

**Our Next Concert**  
**Sunday, October 15, 2023**  
**Richard Barnes & the Blackbird Society Orchestra**  
**Community Arts Center, Wallingford, PA**



Photo by Richard Barnes

Richard Barnes' Blackbird Society Orchestra returns to Tri-State! Come hear Philadelphia's premier 1920's Hot Jazz/Dance Orchestra, dedicated to the preservation of the music of "The Jazz Age" and "The Roaring 20's." Plus, this will be the 14th annual Eddie Lang Day and will feature songs that Lang recorded with Paul Whiteman, Jean Goldkette, Roger Wolf Kahn and others. It's a real treat to see an 11-piece band; the Blackbird Society Orchestra consistently draws our largest audiences. Come early; it's sure to be a sell-out! Please note this will be a live performance only and will not be live web-streamed.

For information about the band, [visit their website](#)  
The Blackbird Society Orchestra performs "[Louisiana](#)"

We are pleased to announce a  
**Reception to Celebrate our Donors, Volunteers, and Board Members**  
featuring the music of Richard Barnes

Sunday, October 15, 2023, Immediately following the  
Richard Barnes and the Blackbird Society Orchestra concert  
**Community Arts Center, Wallingford, PA**

**Join now or upgrade your membership to attend our reception**

# Coming in November Sunday, November 12, 2023 Mark Shane - Solo Piano

Haddonfield United Methodist Church



Mark Shane's jazz piano style is firmly rooted in a tradition established by such jazz piano masters as James P. Johnson, Fats Waller, Teddy Wilson, Count Basie, Earl Hines and Art Tatum. While developing his solo style, Mark Shane served an extended tenure as house pianist at Eddie Condon's jazz club in New York, adding a distinctive new piano voice to the Condon tradition of hot ensemble playing. Shane has played with Benny Goodman, Buck Clayton, Buddy Tate and many other all star alumni from the great bands of Louis Armstrong, Count Basie, Duke Ellington, Tommy Dorsey and Glenn Miller. Mark Shane has been featured on radio and television broadcasts and has appeared as a featured soloist at major jazz festivals worldwide. Shane has toured for Columbia Artists and with the Smithsonian Jazz Repertory Ensemble. And was featured in the 50th anniversary Benny Goodman memorial concert in Carnegie Hall, Shane has also played jazz piano for the Twyla Tharp Dance

Company as well as for the Grammy Award winning soundtrack of the film, "The Cotton Club".

Other film work includes the soundtracks to "Brighton Beach Memoirs", "Biloxi Blues", "Working Girl", and several films made for television. For Carnegie Hall's 100th Anniversary celebration, Shane accompanied hosts Beverly Sills and Barbara Walters. Mark Shane has played a royal command performance of Duke Ellington's "The Queen's Suite" for HRH Princess Anne in London's Festival Hall.

Featured with many of New York's popular dance orchestras, Mark Shane has played for society and debutante cotillions throughout the United States, for presidential Inaugural Balls in Washington, DC, and for the Mayor of New York City at Gracie Mansion. Shane has also played private parties for Mikhail Gorbachev, Henry Kissinger, Estee Lauder, Arnold Schwarzenegger, and for openings and fund raising events at major libraries, museums and cultural centers throughout the United States. Shane is regularly featured at Lincoln Center's "Midsummer Nights' Swing" concerts. Corporate audiences such as IBM, AT&T and others have also enjoyed Shane's piano in New York City's finest hotels and clubs, including the Waldorf Astoria, Plaza, St. Regis, Ritz-Carlton, 21 Club and others.

Named to the Steinway international roster of piano artists, Mark Shane has been called "...one of the great accompanists of his time.." (Mississippi Rag). Shane's piano, featured on many recordings, reflects a true sense of living jazz history and continues the tradition of deep swing and lyrical melodic improvisation. Mark Shane plays Classic Jazz Piano, America's unique musical contribution to world culture.



Made possible by funds from the Camden County Cultural & Heritage Commission at Camden County College, a partner of the New Jersey State Council on the Arts



# Sunday, September 10, 2023

## Dan Levinson's Palomar Jazz Band

### Review by Jim McGann



**Dan Levinson** - leader, clarinet, tenor sax, vocals  
**Mike Davis** - cornet, vocals  
**Jim Fryer** - trombone, euphonium, vocals  
**Dalton Ridenhour** - piano  
**Rob Adkins** - bass  
**Douglas Marriner** - drums

mute, Jim Fryer on trombone (open horn), and some sparkling stride from pianist Dalton Ridenhour. Reversing course on the out chorus – Levinson on clarinet backed by open brass.

It was about 10 minutes after one o'clock in the afternoon. People were filing in the Haddonfield United Methodist Church for the concert. Sound checks were made. Some band members were assembling their instruments. The leader was dragging in music stands, boxes of CDs for sale, as well as his own instruments. The band was weary from having performed in Virginia the night before in a torrential downpour and making the trek to Wallingford in the morning hours. The featured vocalist with the band lost her voice. One musician was heard saying "When I get back to New York, I'm gonna crash."

Thus was the activity prior to the start of the Palomar Jazz Band concert. It would seem to indicate that a good performance was not forthcoming from this ensemble on this day. While the road-weary warriors of Swing displayed at times some energy deficiencies, the concert was an enjoyable effort, containing some topflight performances.

A notable omission was vocalist Molly Ryan. Her vocals provide the right balance for the group, and her absence impacted the band's program, resulting in last minute changes in music selection and on-the-fly instructions. ("We'll start in B flat, then to B [major] for the verse...")

The concert began with a Bud Freeman Summa Cum Laude version of "Sunday," with Dan Levinson taking the tenor sax part while back by plunger mute brass, with solos by Mike Davis on cornet with plunger

In a humorous tribute to recent events, the band performed a Cliff Friend-Walter Donaldson composition, "Let It Rain, Let It Pour, I'll Be In Virginia In the Morning." Levinson took the vocal, but it was the accompaniment behind the vocal that stood out – Ridenhour's "raining" treble keys, and the team of Fryer and Davis providing muted sounds simulating dark ominous clouds in anticipation of the thunder to come.

The Beiderbecke-Seger Ellis collaboration, "Blue River" had Davis taking the vocal, and allowed an opportunity for Fryer to perform on euphonium. Davis sat out on Fryer's vocal feature, Irving Berlin's "At the Devil's Ball." The song is a hoot, and looking over the photographs I took of this concert, it was visually a hoot as well, with Fryer extending his trombone slide all over the place.



The pre-Prohibition song, "The Moon Shines on the Moonshine," featured Levinson again on vocals, but it was Ridenhour's accompaniment, treble keys illustrating colliding

empty beer bottles rolling around on the barroom floor, that made this performance. Ridenhour stood out on the next two numbers. Alex Hill's "Functionizin'" had the pianist perform stride at its

most Fats-ian, while the Sidney Bechet ballad, "Song of Songs," I described in my notes as Ridenhour playing as "Erroll Garner before Erroll Garner." Meaning that if the composer of



"Misty" grew up in the generation of Waller, James P, the Lion and other pianists of similar company, Ridenhour's playing illustrated that sound.

The set closed with an all-out jam session version of "Shine." Douglas Marriner's semi-marching snares set the wheels in motion, giving flight to the soloists. All of the solos were excellent, but I would have to say Mike Davis took home the prize, with a



torrid cornet solo, machine-gunning notes throughout his two choruses.

The second set opened with a lively version of Jelly Roll Morton's "The Chant." Levinson's clarinet wailing

against the brass, Davis, muted, but growling with something other than a plunger mute, Ridenhour pounding keys, Fryer agitated trombone, capturing the Red Peppers sound. "There'll Come A Time," a

more orchestrated Bix-Tram recording of 1928, was taken at a slightly slower tempo, but otherwise letter-perfect down to the gimmicky horse-whinny at the end of the performance.



After a Mike Davis feature of the Gershwins' "Do Do Do," the PJB sandwiched unique compositions by

Messrs. Bechet and Mezzrow. Bechet's composition, "Promenade Aux Champs Elysees" is small band swing with Levinson leading sub tone clarinet over open brass and allowing another euphonium solo from Fryer. The Mezzrow piece, "Hot Club Stomp," though as Levinson described, probably more of a head arrangement is slower than the Bechet piece, but another example of small band swing. What's interesting about both pieces is they are composed (in Mezzrow's case – organized) by individuals associated with the earlier jazz. Very little hint of the New Orleans sound. Getting back to Mezzrow's "Stomp", in comparison to Bechet's "Promenade..." is a much looser affair, with generous solo space for the soloists.



A rare Jack Teagarden song, "Misery And the Blues," by Charles La Vere, allowed Fryer an opportunity to perform in Big Tea's style.

Another Bix and His Gang recording, "Goose Pimples," composed by Fletcher Henderson and Jo Trent, is given another note-by-note reading with one subtle difference – bassist Rob Adkins performed Adrian Rollini's bass sax opening breaks on bass and played arco (bowed)



throughout the performance. The concert concluded with jam versions of "St Louis Blues" and "Farewell Blues."

While Levinson alluded to the fact that the band was under the weather

(no pun intended!), the performance left little hint that the band was exhausted. As I proofread this review, the selection of tunes were mostly forgotten gems unearthed. I walked away remembering "At The Devil's Ball," "The Moon



Shines On the Moonshine” et al. It put a fresh spin on the music. It reminded me of what Levinson noted in an interview with Bill Wallace years ago about the preservation of old jazz:

“I have given up worrying about how to "preserve" the old music. I know there will always be SOME interest in it, though it will undoubtedly get smaller as the audience for it diminishes. All I can do is keep doing what I'm doing, as long as I can do it, and continue to encourage young musicians, as I have always tried to do. One mistake that the traditional jazz "purists" make, I feel, is to create and try to enforce "rules" about how this music should be played. Young people developing an interest in old jazz are not inclined to follow "rules," and trying to enforce them only serves to discourage these young people. The "forefathers" of our music didn't develop it by following the rules, after all - they did by IGNORING them. There are some terrific young groups out there who have thrown out the rules and found a fresh approach to playing the old...When they perform, they attract a young audience, and it's a beautiful sight to behold - young people listening to and dancing to old jazz. The way to ensure the future of old jazz is not to stubbornly hold on to the past, but rather to let it happen the way it happens. There are some brilliant, creative minds out there, waiting to take the elements of our old music and create something new, something fresh, something truly fantastic.”


### Review and Photography by Jim McGann

With a passion for traditional jazz, Jim McGann has reviewed and photographed Tri-State Jazz concerts since the early 2000s.



**PENNSYLVANIA JAZZ SOCIETY**

**JAM SESSION**  
With  
**PJS Core Band**



**SUNDAY, NOVEMBER 12, 2023**  
**2 - 4:30 P.M.**

DEWEY BANQUET HALL  
502 DURHAM STREET  
HELLERTOWN, PA 18055

**ADMISSION FEE: \$15.00**

**FREE ADMISSION FOR THOSE WHO COME TO JAM**

**STUDENTS ADMITTED FREE**

**PAY AT THE DOOR – NO ADVANCE SALES CASH OR CHECK ONLY**

All Jazz Musicians and Vocalists are invited to sit in with the core band.

An 88-key electric piano, an electric bass, and sheet music will be available for jammers.

**More information:**  
**610-625-4640**  
**Pajazzsociety.org**



**October 16, PRJC Jazz Talk Series.** Just a few days before the start of the World Series - a timely talk on the link between jazz and baseball presented by Smithsonian Curator Emeritus John Hasse. Check out at his [web site johnedwardhasse.com](http://web.site/johnedwardhasse.com) [Zoom registration link](#)

**November 13, PRJC Jazz Talk Series.** It's a deep dive into the fabulous Dukes of Dixieland featuring Deano Assunto, son of Dukes founder Frank "Frankie" Assunto. Deano is a former president of the New Orleans Jazz Club and keeps the flame alive with an active Dukes tribute band. Registration link to follow.

**Coming in JANUARY**  
**Drew Nugent and the Midnight Society**  
**Sunday, January 21, 2024 2:00 to 4:30 pm**  
**Community Arts Center, Wallingford, PA**



Photo by Chris Jones

Drew Nugent is a jazz musician hailing from the city of Philadelphia, and bandleader of the ensemble “Drew Nugent & the Midnight Society.” Nugent and his ensemble specialize in traditional or “Hot” Jazz, from the 1900s to the 1940s, with the main area of focus being the Jazz Age - the Roaring 20s. Nugent’s instruments of choice are the cornet and piano, plus his own vocals. He is also known for his playing of an odd contraption called the “Hot Tea-Kettle,” or the “Teapot Trumpet” as some fans have named it. Drew made his debut in 2005, at age 19, on the classic NPR radio show A Prairie Home Companion, where he placed 3rd on the “Talent from 12-20 Contest.”

Drew and the Midnight Society are returning for the first time since their TSJS outdoor concert in May 2021.

**HONORIFIC TITLES #1**  
**by Louis Kaplan**

An honorific title is one that has been bestowed on a person because of what that individual has done. For example, George Washington is aptly described as "The Father of His Country." Can you match each of the following honorific titles with the musician or singer who earned that distinction?

Column A

1. King of Swing
2. King of the Jukebox
3. King of Ragtime
4. King of the Savoy
5. King of Jazz
6. Empress of the Blues
7. First Lady of the Blues

Column B

- a. Kenny Davern
- b. Mamie Smith
- c. Bessie Smith
- d. Benny Goodman
- e. Scott Joplin
- f. "Chick" Webb
- g. Jack Teagarden
- h. Paul Whiteman
- i. Billie Holiday
- j. Louis Jordan

Answers to HONORIFIC TITLES #1 on page 8

## Thank You to Our Premium Level Members

<b>SUSTAINERS</b>	<b>\$200 for individuals \$220 for couples</b>	
	Sanford Catz	Robert Lowe
	William N. Hoffman	DeWitt Peterson
	Richard & Peggy Hughlett	Sylvia Rosenberg
	Chris Jones & Amy Galer	Jazz Bo Jay & Orinda Lou Schultz
	Joe Havasy & Marian Konop	Ken Wright & Elizabeth Hazard
<b>PATRONS</b>	<b>\$100 for individuals \$120 for couples</b>	
	David Gray & Susanne Abplanalp	Ludwig & Claire Pisapia
	Gregory Babula	Mark Raymond
	Joan Bauer	Scott Ricketts
	Gary Coller	Sally Scheidemantel
	Beverly A. Kovac	Candis Siatkowski
	Ginny Marcin	Sam Sokolik
	Janney & Bill Murtha	Natalie Sturr
	Nancy Pontone & Steve Peitzman	Edward & Joan Sutter
	Katherine & Michael Perloff	Rich Troyan
<b>SPONSORS</b>	<b>\$50 for individuals \$70 for couples</b>	
	Joel Albert	Estherose Heyman
	Chic Bach	Roger W. Jacobs
	Tim Bell	Peggy de Prophetis & Louis Kaplan
	David J. Bender	Janet Garwood and Mark Liss
	Adam & Maralin Blistein	Susan Miller
	Gary Cornelius	Grant Noble
	Amy Ahart & Tom DiGiovanni	Michael Olderman
	Michael G. Galan	Terence W. Rave
	Bruce M. Gast	R. Adam Rogers III
	Marvin & Dorothy Gelb	Constance & Donald Windus

Tri-State Jazz Society depends on the generous contributions of members because basic membership dues and concert admission charges do not cover all costs. The board asks members to consider renewing their memberships at the Sponsor, Patron, or Sustainer level if they are able to do so.

**UPGRADE YOUR MEMBERSHIP**

*Features Now ONLINE on the  
Tri-State Jazz Website*

Our Premium Level Members

Tri-State Jazz Society Board of Directors

Tri-State Jazz Society Contact Information

Online Membership Enrollment and Renewal

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

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

Member admission is \$10; general admission is \$20.

Introductory offer - start a new, first-time TSJS annual membership (\$20) at the door and receive free admission to this concert.

Full-time students with ID, or children accompanied by a paying adult, are free.

**ANSWERS TO HONORIFIC TITLES #1**

1. d   2. j   3. e   4. f   5. h   6. c   7. b



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 are eligible to attend an annual reception for Sponsors, Patrons and Sustainers.

Visit our website for more details:  
[New Member application](#)  
[Renew your membership](#) at the Sustainer, Patron, or Sponsor level.

Dues and donations may be tax deductible under IRS Section 501(c)(3).

**Concert Covid Policy**

Tri-State Jazz Society recommends that guests wear masks, based on personal preference, to attend this full-capacity indoor concert.

You may also enjoy watching the concert remotely on our [website](#) or [YouTube channel](#).  
**CALL OUR HOTLINE for up-to-the-minute updates (856) 720-0232**

**ADA compliance**

Access to our concert venues is available at grade level.  
Restroom facilities are available at grade level.





# 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.*

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**

