

OUR NEXT CONCERT

The Hot Club of Philadelphia



Sunday, October 26, 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>

The Hot Club of Philadelphia Jazz Quartet

Barry Wahrhaftig - Lead Guitar, Vocals, Leader

Joe Arnold - Violin

Zach Fay - Rhythm Guitar

Jim Stager - Acoustic Bass

"Philadelphia can claim another Hot Swing act besides the great Joe Venuti... saw the Hot Club of Philadelphia last night at the World Cafe and their show was a killer!" ~ Affa Dalla, Djangobooks Forum/Blog.

The Hot Club of Philadelphia, founded by guitarist Barry Wahrhaftig in late 2001, is an acoustic jazz quartet dedicated to playing and preserving the music of Django Reinhardt while adding their own personal touch to the process. Barry explains that they "play gypsy jazz but [their] book includes Americana, hot jazz and other influences."

The Hot Club has shared stages with John Jorgenson, Stephan Wrembel, Robin Nolan,

Howard Alden, Marty Grosz and Titi Bamberger. They hosted the Philadelphia area's first Djangofest and have played at the World Cafe Live, the Sellersville Theater, the Philadelphia Museum of Art, Philadelphia's first 'Diner en Blanc,' and at the Kimmel Center. Their TV credits include a feature performance on WHYY's Friday Arts.



Barry plays an AJL guitar built to the specs of the original Selmer oval-hole "Manouche" guitars made in France in the 1930s. You can learn more about the Hot Club, and hear samples of their playing, at www.hotclubphilly.com. Their latest CD, "Wrap Your Troubles In Dreams," is available via PayPal at their website or you can write Barry Wahrhaftig at 403-A West Ave., Jenkintown, PA 19046. A new CD is slated for an October 2014 release.

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 NOVEMBER 2014 CONCERT

Ethan Usan - solo pianist will play a Tri-State Jazz concert at the Haddonfield United Methodist Church, Haddonfield, NJ on November 16th.



Garrison Keillor, from NPR's A Prairie Home Companion, says about Usan: "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."

Ethan Usan (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), Usan 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.

DAVE POSMONTIER SEPTEMBER CONCERT REVIEW

On Sunday, September 21, 2014, at the Community Arts Center, Wallingford, PA, Tri-State Jazz presented a solo piano concert featuring popular local pianist Dave Posmontier.



Photo by Paul Macatee

Dave presented a program designed to appeal to a variety of tastes - whether they be traditional jazz, ragtime, modern, classical, or spiritual. Modestly, Dave remarked that he ordinarily performs as a band member rather than as a soloist, but his performance left no doubt that he is at home as a piano soloist and can present creative interpretations to the most frequently played standards. This concert was a family affair as Dave was accompanied on a few numbers by a "mystery guest"--his son Alex Posmontier, a talented pianist in his own right.



Photo by Paul Macatee

Dave opened the program with a soft intro to Do You Know What It Means To Miss New Orleans, evolving into a stride interpretation of this standard which is a favorite of Ed Wise, leader of Ed Wise and his New Orleans Jazz Band which counts Dave as a member. This was followed by a lesser known composition by Scott Joplin entitled Paragon Rag. Adding to the variety was Duke Ellington's

Sophisticated Lady; George Gershwin's Lady Be Good; the modern Round Midnight by Thelonious Monk; the ever popular Ain't Misbehavin' by Fats Waller; and an inspirational interpretation of Hymn To Freedom composed by fellow pianist Oscar Peterson. Dave then was joined by son Alex playing on his Roland keyboard with a jazzed up version of Solfeggietto composed by Carl Philipp Emanuel Bach. Dave and Alex joined forces again on a powerful and frenetic interpretation of Tico-Tico no Fuba' popularized by Carmen Miranda in the film Casablanca. This number ended the first set as the audience and the performers sat back to catch their collective breaths.

Following intermission Dave returned as soloist on beautiful interpretations of Hoagy Carmichael's New Orleans and Skylark; a funky rendition of Just A Closer Walk With Thee; Lush Life by Billy Strayhorn; and Sweet Lorraine. Dave and Alex teamed up again on little known A Jazz Stride Etude with both switching places between the Kawai baby grand and the Roland keyboard in a comical version of musical chairs.

The afternoon ended with Dave playing a moving version of Bess, You Is My Woman Now from the show Porgy and Bess written by the great George Gershwin.

It was an enjoyable afternoon with enough variety to satisfy every taste. We were delighted to learn from Dave that he would be performing again on December 3 in Cheltenham, PA with Ed Wise and His New Orleans Jazz Band when Ed revisits Philadelphia for a brief stay.

Bill Wallace

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

JAZZ MUSICIAN (AND BAND) OF MONTH PHIL NAPOLEON AND THE ORIGINAL MEMPHIS FIVE

Brooklyn, New York, about 1913-14, a young boy with a promising career as a classical musician, Filippo Napoli, runs away from home and ends up in New Orleans. While there, he absorbs all of the music, the sounds, and the excitement of a new phenomenon. A few years later, back in New York, he is among many musicians to witness a new band from New Orleans - The Original Dixieland Jazz Band (ODJB). Whether it was his spontaneous excursion to the Crescent City or the exposure to Nick LaRocca's group, trumpeter Phil Napoleon embarked on a career in Jazz.

When recordings of the ODJB were sold to the public in the late nineteen-teens, Jazz was no longer a local wonder appealing to a selective clientele; now the world was exposed to this syncopated wonder. Now, Jazz needed to develop or perish as a passing fad. That led to a period of time from 1917 to 1922 (Between ODJB and the first recordings of King Oliver's Creole Jazz Band) where the progression of Jazz was uncertain. Some claim Freddie Keppard and the Original Creole Orchestra were a factor during this period, and the works of James Reese Europe and his 369th Infantry Band were cited as well. But for some it was the work of Phil Napoleon's Quintet - The Original Memphis Five.

Napoleon was a rare commodity - he was an excellent musician with an astute business sense. Around the time of the ODJB's appearance in New York, Napoleon assembled a group of his own, modeled after the ODJB in terms of instrumentation - cornet, clarinet, trombone, piano and drums. A key figure in the early stage of the band was a pianist by the name of Frank Signorelli. Signorelli would go on to record with Joe Venuti, Eddie Lang, Bix, and the Dorseys et al.

While Napoleon's group resembled the ODJB in instrumentation, he was careful not to copy the pioneer band in terms of music selection. In discussing the scene with author Richard Sudhalter, Napoleon described how the Memphis Five avoided competition with LaRocca's group: "We agreed that those guys [the ODJB] would play their own stuff, their originals and the jazzier novelties, and we'd concentrate on the pop tunes."

Napoleon elaborated that they would "go into the dime store and learn the new popular tunes, like 'Last Night on the Back Porch' and 'Down Among the Sheltering Palms.'

Another characteristic that separated Napoleon's group from the ODJB was that the Original Memphis Five was treated as a company. Sudhalter described the business in his book, "Lost Chords: White Musicians and Their Contributions to Jazz, 1915-1945:"

"On June 26, 1922, [The Original Memphis Five] filed incorporation papers, registering themselves...as the 'Original Memphis Five, Inc.', for the purpose of furnishing music and entertainment at hotels, cabarets, dance halls and private parties, and to engage in vaudeville entertainments either as an orchestra band or soloists."

"A stockholder's meeting elected Napoleon president and Signorelli secretary-treasurer. Each participating musician, moreover, signed a contract obligating him to the company for a year. There were stock issues, by-laws, and fines for such infractions as talking on the bandstand, complaining on the job, and not doing their best while playing their instrument."

Another key figure of the group, and one who is most identifiable in Jazz circles, was trombonist Miff Mole. Mole, born in 1898, had studied violin at age 11, played piano accompaniment at a local theater a few years later and experimented with the alto horn before settling on trombone. He met Napoleon at one of the ODJB performances, and before long they were working together. He became a member of the OM5 when the band toured as accompanists for the dance team of Quinn and Farnum, around 1917-1918. When the act broke up in Los Angeles, Napoleon (and presumably, the rest of the OM5) returned east while Mole stayed in California, performing with Abe Lyman at Santa Monica's Sunset Inn. Mole would return to the east in 1919.

Both Napoleon and Mole joined Sam Lanin's Orchestra in 1920. Lanin, a successful businessman with an ear for talent, began recording Napoleon, Mole and the group under various headings in addition to their Memphis Five name

sake: Lanin's Southern Serenaders, Ladd's Black Aces, The Cotton Pickers, Bailey's Lucky Seven, Jazzbo's Carolina Serenaders, The Southland Five, the Tennessee Ten, Savannah Six, Broadway Syncopators, Broadway Broadcasters, and the Ambassadors.

In the recording studio, the Memphis Five was complemented by clarinetist Jimmy Lytell and/or alto saxophonist Loring McMurray. Both men were advanced on their respected instruments during the early 1920s. Lytell, a disciple of ODJB clarinetist Larry Shields, had an original sound uninfluenced by either his mentor Shields or the other successful clarinetists of the day. McMurray, on the other hand, displayed a singing legato tone similar to Frank Trumbauer.

Another musician who participated in some of the Ladd's Black Aces and Lanin's Southern Serenaders sides was none other than future comedian-entertainer Jimmy Durante. Durante, in the early 1920's, was a very capable ragtime pianist and even recorded under his own name. As the 1920s progressed, he turned his attention to vaudeville, joining the act of Clayton-Jackson and Durante, and moving on to a career in Broadway, radio and motion pictures.

A legato sound is probably the most distinctive characteristic of the Original Memphis Five. Unlike the ODJB, the OM5 approached their material, even the blues numbers, with a lighter approach. The collective sound of its predecessor remained, with attention devoted to ensemble sound.

When Louis Armstrong arrived in New York to join Fletcher Henderson in 1924, and with the Wolverines recordings with Bix Beiderbecke following suit, the OM5 gradually faded from the scene. Napoleon continued to work throughout the 1920's and early 1930s, mostly in studio settings under Lanin, B.A. Rolfe and other orchestras, yet managed to put together recording dates of his own. In 1936-1937, he put together a big band which was short lived, and during the war years, joined Jimmy Dorsey's orchestra. In the late 1940's, Napoleon led a new version of the OM5 at Nick's in Greenwich Village. In the 1950s, Napoleon moved to Florida, opened a restaurant there, and on occasion led bands for various events. Napoleon, in his later years, talked of writing about his experiences in Jazz and with the OM5, but that

never came to pass. Napoleon died in September, 1990 at the age of eighty nine.

Miff Mole parted ways with Napoleon in 1926 to join forces with Red Nichols. For a brief time, Mole's trombone was the definitive sound until the arrival of Jack Teagarden in 1928 (The Nichols-Mole partnership ended with Teagarden's hiring on a 1929 Five Pennies recording date). From 1929 - 1938 Mole was a staff musician at NBC and reportedly on one occasion performed with Arturo Toscanini. From 1938 - 1940, he worked for Paul Whiteman, ironically replacing Jack Teagarden who eclipsed him a decade earlier. Mole worked in Benny Goodman's orchestra during 1942-1943 and sporadically throughout the 1940s in New York and Chicago, with periods off due to ill health. By the 1950s, he had taken on non-musical work, but was photographed by Art Kane for the Great Day in Harlem in 1958. In 1960, Mole was invited to appear at the Newport Jazz Festival but a riot that year curtailed any comeback for the trombonist. A benefit concert was to be held for the trombonist in May, 1961, but never came to pass. Miff Mole died of a cerebral hemorrhage on April 29, 1961.

Bibliography:

Sudhalter, Richard M. Lost Chords: White Musicians and Their Contributions to Jazz 1915-1945. Oxford University Press. 1999

Chilton, John. Who's Who of Jazz. 4th ed. Da Capo Press. 1985

CD-ROM. Lord, Tom et al. The Jazz Discography. Ver 3.3 1992-2002.

Jim McGann

IN MEMORIAM FRANK NISSEL

We were saddened to learn that Frank Nissel, a long time member of the Tri-State Jazz Society, had passed away on August 28, 2014 at the age of 88 years following a short illness.

Frank was a lover of many kinds of jazz and a generous supporter of both the Tri-State and the New Jersey Jazz Society. Frank's daughter, Nancy Lewis, reports that at the time of his passing, Frank was listening to a recording of Tony Bennett.

Born in Berlin, Germany, Frank lived part of his youth in Nazi Germany. As a member of the Jewish faith, Frank's father felt it wise to move the family to Egypt where Frank earned a degree from American University in Cairo.

When the family moved to the United States, Frank studied chemical engineering at Virginia Polytechnic Institute. His career was highlighted by many achievements including co-founding a sheet extrusion machinery company, receiving many patents and being named to the year 2000 Plastic Hall of Fame. Over the years Frank became fluent in five (5) languages..

We extend our condolences to Frank's family and know he will be missed by his family, his many friends, and professional colleagues.

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.

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.

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.

October 12 Mike Davis and His New Wonders Jazz Band

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

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www.njjs.org

(800)-303-NJJS

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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.

October 6 Emily Asher's Garden Party

October 20 Full Count Big Band

November 19 Bickford Benefit Band w/lineup of stars

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

October 1 Barbara Rosene

October 22 Peter & Will Anderson Trio

November 12 Ethan Uslan

December 17 Gelber & Manning

CAPE MAY TRADITIONAL JAZZ SOCIETY

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Cape May, NJ

www.capemaytraditionaljazzsociety.com

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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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