Society YouTube channel](#).

Take a look at [The Glenn Crytzer Orchestra's webpage](#).

**CONCERT SCHEDULE**  
Sundays from 2:00 to 4:30 pm



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 may request mail delivery of The Strutter at no extra charge. They are also eligible to attend an annual reception for Sponsors, Patrons and Sustainers. Dues and donations may be tax deductible under IRS Section 501(c)(3).

*Would you like to do more to support the Society in its efforts to preserve and promote traditional jazz? Become a Sustainer, Patron, or Sponsor – these memberships, specially recognized by the TSJS, are eligible for invitation to special events.*

*Visit our website for more details:*  
[tristatejazz.org/donations.html](http://tristatejazz.org/donations.html)

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

3/14/21 Online Event	<b>The EarRegulars</b> The EarRegulars play every Sunday night at the Ear Inn in Lower Manhattan. Led by trumpeter Jon-Erik Kellso, the band has a rotating cast of the best trad jazz players in the city. Come see for yourself!
4/18/21 Online Event	<b>Domingo Mancuello - Piano</b> Domingo Mancuello from Lancaster makes his TSJS debut with ragtime, obscure and not-so-obscure 20s pop tunes, with a vocal here and there.
5/16/21 Online Event	<b>Neville Dickie &amp; the Midiri Brothers</b> COVID-19 notwithstanding, we have booked the annual concert with British stride and boogie-woogie pianist Neville Dickie, accompanied by Joe and Paul Midiri.
6/6/21 Online Event	<b>Midnight Society Orchestra</b> Drew Nugent and his Midnight Society Orchestra return, after being cancelled in June, 2020.
7/11/21	<b>TBD - watch this space!!</b> Check the TSJS website for updates.
8/22/21 Wallingford	<b>The Red Hot Ramblers</b> Larry Toft and the Red Hot Ramblers return! Bumped from their November 2020 slot, they are roaring back now. We hope for a live outdoor concert, and there's still the web alternative.
9/19/21 Haddonfield	<b>Adam Swanson - Ragtime and Early Jazz Pianist</b> Adam, who first performed for Tri-State in 2015 while a student at the Peabody Conservatory, returns as a seasoned veteran of ragtime festivals and winner of many competitions. Adam was originally on our March 2020 schedule.

**Wallingford** concerts are held at the Community Arts Center, 414 Plush Mill Rd., Wallingford, PA 19086; one mile from Exit 3 of I-476 ("The Blue Route"). Located between Media and Swarthmore. Directions at [www.tristatejazz.org/directions-cac.pdf](http://www.tristatejazz.org/directions-cac.pdf)

**Haddonfield** concerts are held at the Haddonfield United Methodist Church, 29 Warwick Rd., Haddonfield, NJ 08033; just south of Kings Highway near the center of town; two blocks from the PATCO station. Directions at [www.tristatejazz.org/directions-haddonfield.pdf](http://www.tristatejazz.org/directions-haddonfield.pdf)

## TSJS SUSTAINERS

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**More Volunteers are listed on our website at:**

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

## TSJS CONTACT INFORMATION

**Mailing Address:**

PO Box 896

Mount Laurel, NJ 08054

**Email:** <https://tristatejazz.org/email-the-staff.html>

**Hotline Phone for updated concert information:**

(856) 720-0232

## Online Membership Enrollment and Renewal Now Available!

Online enrollment and renewal now works with PayPal. Make credit card payments using PayPal's secure website, accessed directly from our Tri-State Jazz Society website.

New Members: [tristatejazz.org/new-member-application.html](http://tristatejazz.org/new-member-application.html)

Renewal: [tristatejazz.org/renewal-form.html](http://tristatejazz.org/renewal-form.html)

Complete the contact information entry, then click Submit Form to access the PayPal site and complete the payment transaction.

## THE STRUTTER IS ON THE WEB

Current and back issues of The Strutter are on the Tri-State Jazz Society website. The Strutter archives cover over ten years of back issues listing all the bands and soloists who performed during that period.

Read the back issues at:

[www.tristatejazz.org/strutter-archives.html](http://www.tristatejazz.org/strutter-archives.html)



# 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)

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

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