

## OUR NEXT CONCERT

**Adam Swanson**

**Ragtime and Early Jazz Pianist**

**Sunday, March 15, 2020**

**2:00 to 4:30 pm**

Community Arts Center,

Wallingford, PA



Photo courtesy of Adam Swanson

**Adam Swanson** is one of the world's foremost performers of vintage American popular music, including ragtime, early jazz, the Great American Songbook, and more. He holds a bachelor's in classical piano and a master's in musicology from the Peabody Conservatory of Johns Hopkins University. Although he is only twenty-seven years old, Adam has been a featured performer and lecturer at ragtime and jazz festivals across the United States, and he is the only four-time winner of the World Championship Old-Time Piano Playing Contest. In 2007, he appeared alongside John Arpin at the Bohem Ragtime and Jazz Festival in the Republic of Hungary and has

also toured Switzerland and Australia. Adam made his New York debut in Carnegie Hall at the age of nineteen, where he performed with Michael Feinstein. Adam has accompanied silent films at the prestigious Cinecon Classic Film Festival at the Egyptian Theatre in Hollywood and played privately for noted Disney/Hollywood composer Richard M. Sherman (*Mary Poppins*, etc.). In 2013, Adam made his first appearance at the Kennedy Center Millennium Stage in Washington, D.C.

Visit Adam's website

Hear him play The Maple Leaf Rag and a medley at the Afterglow Party at the West Coast Ragtime Festival

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 (this offer is not applicable to renewing or reactivating membership.) Full-time students with ID and children accompanied by a paying adult are free. There are no advance sales or reservations. Dancing is welcome at all performances.

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**LOOKING AHEAD TO OUR APRIL CONCERT**  
**The Atlantic City Jazz Band**  
Sunday, April 19, 2020, 2:00 to 4:30 pm  
Haddonfield United Methodist Church



Photo by Jim McGann

Welcome the return of the Atlantic City Jazz Band!! Tri-State favorites, the ensemble specializes in the music that swept the nation when the first jazz recordings were issued in 1917. The members are seasoned players who love the traditional style and deliver it in an energetic fashion. But their repertoire goes well beyond that, featuring the prime output of the skilled Tin Pan Alley composers who dominated music through the 1930s and beyond. Their repertoire is always growing and includes pieces as old as Scott Joplin and Jelly Roll Morton rags as well as pop tunes of the jazz era by George Gershwin, Irving Berlin, Harold Arlen and Johnny Mercer.

Visit the [Atlantic City Jazz Band website](#)

See and hear the band [on tour in Italy](#)

# Paris Washboard

REVIEW by Jim McGann

Sunday, February 23, 2020

## Haddonfield United Methodist Church



Photo by Jim McGann

**Daniel Barda** - leader, trombone, vocals

**Alain Marquet** - clarinet

**Phillippe Carment** - piano

**Charles Prevost** - washboard, percussion

As long as I have been involved with Tri State Jazz, there was always talk about getting Paris Washboard to perform at one of our concerts. For various reasons, we were unable to get the band here – until now. For this reviewer, it was an 18 year wait, but it was well worth it.

The band, which has been going strong for over 30 years, provided the afternoon's festivities with mostly 1920s-30s pop tunes, arranged in a traditional jazz manner. Leader Daniel Barda is documented as influenced by Kid Ory and Turk Murphy, but you can hear other influences as well such as Jack Teagarden, Miff Mole, and Lawrence Brown. Clarinetist Alain Marquet's piping hot playing is reminiscent of the great New Orleans reedmen, notably Omer Simeon, Sidney Bechet, Jimmie Noone and Johnny Dodds. Phillippe Carment's piano sings with sparkling stride sounds,

capturing the essence of Fats Waller and James P. Johnson. Finally percussionist (or should I say washboardist?) Charles Prevost handles the unlikely instrument with the subtlety of a Jo Jones – treating each soloist with the right percussive effects to make that soloist shine. However, when it came to soloing, Prevost was all Zutty Singleton and Gene Krupa!

As a group, Paris Washboard resolved to capture the spirit of the music. Anyone walking away from a Paris Washboard concert and not having thoroughly enjoyed it must not be a jazz fan. The band illustrated what defines early jazz. It was a New Orleans parade, a rent party, a vaudeville act...early jazz has a liveliness about it, an earthiness about it, and a simpleness about it. The band recognized those elements and made the concert successful.

The highlights: Marquet's New Orleans clarinet phrases in "California, Here I Come," Barda's smooth Teagarden-like solo and Carment's dancing stride playing on "I Wish I Were Twins," Barda mirroring vocal/trombone solo on "Breeze" – equating the emotion of the song. Barda's vocal on "I Wish I Could Shimmy Like My Sister Kate" brought a sweetness to Armand Piron's lyrics – the French-laced English made the bawdy sound beautiful! Carment, on the same tune, did some piano shimmying, quoting "Rhapsody In Blue," and Prevost's creative percussion work throughout, most notably on "California, Here I Come" and "Nobody's Sweetheart."

The pop tunes selected were fine, but a band with the name of Paris Washboard, why not include some material from the Washboard bands of the time? Jimmy Bertrand's Washboard Wizards made some memorable sides, particularly when its personnel included Louis Armstrong and Johnny Dodds. The Washboard Rhythm Kings is another source, along with Clarence Williams' Alabama Jug Band. However, this is a minor complaint.

After a rousing closing of "That's A Plenty," the quartet concluded the afternoon festivities for Tri State. Let us hope they come back again soon. 18 years is a long time for good jazz.



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](#).

# An Important Message from Vince Giordano

By Bill Hoffman  
In The Syncopated Times  
September 26, 2019

What are you—yes YOU—doing to keep traditional jazz alive? That was the recurring theme of my recent conversation with Vince Giordano, leader of the Nighthawks, arguably, or maybe not so arguably, the best exemplar of 1920s and 30s jazz and hot dance music in America. And the question was addressed not just to musicians, but to everyone who loves this music.



Photo by Charlie Gross

Vince has been leading the Nighthawks for over 40 years, but his roots in jazz go back farther than that. He didn't want to recount for

the umpteenth time how he found his grandmother's 78s at the age of 5; many people have heard that story. Many also know that he studied and worked with a number of musicians who were active in the period—Bill Challis, Paul Whiteman's arranger during that band's peak of its popularity (and quality); the Casa Loma band's clarinetist for over ten years, Clarence Hutchenrider, who was an original member of the Nighthawks; and drummer Chauncey Morehouse, who was in the Jean Goldkette band with Bix Beiderbecke.

Vince is also the country's number one go-to guy when TV and movie producers need authentic period arrangements. He's got over 60,000 of them in his house. The Nighthawks have also appeared on numerous movie soundtracks (The Aviator), TV series (Boardwalk Empire) and radio shows (A Prairie Home Companion). Vince and the band are the subjects of a DVD documentary

"There's a Future in the Past." If you don't have it, you can get it from Vince.

But what most people may not know, despite all this notoriety, is how dedicated a promoter of 20s and 30s music Vince is and has been. This is not just a matter of economic self-interest. Anyone in this business knows that you don't go into it for the money. I know many professional trad jazz musicians who make what, at best, is a modest living working every night of the year. Some have day jobs so they can live indoors; this is universally true of those not living in a jazz hub like New York, New Orleans, or Chicago. To all of them goes my undying admiration.

But how to keep this music alive and prospering? We are, sadly, continually seeing trad jazz festivals folding, jazz clubs moving into other forms of jazz, and audiences at concerts dwindling. Some of this is just the aging process that we cannot stop. The people leaving us are those who, while they didn't directly grow up watching and listening to it, got close to first-hand exposure from their parents and from earlier-era bands that were still playing in the late 30s and beyond. Unquestionably, television, and more recently the internet, have siphoned off audiences who used to go to clubs and theaters to hear trad jazz "live." But these media have the potential to introduce our kind of music to young new audiences. A prominent example is the non-profit Radio Dismuke ([early1900s.org](http://early1900s.org)), which asks for donations every 20-30 minutes using that very pitch. While this is, on the whole, a good thing, listening to a YouTube clip of, say, Tuba Skinny, is not the same as seeing the band in person.

Vince's plea is for everyone who likes 20s and 30s jazz to tell their friends and family, take them to concerts or clubs, press for media coverage. He told me that after drummer and bandleader Josh Duffee got the local TV stations to announce the Bix Beiderbecke festival in Davenport, it had its greatest attendance ever. While this may call into question the success of the festival's own advertising, its reach may be limited to people who are already devotees, some of whom would have attended anyway. Outside publicity, especially

when it's free, is good anytime, but best when it happens in advance of the event, not just during or after.

Around the world we have seen young people fall in love with this music once they are exposed to it. A few will find it on their own; most have to be led. Who will do the leading? I go a couple times a year to the late Tuesday night jam at Mona's on New York's Lower East Side. Not only is the core band (a quartet) comprised mainly of younger (under 40) musicians, many of those who sit in are still in their 20s, as is much of the audience. The Nighthawks' regular gig at Iguana (advertised monthly in these pages) has a fair contingent of young patrons, some of whom come to dance.

Bands have to play differently for a dance vs. a concert, even using the same playlist. At dances, extended solos rarely occur because the tunes shouldn't take more than three or four minutes to play. Longer than that fatigues the dancers. But there are opportunities to attract new audiences either way, just not both at the same time.

*This article was reprinted from  
The Syncopated Times.*

## **DAVE POSMONTIER & THE DIXIE KINGS**

**Cheltenham Center for the Arts**

Wednesday, May 6, 2020 from 7:30 to 9 PM



Photo courtesy of Dave Posmontier

**Dave Posmontier** - piano  
**Stan Slotter** - trumpet, cornet  
**Charly Salinger** - clarinet  
**Dave Brodie** - bass  
**Fred Scott** - trombone  
**Grant MacAvoy** - drums

The Dixie Kings bring the sounds of New Orleans to the Cheltenham Center for the Arts with a six piece ensemble playing traditional New Orleans vintage jazz classics which date back to the turn of the 20th century. Among the repertoire are several arrangements by noted bassist and band leader, Ed Wise, a mainstay of the New Orleans music scene. The group is co-led by pianist Dave Posmontier and trumpeter Stan Slotter. Let's go to New Orleans!

### **Cheltenham Center for the Arts**

439 Ashbourne Rd.

Cheltenham, PA 19012

Tickets: general admission \$10, \$5 for students

For more information go to [www.jazzbridge.org](http://www.jazzbridge.org)

or call the Center at 215-379-4660

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## **The Syncopated Times**

Exploring the World of Hot Jazz, Ragtime, and Swing



Do you crave up-to-date coverage on the world of Hot Jazz, served up with a touch of Jazz Age levity?

Jazz fans across the US, in Canada, and abroad read and rely on *The Syncopated Times* for news and features on Ragtime, Traditional Jazz, and Classic Swing.

Each monthly issue of *The Syncopated Times* brings you profiles on favorite (and soon-to-be-favorite) musicians, in-depth articles on historical jazz and early jazz styles kept alive in performance, CD and book reviews, and current festival listings, with engaging commentary throughout. *The Syncopated Times* is determined to be a source of information, amusement, and delight to all who turn its pages, reflecting the spontaneous joy of the music it celebrates.

Tri-State members: One year (12 issues), \$35;

Two years, \$60. [Paypal.me/syncopatedtimes](http://Paypal.me/syncopatedtimes);

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

4/19/20 Haddonfield	<b>The Atlantic City Jazz Band</b> The Atlantic City Jazz Band returns! This ensemble specializes in the music that swept the nation when the first jazz recordings were issued in 1917 - so come out for a real trad jazz treat.
5/17/20 Haddonfield	<b>Neville Dickie &amp; The Midiri Brothers</b> Master British stride and boogie-woogie pianist Neville Dickie makes his annual visit, accompanied by Joe and Paul Midiri on reeds and drums, respectively. Come early--a sellout is likely!
6/7/20 Wallingford	<b>Drew Nugent's Midnight Society Orchestra</b> It's been ten years since this band has played for us, so it's time to bring them back! This quintet, led by the still youthful Drew Nugent, features hot jazz and pop tunes from the 20s & early 30s.
7/12/20 Wallingford	<b>Tri-State Jazz All Stars</b> An annual tradition, this year in Wallingford, a core band of top performers from some of our favorite bands will jam together on familiar trad jazz tunes.
8/23/20 Haddonfield	<b>Dan Levinson's Gotham Sophisticats with Molly Ryan</b> This is one of a number of bands Dan has created. Its theme will be "Hot Nights in Harlem," recreating the sounds of the Cotton Club and other famous venues. Don't miss it!
9/13/20 Wallingford	<b>Hot Club of Philly</b> This gypsy jazz-inspired acoustic quartet (with vocalist), founded in 2001, plays music of Django Reinhardt and Stephane Grappelli, a la the Hot Club of France. They last played for us in 2014.
10/18/20 Haddonfield	<b>Martin Spitznagel - Piano</b> Ragtime and stride pianist was a big hit at his TSJS premiere, so it's time we bring him back. In addition to his normal repertory, you can expect some unusual (maybe quirky?) compositions of his own.
11/15/20 Wallingford	<b>The Red Hot Ramblers</b> The Red Hot Ramblers are an authentic 1920s jazz ensemble in every way. They exemplify red-hot syncopation, stompin' rhythms, and lyrical melodies associated with the Jazz Age.
01/10/21 Haddonfield	<b>Glenn Crytzer Quartet</b> Glenn Crytzer brings his quartet to Tri-State, playing music from the Jazz Age and the Swing Era - "Vintage American Jazz", as Glenn describes it.

**Wallingford** concerts are held at the Community Arts Center, 414 Plush Mill Rd., Wallingford, PA 19086; one mile from Exit 3 of I-476 ("The Blue Route"). Located between Media and Swarthmore.  
 Directions at [www.tristatejazz.org/directions-cac.pdf](http://www.tristatejazz.org/directions-cac.pdf)

**Haddonfield** concerts are held at the Haddonfield United Methodist Church, 29 Warwick Rd., Haddonfield, NJ 08033; just south of Kings Highway near the center of town; two blocks from the PATCO station.  
 Directions at [www.tristatejazz.org/directions-haddonfield.pdf](http://www.tristatejazz.org/directions-haddonfield.pdf)

**AREA JAZZ**

**PENNSYLVANIA JAZZ SOCIETY**

Sunday, March 29, 2:00 to 4:30 pm

**THE NEW WONDERS JAZZ BAND**

A Manhattan-based band that provides audiences with an authentic and exciting musical glimpse into the 1920's by performing Jazz and dance music of the era. Great for SWING DANCING AND LISTENING!

**Dewey Banquet Hall**

**502 Durham St, Hellertown, PA**

First timers & PSJ members - \$15.00

Non-PJS members \$20 Tickets are available at the door. Cash or check only. 610-625-4640

<http://www.pajazzsociety.org/>

**DAVE POSMONTIER & THE DIXIE KINGS**

Jazz Bridge Concert Series

Wednesday, May 6, 7:30-9 pm

**Cheltenham Center for the Arts**

**439 Ashbourne Rd, Cheltenham, PA**

\$10.00 for adults, \$5.00 for students with I.D., kids 12 and under are free

<https://www.jazzbridge.org/>

**1867 SANCTUARY**

**101 Scotch Road, Ewing, NJ**

Tri-State Jazz Society members receive a \$5 discount on General Admission to **jazz series concerts**. Welcoming all lovers of jazz, including performers of jazz, to their many jazz concerts in the beautiful acoustics of their 200-seat, informal, air conditioned historic landmark space. Ample off-street parking, fully wheelchair-accessible.

[www.1867sanctuary.org](http://www.1867sanctuary.org)

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Thursdays from 6:00-9:00 PM

(Sitting in by invitation during 8:00pm set)

**Hopewell Valley Bistro & Inn,**

**15 East Broad Street, Hopewell, NJ**

609 466-9889 Reservations recommended

<https://jazzonbroad.com/>

Cash cover, \$15 (\$5, age 22 & under.) No minimum; Full menu & bar service available. Wheelchair accessible.

**THE POTOMAC RIVER JAZZ CLUB**

A nonprofit society whose purpose is to preserve, encourage, and promote the playing and appreciation of traditional jazz in the Washington-Baltimore area.

<http://prjc.org/>

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

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Very Special - \$200 or more, \$220 couples

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[www.tristatejazz.org/officers.html](http://www.tristatejazz.org/officers.html)

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## TSJS CONTACT INFORMATION

**Mailing Address:**

PO Box 896

Mount Laurel, NJ 08054

**Email:** <https://tristatejazz.org//email-the-staff.html>

**Hotline Phone for updated concert information:**

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### Online Membership Enrollment and Renewal Now Available!

Online enrollment and renewal now works with PayPal. Make credit card payments using PayPal's secure website, accessed directly from our Tri-State Jazz Society website.

New Members: [tristatejazz.org//new-member-application.html](http://tristatejazz.org//new-member-application.html)

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Complete the contact information entry, then click Submit Form to access the PayPal site and complete the payment transaction.

## THE STRUTTER IS ON THE WEB

Current and back issues of The Strutter are on the Tri-State Jazz Society website. The Strutter archives cover over ten years of back issues listing all the bands and soloists who performed during that period.

Read the back issues at:

[www.tristatejazz.org/strutter-archives.html](http://www.tristatejazz.org/strutter-archives.html)



# 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)

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