

OUR NEXT CONCERT

Ethan Uslan - Solo Pianist



Sunday, November 16, 2014
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>

Ethan Uslan Solo Jazz and Ragtime Piano

Ethan Uslan (pronounced "Yoo-slin") is one of the hottest names on the ragtime/traditional jazz scene today. The first place winner of the 2007 World Championship Old-Time Piano Playing Contest (Peoria, IL), Uslan has performed on NPR's A Prairie Home Companion as well as at various concerts and festivals nationwide. He studied classical piano as a child in South Orange, N.J. and later majored in classical piano performance at Indiana University. In the meantime, harboring a secret ragtime addiction, he complemented his classical piano studies by learning to play like Fats Waller, Jelly Roll Morton, and George Gershwin. He also developed formidable improvising skills while accompanying "Full Frontal Comedy" - a comedy troupe that staged live improvised musicals based on audience suggestions.

After college, Ethan found his way to Charlotte, North Carolina, where he has enjoyed playing all over town and with the Charlotte Symphony. In addition to giving concerts and accompanying silent movie screenings, he has served as adjunct visiting lecturer of music at the University of North Carolina-Charlotte. He has recorded three CDs as well as several silent film scores on DVD. He is also being featured in the upcoming ragtime documentary *The Entertainers*. When not playing piano, Ethan and his wife, Kate, chase after their two little sons.

Garrison Keillor, from NPR's A Prairie Home Companion, says about Uslan: "If you listen to this guy's recordings, it's something different. It's just got a snap to it, played the way they ought to."

You can visit Ethan Uslan, and enjoy video clips of him in action, at his website:
<http://www.uslanmusic.com/>

There will be no Tri-State Jazz concert in December 2014 due to the holidays.

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

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LOOKING AHEAD TO OUR JANUARY 2015 CONCERT

The Al Harrison Dixieland Band will play a Tri-State Jazz concert at the Community Arts Center, Wallingford, PA on January 18, 2015.



Photo by Paul Macatee

“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 November, 2012. 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*.

THE HOT CLUB OF PHILADELPHIA OCTOBER CONCERT REVIEW

On Sunday, October 26, 2014, at the Haddonfield Methodist Church, NJ, Tri-State Jazz presented a concert featuring The Hot Club of Philadelphia.

Barry Wahrhaftig, leader, acoustic guitar, vocals
Joe Arnold, violin
Jim Stager, string bass
Alex Siniavski, rhythm guitar



Photo by Paul Macatee

Interest in the Quintette of the Hot Club of France and in particular, Django Reinhardt and Stephane Grappelli, has given rise to Gypsy Jazz string quintets, quartets, etc., celebrating the famous ensemble. Most of them, like Dan Levinson's *Fete Manouche*, capture the essence of the Reinhardt-Grappelli collaboration. Another is a local favorite, *The Hot Club of Philadelphia*.

The Hot Club, led by guitarist Barry Wahrhaftig, has enjoyed a local following at the Mermaid Inn, the Paris Jazz Café and other venues throughout the Philadelphia area. Like most Django-inspired string quintets, the group devotes a considerable number of compositions from the Reinhardt canon. What sets the Hot Club apart from other jazz string quintets is its ability to perform music outside of Django and still make it sound as though it was a Reinhardt original.



Barry Wahrhaftig

Photo by Jim McGann

The lion's share of the solos were divided between violinist Joe Arnold and the leader's guitar, aided by solid rhythm support by bassist Jim Stager and rhythm guitarist Alex Siniavski. To say that the solo efforts of Messrs. Arnold and Wahrhaftig merely satisfied an audience of devoted Jazz enthusiasts on a Sunday afternoon would be an understatement.



Alex Siniavski Photo by Paul Macatee



Joe Arnold Photo by Paul Macatee



Jim Stager Photo by Paul Macatee

The first two numbers of the afternoon, "I'll See You In My Dreams" and "It Had To Be You" featured extended choruses by both Arnold and Wahrhaftig; the former bowing up the scale on the latter tune, while the leader pulled off some inventive Django riffs on the Gus Kahn tune. A lively "Bei Mir Bist Du Schoen" (mistakenly referred to as a "Celtic" tune), featured a vocal from the leader and exciting violin from Arnold.

These and the expected "Nuages" and "Minor Swing" had equally exciting sustainable moments. As great as they were, it was the non-Django, non-Tin Pan Alley numbers that separated the Hot Club

of Philadelphia from their contemporaries. There was the graceful Arnold lead on the "Civil War Theme," a 3/4 waltz entitled "Ashokan," and a Klezmer tune, "Joseph, Joseph," which had the leader alternating clipped guitar chords with single string riffs while the violinist began his solo swinging gracefully, almost gliding over the beat. Best of all (or should I say "unexpected of all") was a Ray Charles country tune, "You Don't Owe Me" which featured Wahrhaftig on the vocal with sensitive accompaniment by Arnold.

The second set paid tribute to Dorado Schmitt via performance of his compositions, "Bossa Dorado" and "True Blond Bolero." The pop tune "Exactly Like You" had Arnold quoting Ray Nance's solo on "Take the "A" Train" - twice! However it was a Joe Arnold feature whose title escapes me which stole the honors. Sounding similar to "Dark Eyes" in chord structure, the performance contained all the drama associated with a rite of passage - a wedding, a new birth, a changing of the guard.

The Hot Club of Philadelphia, while maintaining its loyalty to its Django-Gypsy Jazz origins, surprised with fresh material, and excellent musicianship.

Jim McGann

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:

- If you like to TALK to people and network, help us publicize TSJS. Contact newspapers and media in your area.
- Distribute FLIERS and post them on bulletin boards in your neighborhood.
- Help at CONCERTS. Come early or help at intermission: Both our Wallingford, PA and Haddonfield, NJ venues have openings for help at the admissions table, literature table, refreshments and ushers.

A "CLASSIC JAZZ" BOOK

By Rabbi Lou Kaplan

Our readers of The American Rag, a fine monthly jazz newspaper, should recognize this name: Lew Shaw. His informative articles about mostly current musicians and singers are periodically featured on page one; Shaw's wide-ranging "Jazz Jottings" column appears regularly; and an advertisement for the writer's book, *Jazz Beat: Notes on Classic Jazz*, seemingly can be found in each issue for at least the last year.

In the 211-page *Jazz Beat*, published in 2013, Shaw has 47 of his articles from The American Rag, 43 of them about musicians or vocalists, and four dealing with jazz-related men (a record producer, drummer-festival director, cartoonist, and creator of the Musical Instrument Museum in Phoenix). Based on Shaw's interview of each individual as well as research, the result is some biographical details as well as often fascinating insights into the personality and thinking of those profiled. Being a decades-long jazz enthusiast and former publicist, a festival-circuit "junkie" and a past president of the American Federation of Jazz Societies, Shaw knew which questions to ask and how to put the material into clear language. (The only printing or factual error I came across occurs on page 138: the last name of trumpeter-bandleader "Phil Napolian," 1901-1990, whom I heard once in Philadelphia ca. 1948, should be spelled Napoleon.)

To give you a taste of the book's delicious contents, I'll cite quotations about four persons who've taken part in Tri-State Jazz Society concerts, then mention something about four who haven't.

Vince Giordano, leader of Vince Giordano and the Nighthawks as well as a multi-instrument player, "has acquired 60,000 pieces of music that include 30,000 Big Band arrangements, 20,000 lead sheets, and 10,000 silent movie cues, all of which are stored in 100 large file cabinets in his Brooklyn home." (Note: Last April, when Peggy and I heard the Louis Armstrong Eternity Band in Manhattan's Birdland club, leader-tubist David Ostwald told us that his son Louis Armstrong Ostwald is now employed filing material for Giordano.)

Drummer Kevin Dorn: "I've learned so much from being around these great musicians who have instilled in me the importance of putting the music

first, doing your homework, knowing recordings, concentrating on 'time', developing your own sound, and sticking with it. I've been so fortunate that these old pros reached out to me because so many young players today have not had the same opportunities I have had, or at least to the same degree."

Trumpeter Jon-Erik Kellso, who also has appeared at Tri-State, praises Randy Reinhart, who has performed for us several times: "His tone is so beautiful. He swings like crazy and knows exactly how to play a clear and inspiring lead. Randy is an amazing ensemble player and can find just the right harmonies and counter-lines, whether on cornet or trombone. I love how he is not afraid to take chances, and the results are always exciting."

"To help pay the bills while getting established as a singer, she [Molly Ryan] went to beauty school, worked in an upscale salon and then became a nanny for a couple of years.... Dan [Levinson] proposed during a [Tri-State Jazz Society] concert in Cherry Hill, New Jersey, when he suddenly dropped his clarinet and [holding an engagement ring] got down on one knee to pop the question. [I was there, as were other Tri-State members.] I know my calling is music, and I'm proud to be associated with a group of people who are working to keep Classic Jazz alive. There's nothing more rewarding than being able to bring joy to others through music."

* * * * *

Bill Allred's sudden fancy to take up trombone came after discovering that he and bandleader-trombonist Tommy Dorsey were born on November 19.

At age 27, cornetist Jim Cullum retreated to a secluded cabin and listened to the great blues singer Bessie Smith's records for one winter.

Ed Polcer, whose closed-eyes, cornet-playing picture adorns the cover of *Jazz Beat* and who wrote the book's one-page Prelude, attended Princeton University on a full scholarship where his major was combustion engineering. He even had a major league baseball tryout with the Brooklyn Dodgers (now the Los Angeles Dodgers).

Cornetist Chet Jaeger: "I decided I would attend [a performance by Dizzy Gillespie's band at Disneyland] and try to learn something about

modern jazz, but I gave up after a few numbers. I always said that when I hit a bad note, everyone knows it's a bad note. When Miles Davis hits a bad note, people will say 'Isn't that creative.'"

If your jazz appetite has been whetted by these excerpts, Jazz Beat sells for \$25 and can be ordered online at www.classicjazzbeat.com or by writing Aztold Publishing, 14211 N. 57th Way, Scottsdale, Arizona 85254.

QUIZ TIME

By Rabbi Lou Kaplan

"Women had long been accepted as vocalists, but few had enjoyed successful careers as jazz instrumentalists, and even fewer managed to make records during this [Swing Era] period [from ca. 1935-1950]." So wrote Ted Goia in his book *The History of Jazz* (New York: Oxford University Press, 1997), p. 167. Before the Swing Era it was very rare for a female band-member to play an instrument other than piano. In our day every kind of jazz is still male dominated, but more women musicians than ever, not limited to piano, have attained successful careers.

However, the three women described below played only piano. They died in 1971, 1981, and 1983, respectively. Can you name them?

1. A classically trained pianist, L.A. was part of Freddie Keppard's band, led her own group, and joined King Oliver in 1921, marrying a member of Oliver's band. "Hotter Than That," "Knee Drops," and "Don't Jive Me" were three of the numbers she wrote for the famous Hot Five and Hot Seven. She led bands in New York and Chicago, including one made up only of women. This woman died while playing a concert in memory of Louis Armstrong.

2. M.L.W. first earned a reputation as pianist, arranger, and composer for Andy Kirk's Clouds of Joy in the 1930s. Among the other bands for which she also provided arrangements were those of Tommy Dorsey, Duke Ellington, Dizzy Gillespie, Benny Goodman, and Earl Hines. Later, she led her own small groups. One of her religious compositions was entitled Black Christ of the Andes. In the last few years of her life she taught piano at Duke University.

3. Born in New Orleans, S.E.B. played piano for years in that city's clubs and dance halls. Papa Celestin's Original Tuxedo Orchestra and the Preservation Hall Jazz Band are two well known groups with which she worked. She came to be called "The Bell Gal" because of the jingling of tiny bells on her two red garters when she moved her legs from side to side while playing piano. The red beanie atop her head also was edged with small bells.

(Answers elsewhere in this issue.)



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Tri-State Jazz Society

FUTURE CONCERTS



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

December, 2014 No concerts planned due to the holidays.

January 18, 2015 The Al Harrison Dixieland Band, Wallingford, PA.

February 15, 2015 Jerry Rife's Rhythm Kings, Haddonfield, NJ.

March 15, 2015 Stephanie Trick-Solo Pianist, 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 station.

Detailed directions at www.tristatejazz.org.

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.

OTHER JAZZ CONCERTS PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org

(610)-625-4640

Dewey Fire Company Hall, 502 Durham Street, Hellertown, PA., 2:00-5:00 p.m.

November 16 Jam Session with PA Jazz Society All-Star Band

NEW JERSEY JAZZ SOCIETY

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

All concerts 8:00 p.m. (973)-971-3706.

November 19 Bickford Benefit Band w/lineup of stars, special pricing \$20

December 2 Rio Clemente

OCEAN COUNTY COLLEGE

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 12 Ethan Uslan

December 17 Ricky Riccardi Trio, plus drums and ukulele

January 14 Midiri Brothers, Benny Goodman Tribute

February 11 Blind Boy Paxton

CAPE MAY TRADITIONAL JAZZ SOCIETY

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

www.capemaytraditionaljazzsociety.com

November 9 Bumper Jacksons

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QUIZ TIME ANSWERS

1. Lil(lian) Hardin Armstrong
2. Mary Lou Williams
3. Sweet Emma Barrett

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at: www.tristatejazz.org/officers.html**

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08054

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**Hotline Phone for updated concert
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Tri State Jazz Society is on Facebook! Our Facebook page is available for comments, questions, and suggestions.



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

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