

OUR NEXT CONCERT

Jon Weber - Solo Piano



Photo by Allen Sharpe

Sunday, September 9, 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 successor to the late Marian McPartland as host of NPR's four-decade-long series *Piano Jazz*, Jon Weber, who makes his Tri-State debut, has recorded and toured worldwide, winning numerous honors for performance and composition. *All About Jazz* has reviewed him as "a virtuoso - pure and simple," and Jack Massarik of the London-based *Evening Standard* has acknowledged Weber's "dazzling right-hand lines and skillful stride-piano breaks."

Born in Milwaukee in 1961, Jon Weber is a New York City- and Chicago-based pianist and composer whose opuses and performances have met critical and popular acclaim in many countries worldwide.

Largely self-taught, Weber has perfect pitch and remarkable melodic recall.

Weber produces and performs a popular concert series entitled *From Joplin to Jarrett: 100 Years of Piano Jazz*, which has received positive reviews in such publications as *The New York Times* and the *Wall Street Journal*.

Two years ago, Weber received a Bistro Award for his cabaret show *Another Hundred People*, in which he presented the music and lyrics of Stephen Sondheim along with Broadway performers KT Sullivan and Jeff Harnar.

"Jon Weber is a virtuoso - pure and simple." - ALL ABOUT JAZZ

For his debut at Tri-State, Jon concisely celebrates the evolution of jazz piano, enthusiastically demonstrating which pianist evolved into whom. 120 years of creativity are joyfully recognized.

Jon plays a stride version of "**It's Only a Paper Moon**" at <https://youtu.be/TO2Z5Nq9-tM> and excerpts "**115 Years of Jazz Piano**" at <https://youtu.be/70wkyev2ftU>

Concert Admissions

\$10 First-time attendees and Members

\$20 General Admission

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

In This Issue

Looking Ahead.....[Page 2](#)

All-Stars Review.....[Page 2](#)

Cynthia Sayer Review.....[Page 4](#)

Concert Schedules.....[Page 6](#)

LOOKING AHEAD TO OUR OCTOBER 2018 CONCERT

On October 14, 2018, our concert will feature Emily Asher's Garden Party - at Haddonfield, NJ.

Emily Asher's Garden Party is a versatile musical ensemble led by Asher's tenacious trombone and sweet vocals. Emily draws on a deep repertoire, from Louis Armstrong's enchanting Hot Fives and Duke Ellington's sophisticated melodies to the funky and soulful music of New Orleans brass bands.



Photo by Joanne Levey

Emily Asher – leader, trombone

Mike Davis – trumpet

Evan Arntzen – clarinet, saxes

James Chirillo – guitar

Rob Adkins – bass

Jay Lepley – drums

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.

: "Sunday" wasTobias and Rawlins--it was only when McLernan's tuba and Wahrhaftig's guitar soli, in a split chorus, was followed by Bortz' brief 8-bar break that the tune came alive.

TRI-STATE ALL-STARS REVIEW

By Jim McGann

The 2018 All-Star Session had almost an entirely new core band. Bob Rawlins was the leader as in years past but with Dan Tobias on trumpet, Barry Wahrhaftig of the Hot Club of Philadelphia, Atlantic City Jazz Band's John McClernan, and Vintage Jazz Band's Larry Bortz. The guest musicians, in contrast, were for the most part, faces seen in jam sessions past. Only guitarist Lou DePietro, who played late in the second set, seemed to be the sole new guest musician.



Photo by Paul MacAtee

The All-Star session began, as always, with the core band sans guests. "Sunday" was taken very lightly by Messrs. Tobias and Rawlins - -it was only when McLernan's tuba and Wahrhaftig's guitar soli, in a split chorus, was followed by Bortz' brief 8-bar break that the tune came alive.



Bob Rawlins, Rod Anderson, Skip Livingston, Danny Tobias, Photo by Jim McGann

Skip Livingston, clarinet, and Rod Anderson, tenor sax, were featured on the next number, "Back Home Again In Indiana." Livingston would return later in the set on "As Long As I Live," while Anderson would return on the set closer, "After You've Gone," and again, much later in the second set.



Janney Murtha Photo by Paul Macatee

Jannie Murtha provided the vocal on "Big Butter and Egg Man," and "Don't Get Around Much Anymore."



Bill Nixon and Mac Given Photo by Jim McGann

Selina Higgins provided vocals on "Sweet Georgia Brown" and "I Can't Give You Anything But Love." Brian Priebe was featured on trombone on "Basin Street Blues," then later on vocal on "Do You Know What It Means To Miss New Orleans?"



Brian Priebe Photo by Jim McGann

Scott Ricketts on cornet, was featured on the set closer, plus "Limehouse Blues" and "Melancholy Baby," and the aforementioned DePietro, while not soloing, took part in the last half dozen songs in the second set.



Scott Ricketts Photo by Jim McGann

I found with this particular All-Star session that it was most effective when more musicians were on stage. The smaller ensembles weren't bad, but the larger ones seemed to engage a bigger audience response. The rhythm section of Bortz, Wahrhaftig and McClernan helped electrify this particular concert.

All in all, a nice afternoon of jamming in Wallingford.

Glenn Crytzer Concert At Barnes Foundation

Guitarist Glenn Crytzer and five other NYC musicians will be presenting a concert at the Barnes Foundation on Friday, October 5, from 6 to 8:30PM. The band will include Mike Davis on trumpet (who has played at Tri-State and whose own band will perform at our January 6 concert), Matt Koza on reeds (he leads the Artie Shaw legacy band), Ian Hutchinson on bass, Andrew Millar on drums, and Garrett Manley. Most or all of these guys are in Glenn's 15-piece Orchestra, which recently released a new CD.

Glenn is also a composer, with his songs sounding like they were written in the 1940s. - Bill Hoffman

CYNTHIA SAYER CONCERT REVIEW

By Jim McGann

Personnel: Cynthia Sayer, banjo, vocals and leader; Dan Tobias, trumpet; Jim Fryer, trombone, euphonium and vocals; Mike Weatherly, string bass and vocals; Larry Eagle, drums

Before performing a Hank Williams number, Cynthia Sayer explained the difference between the banjo in jazz and the banjo in bluegrass. Same instrument, but totally apart from each other in construction. When you think of banjo in jazz, who comes to mind? One must go back to the 1920s or before, for thanks to the efforts of Eddie Lang and others, the banjo sort of faded into the background when the guitar arrived on the scene. Johnny St Cyr, of Armstrong's Hot Fives, stands out, and in a lesser context, Bud Scott, who made some recordings with clarinetist Johnny Dodds. Lang, Eddie Condon and others started on banjo but switched to guitar in much a similar vein as when Louis Armstrong and other cornet players switched to the more enticing trumpet. Alas, the banjo, cornet, and the C-melody sax became nostalgic in the public psyche; the sounds of an earlier time.



Photo by Jim McGann

Thankfully, we have musicians of the caliber of Cynthia Sayer, who brings the banjo back into the jazz arena, and manage to perform fresh ideas to something that once was an antiquated instrument. This was, I believe, Ms. Sayer's third appearance for Tri-State, and like her first two appearances, she left the audience with excellent, and sometimes, out-of-the-box performances.

Blame it on the rain, the sound system was not cooperating on this overcast Sunday afternoon. After a lengthy ordeal of sound checks, Sayer and

company elected to perform the first set sans amplification. Save for a few vocals, the program was mostly instrumental and possibly as a result of a non-existent sound system, the musicians played over their heads in a good way.

The concert began with "Diga Diga Doo" with a long teasing intro by Sayer and drummer Larry Eagle. Horn men Danny Tobias and Jim Fryer played as if they performed together for years, and bassist Mike Weatherly's witty commentary on the extinction of the acoustic bass capped a great start for the afternoon's festivities.

This was followed by a waltz - El Choclo! No, it doesn't mean chocolate. When I stated earlier about the out-of-box performances of this group, this piece comes to mind - a world removed from the gutbucket, lowdown, and cacophonous world of jazz. Sayer and band performed it with excellence, highlighted by Jim Fryer's euphonium. There were more out-of-box performances to come.

Mike Weatherly's performance of "Old Fashioned Love" got the ball rolling, inspiring Fryer's moaning plunger mute trombone and Weatherly performing some Slam Stewart business on bass, minus the bow.



Photo by Paul Macatee



Photo by Jim McGann

"I Want To Be Happy," "Blues In My Heart" and "Them There Eyes" all had their moments, particularly Tobias performing on (literally) "canned" mute on "Heart," but the show-stopper (one of many) was the Motown infused version of "You Are My Sunshine." Totally off center, yet it worked! It reminded me of a Sayer performance at an earlier TSJS concert - a stop-time version of "Over the Rainbow." The musicians made a party out of it, guided by Weatherly's funky bass work.

The second set contained many more show stoppers and alternative interpretations of jazz standards. The aforementioned Hank Williams'

tune, "Move It on Over," was given a rhythm and blues treatment. The standard, "Pennies from Heaven," was rerecorded and taken away from its positive thinking-Depression era roots to a story where a wife tells a husband who's been away for three years that he now has a son. When asked how this is possible, the response is "Benny's from Heaven."

Dan Tobias performed the rarely heard Don Redman tune, "No One Else but You." Tobias was on his game this afternoon; the concert was one of his best outings. Then there was Sayer's rapid fire vocalizing of Jon Hendricks' "I Want You to Be My Baby" singing twice as fast as Louis Jordan did when he recorded the tune with his Tympany Five.



Photo by Jim McGann

The two performances that really stood out in the second set was Mike Weatherly's tribute to the recently deceased Aretha Franklin, a gospel tune entitled "Bye and Bye." The audience seemed caught up in the swirls of this spiritual, helped along by Weatherly's preaching vocal. The other was Sayer's interpretation of Gershwin's "Rhapsody in Blue." The whole arrangement was condensed to banjo and on occasion rhythm. I cannot speak for the composer, but I was amazed at the performance. The clarinet into, the string section, all out of one instrument.

There are concerts that may have a show stopper, or will bring the house down on one notable performance, but for this concert, we had several, with and without amplification. Thank you, Ms. Sayer, it was a gem of an afternoon!

Quote of the Month By Rabbi Lou Kaplan

"In the 1920s soloists began to emerge---players like Jelly Roll Morton, King Oliver, Johnny Dodds, Bix Beiderbecke, Jack Teagarden, and especially Louis Armstrong. These players began to change the characteristic polyphonic texture of New Orleans [jazz] into a soloist-led music. [Polyphonic refers to the harmonizing sound of several instruments playing at the same time.] The emphasis on the soloist is the primary distinction between New Orleans jazz and what is often called 'post-New Orleans' or 'early' jazz....Banjo is replaced by guitar, tuba by bass. New Orleans polyphony still comes along, but usually now at the beginnings and ends of tunes, not as their focus. And with the solos comes a tremendous virtuosity, real musical variety. This is still music that entertains, but it's much more besides---you don't want to use it only as background for dancing, talking, drinking, keeping the kids amused---you want to listen to it."

James McCalla, "Jazz: A Listener's Guide"
(Englewood, N.J.: Prentice-Hall, 1994), pp. 6-7.

Quiz Time
By Rabbi Lou Kaplan

He was the grandson of a slave, leader and pianist of one of the 20th century's great jazz bands, a suave showman, and composer of at least 1,700 numbers. Of course he is Edward Kennedy "Duke" Ellington (1899-1974).

Can you fill in the blanks of the titles of seven famous recordings by the Ellington band?

1. B - - - - - A - - - T - - - F - - - - - - - -
2. D - - N - - - - - - - - T - - - - Y - - - H - - - - -
F - - - - M - -
3. E - - - - S - - - L - - - - - T - - - - - - -
4. I G - - - I - - B - - - (A - - - T - - - - A - - -
- - - G - - - -)
5. K - - K - -
6. M - - - - I - - - - - - -
7. T - - - - T - - - A T - - - - - - -

Answers elsewhere in this issue

FUTURE CONCERTS



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

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

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 7, 2019 Oswald's Louis Armstrong Eternity Band David Oswald'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

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
- Steven Peitzman & Nancy Pontone
- 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
- Marge Wroblewski & Porter Carlson
- Jolyne Dalzell
- Stephen Faha
- Bruce Gast
- Carl Meister, Jr. & Linda Hickman
- Wayne B. & Nancy Lewis
- Robert & Pat Lowe
- James & Lorraine Maitland
- Mike Mudry
- Selina Higgins & Bill Nixon
- John Otterson
- Katherine & Michael Perloff
- Bob & Nancy Rawlins
- Robert Carr & Barbara Steele
- Constance & Donald Windus
- Jerry & Josephine Yocum

TSJS SPONSORS

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

- Chic Bach
- Joan Bauer
- Louis DePietro
- Robert & Cynthia Freedman
- Gerald Carter & Janet S. Graehling
- John H. Hoover
- Peggy de Prophetis & Louis Kaplan
- Sheila Larson
- Michael & Irene Lastra
- Michael Lefkowitz
- Marilyn Lunenfeld
- Patricia Madison
- Michael Prince & Carol Otte
- Terry Rave
- Mark Raymond
- Peter Reichlin
- Kay & Bob Troxell

ABOUT TRI-STATE JAZZ SOCIETY

BOARD OF DIRECTORS

Sanford Catz, **President**, 2019,
president@tristatejazz.org , webmaster@tristatejazz.org

Bill Hoffman, **Vice President, Music Advisory Committee Chairman, Bands Contact** , 2020,
vp@tristatejazz.org

Robert Lowe, **Treasurer**, 2019,
treasurer@tristatejazz.org

Chris Jones, **Photo Editor**, 2021,
info@tristatejazz.org

Dewaine Osman, **Secretary, Strutter Editor**, 2021

Chic Bach, **Sound Coordinator**, 2019,
sound@tristatejazz.org

Sally Cannon, **Refreshments Manager**, 2020

Bob Rawlins, **Music Advisory Committee**, 2020

Steven Peitzman, **Programs Editor**, 2021

Robert Robbins, **Publicity**, 2021

Mike Mudry, **Asst. Treasurer**, 2019

Mark Raymond, **Membership Chairman**, 2019
membership@tristatejazz.org

Dan Tobias & Lynn Redmile, 2019

Paul Midiri, 2019

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

1. Black And Tan Fantasy
2. Do Nothing Till You Hear From Me
3. East St. Louis Toodle Do
4. I Got It Bad (And That Ain't Good)
5. Ko Ko
6. Mood Indigo
7. Take The A Train



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**



