

OUR NEXT CONCERT

Anderson Brothers Play
Benny Goodman



Photo by Lynn Redmile

Sunday March 17, 2019
2:00 – 4:30 p.m.

Haddonfield United Methodist Church
29 Warwick Road
Haddonfield, NJ 08033

Directions at

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

"Virtuosos on clarinet and saxophone," (New York Times) identical twins and Juilliard graduates Peter & Will Anderson have headlined at Jazz at Lincoln Center, The Blue Note, Kennedy Center, Strathmore, and The New Orleans Jazz Festival, playing "with a passion, unpredictability, and sense of discovery." (All About Jazz). The Andersons have toured the U.K, South America, and Japan, and they return to Tri-State to celebrate the clarinet swing legend Benny Goodman. Their energy brings a fresh perspective and a youthful vibe to the classics of Jazz.

The band consists of:

Will Anderson – reeds, flute

Peter Anderson – reeds, flute

Adam Moezinia – guitar

Philip Stewart – drums

Clovis Nicolas – bass

Born and raised in Washington D.C., the Andersons have performed with the Jazz at Lincoln Center Orchestra, Village Vanguard Orchestra, Wycliffe Gordon, Cecile McLorin Salvant, Paquito D’Rivera, Wynton Marsalis, and can be heard on the 2014 Grammy-winning soundtrack of HBO’s Boardwalk Empire with Vince Giordano’s Nighthawks. They have also headlined at The Blue Note, Jazz at Lincoln Center, The Kennedy Center, New Orleans Jazz and Heritage Festival, Feinstein’s 54 Below, Arizona Music Festival, Princeton JazzFeast, Syracuse Jazz Festival, Sarasota Jazz Festival, Hilton Head’s Jazz Corner, San Francisco’s Jazz at the Ballroom, The Louis Armstrong House Museum and live on Garrison Keillor’s Prairie Home Companion.

Learn more at their website,

<http://peterandwillanderson.com> and watch "These Foolish Things" at

https://youtu.be/A_SjhAehSMQ and "Purple Gazelle" at <https://youtu.be/ITaP1XkLqKO?t=1>

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](#)
Barbone Band Review.....[Page 2](#)
David Ostwald.....[Page 4](#)
TSJS Concert Schedules....[Page 6](#)

LOOKING AHEAD TO OUR APRIL 2019 CONCERT

On April 7, 2019, our concert will feature Oswald's Louis Armstrong Eternity Band at Wallingford, PA.



Local Boy Makes Good Playing the Jazz Music – a Tri-State debut!! Bandleader and tuba player David Oswald, 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 in April's 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 Oswald 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 Oswald'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>

BARBONE STREET JAZZ BAND CONCERT REVIEW

By
Robert Robbins

One of the Delaware Valley's most popular traditional jazz ensembles, the Barbone Street Jazz Band, made a most welcome return to the Tri-State Jazz Society for the first time in nearly four years. Led by clarinetist Steve Barbone, a veteran of the New York City jazz scene during the flourishing years between the mid-Fifties and early Sixties, the sextet skillfully navigated the waters of the combo jazz genre as presented at the legendary NYC jazz venues Eddie Condon's and Jimmy Ryan's, where a Dixieland front line was frequently accompanied by a more modern-sounding rhythm section.



Photo by Paul MacAtee

A slightly "bitonal" start to "Sunday," which launched 20-year-old Jule Styne into a near seven-decade compositional career in 1926, kicked off the first set, followed by an unusually slow treatment of "Back Home Again in Indiana" (which during Barbone's NYC tenure was probably better known as Charlie Parker's bebop treatment entitled "Donna Lee," based on the same chord changes). Barbone then undertook the afternoon's first vocal, a blues composition by alto saxophonist Lou Donaldson entitled "Whiskey Drinkin' Woman" (possibly with lyrics by the late Jon Hendricks). "Sweet Georgia Brown" maintained its original Charleston feel. Trombonist Cindy Vidal brought a smoky vocal to George and Ira Gershwin's "They Can't Take That Away from Me," with trumpeter

Paul Grant paying homage to Louis Armstrong with "Someday You'll Be Sorry."



Cindy Vidal Photo by Paul MacAtee



Paul Grant Photo by Paul MacAtee

"Things Ain't What They Used to Be," by Duke Ellington's son Mercer (who inherited the Ellington band upon his father's death in 1974), opened the second set, with Charlie Shavers' "Undecided" following up. Vidal made a return to the vocal mike on the Jimmy McHugh/Dorothy Fields classic "I Can't Give You Anything but Love, Baby."



Steve Barbone Photo by Paul MacAtee

Barbone then saluted one of his youthful idols, pianist/composer Thelonious Monk, with his indigenous "Blue Monk," a tune from the bebop era which adapts most comfortably to an earlier idiom, especially in the hands of the Barbone crew.

The final three selections, the Original Dixieland Jass Band's "Tiger Rag," "I Want a Little Girl" (with Barbone once again on vocal), and the perennial "When the Saints Go Marching In" as the rousing closer, brought this afternoon of brilliantly performed traditional jazz, with a hint of modernity, to a definite end on high notes.

THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society website. 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 back issues at www.tristatejazz.org/strutter-archives.html

Are you getting enough
Syncopation?
Subscribe to
The Syncopated Times

Receive 12 monthly issues per year for only \$30 (US); two years for \$55 (US). Subscriptions to Canada are \$100(US) per year and \$190 (US) for two years. Outside the US and Canada, pay \$135 (US) per year.

Please print:

Name _____

Street _____ Apt. _____

City _____

State _____ Zip Code + 4 _____

Email (optional) _____

Mail with your check or money order to:
The Syncopated Times
1809 Whitesboro St.
Utica NY 13502-3719

Or subscribe via PayPal at www.PayPal.me/syncopatedtimes

DAVID OSTWALD
By Rabbi Louis Kaplan

"There's Rabbi Kaplan, who kept me on the straight and narrow." So said David Ostwald, band leader and tubist, from the bandstand of the famous Birdland nightclub in Manhattan, as he pointed to where I was sitting. Yes, decades before that Birdland night, in my talk to 13-year-old David at the prayer service in Wallingford's Congregation Ohev Shalom at which he celebrated his Bar Mitzvah, I urged him, in essence, to adhere ethically to "the straight and narrow."

(It is David Ostwald's Louis Armstrong Eternity Band that will make its Tri-State Jazz Society debut at the Wallingford PA Community Arts Center on April 7 at 2 pm.)

From not long after David's Bar Mitzvah until at least 20 years later, we didn't see one another. We reconnected when he was a late replacement at a Pennsylvania Jazz Society concert. Since that afternoon in Wind Gap, we have seen each other and chatted during my visits to Birdland and on a few other occasions.

One very special occasion took place March 20, 2010, at the Rabbi Louis Kaplan Jazz Jubilee Weekend in honor of my 50-year association with the congregation. I had requested that David Ostwald's band provide the dance music. It did, and David even called me up to sing a number with the band, which he has done a few times in Birdland. We spoke about our friendship and I gifted David with some precious Louis Armstrong 78 rpm records from my collection.

But enough about the Ostwald-Kaplan relationship. You want to know how that Bar Mitzvah teenager became an adult jazz musician and band leader.

David Ostwald was raised in Swarthmore, which touches Wallingford. His scholarly father, Martin, worked at Swarthmore College, serving as professor of classics, specializing in Greek language, literature, and philosophy. When a sixth grade public school student, David peeked inside the open-door band room one day and spotted a shining sousaphone seemingly beckoning him and saying, "David, come play me!" He obeyed, causing the school's orchestra and band leaders to come a-running. The subsequent conversation ended with

the band director consenting to give David sousaphone and tuba lessons.

A school friend's father played violin in the Philadelphia Orchestra. That musician contacted the orchestra's tubist, who kindly consented to instruct David after the Philadelphia Orchestra's Friday afternoon concerts at the Academy of Music. So began tuba study with teacher number two.

There was also a third teacher, even a fourth. When a student at the University of Chicago, David's instructor was tubist with the Chicago Symphony Orchestra. When the family accompanied father-professor Ostwald to Oxford, England, on a year-long sabbatical of scholarly research, David boarded the train to London for lessons with the tuba player in the London Symphony Orchestra.

What tuba had David been using all those years? The elementary school's, then a discarded one from Swarthmore College, and finally, a belated Bar Mitzvah present from his parents. That last tuba indicated a maternal turn-around. For when David, who had been studying piano from age seven, came home that "David,-come-play-me!" day, he had told his mother Lore that he'd also like to play tuba. She had responded, "Promise me one thing--that you'll never take it seriously." But during David's school years dad and mom were proud that he came to play tuba in the high school's marching band, Philadelphia Youth Band, and although not a student there, in the Swarthmore College Orchestra.

Furthermore, it was mom who introduced David to jazz! She had bought a record for her son, A Child's Introduction to Jazz. It included selections played by Louis Armstrong, Bix Beiderbecke, and King Oliver. He wanted to hear more jazz. Interested, too, in classical music, David set out to buy Bach's Double Piano Concerto. From that Philadelphia store he also brought home a \$.99 record, Armstrong on one side and Ella Fitzgerald on the other.

But David Ostwald didn't hear a live jazz band until the Feetwarmers Jazz Band played at freshman-year orientation at the University of Chicago. He majored in philosophy and, in a sense, minored in dixieland jazz, for he played tuba with The Cook County Doo-Dah Boys, all of whom had a connection with U. of C. Unquestionably amateur, they started out playing eight traditional jazz

numbers, all that the one book the fellows bought had contained. As David said, "We were so enthusiastic that we started getting gigs, but the only problem was that we had to turn over the crowd real fast because we only knew those eight tunes."

Of course David maintained his love of classical music while at the University of Chicago. He served as president of The Friends of the Symphony, which sponsored several concerts yearly on campus by the Chicago Symphony Orchestra. That led to a summer job as a box office manager at Vermont's Marlboro Music Festival. Approaching graduation, David was convinced by the Chicago Symphony's manager to forego law school for concert management.

Before starting work that summer in New York City, David discovered that two renowned dixieland nightclubs, Eddie Condon's and Jimmy Ryan's, were located close to his job office. With tuba in hand, David headed for Jimmy Ryan's the night before he was to begin work. His bold insistence--we Jews call it chutzpah--that trumpeter Max Kaminsky let him sit in with the band, somehow won over the veteran. Kaminsky said, "I'll tell you what, kid. If no one's here at 2:30 when we play our last set, I'll let you sit in for one tune." Luckily for David, the tune was "Indiana," with which he was familiar. (How awake could he have been the first day on his new job?)

David got to sit in at The Red Blazer Too, also with Woody Allen's Band, and elsewhere. In 1980 his Gully Low Jazz Band began playing once a week at The Red Blazer Too. When David came into the club he had been humming "Gully Low Blues," composed by Armstrong and recorded by his Hot Seven in 1927; so that's the name he chose for the band.

By 1980 David had left behind his two years in concert management for New York Law School. He wanted to marry, start a family, and "get a more marketable skill under my belt than being a traditional jazz tuba player."

He did marry, eventually became the father of a boy and two girls, and managed to combine that with a busy law practice and an active musical life.

While his main musical focus is on David Oswald's Louis Armstrong Eternity Band, he continues a

long-held desire to play in other groups. A session with jazz-blues singer Big Joe Turner produced Southland SLP-13, which was nominated for a Grammy award. He has played tuba with Redbone, Stanley's Washboard Kings, The Rent Party Revellers, The Speakeasy Jazz Babies, The Banjo Rascals, and others. A favorite gig is senior citizen retirement communities. After one such program concluded, a nurse told David that the woman she was taking care of had been confined to a wheelchair for 10 years, but hearing the band's music led her to rise and dance!

David Oswald's Louis Armstrong Eternity Band, like its predecessor The Gully Low Jazz Band, features tunes associated with Louis Armstrong without reproducing the master's versions. Of course the repertoire includes non-Armstrong numbers, particularly from the 1920s and '30s.

I asked David why he is so enamored of Armstrong. Consider: he has written about L.A.; played and lectured in New Orleans at the annual Satchmo SummerFest; there is an Armstrong recording you hear first when David picks up the phone; all his e-mails end with "What we play is life," Armstrong's words; David is chairman of the board of directors of the Louis Armstrong House Museum in Corona, N.Y.; and his son's middle name is Armstrong!

David replied that it is not only Armstrong's amazing talent as a musician, singer, composer, and actor. "The man was a great humanitarian, truly color-blind, spreading love wherever he went."

David Oswald's Louis Armstrong Eternity Band holds forth at Birdland (315 W. 44th Street, NYC) every Wednesday, 5:30-7:15 p.m. The band is still drawing crowds after 19 years there. I also expect a large crowd when the band makes its initial appearance for the Tri-State Jazz Society on April 7 in Wallingford's Community Arts Center.

Special sources: Joe H. Klee, "The Waltzing Tubador," *The Mississippi Rag*, Mar. 1998, pp. 24-26, 28; telephone conversations and e-mails with David Oswald in Jan. 2019.

Quote of the Month
By Rabbi Lou Kaplan

"The Creoles of Color had much to learn about jazz which their academic training could not give them. The light-skinned Creole clarinetist Alphonse Picou, who was seventy-three years old in 1973 when I interviewed him, could still remember the difficulties he had. 'When I was very young,' he told me, 'I took lessons from the flute player of the French Opera House [in New Orleans]. He made me practice fingering for six months before I was permitted to play a note.' While still in his teens, Picou was invited to play in the jazz orchestra of his friend, the trombone player Bouboul Augustat. Picou was shocked when he discovered that they had no written music. He was expected to improvise. 'Bouboul told me, "Just listen," and I sat there not knowing what to do. After a while I caught on and started playing two or three notes for one.'"

Marshall N. Stearns, "The Story of Jazz" (New York: The New American Library of World Literature, 1958), p. 53.

SEE US ON FACEBOOK

www.facebook.com/tristatejazz

Tri State Jazz Society is on Facebook! Our Facebook page is available for comments, questions, and suggestions.

FUTURE CONCERTS OF



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

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

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 Quarter 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: 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
- 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
- Rich Troyan

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, **Publicity Chairman**,
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



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**



