

OUR NEXT CONCERT

Sue Keller - Solo Piano



Photo by Sue Keller

Sunday, February 11, 2018

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>

“Ragtime Sue” Keller brings her high-spirited vocals and virtuosic pianism to Tri-State for the first time. The Lehigh Valley native and Delaware County-raised Ms. Keller is the recipient of the 2010 Lifetime Achievement Award from the Scott Joplin International Ragtime Foundation.

A 1970 alumna of Marple-Newtown High School in Newtown Square, PA and Indiana’s DePauw University four years later, Sue has been performing since childhood, not only as a singer and pianist, but also as a sometime actress, vocal coach, and musical director of Off-Broadway shows. For several years, she was a regular ragtime

performer at Atlantic City’s now-defunct Showboat Hotel/Casino, during which time she was also a champion on TV’s Jeopardy! Currently Sue resides in Orleans, MA with her husband, percussionist Howard Vigorita, where they maintain their production company, Ragtime Press, for which Sue has recorded over a dozen CD’s. Sue has also been a regular at most of the trad and ragtime festivals, including annual appearances in Sacramento and the Scott Joplin Festival in the composer’s birthplace of Sedalia, MO.

On the Web:

“I Love a Piano”

<https://www.youtube.com/watch?v=ZmpGrA9cwXQ>

“Dizzy Fingers”

<https://www.youtube.com/watch?v=KOwuQvuPk-A>

Sue’s website is <http://rtpress.com>.

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 MARCH 2018 CONCERT

On March 11, 2018, our concert will feature the Conservatory Classic Jazz Band at the Community Arts Center in Wallingford, PA.



Photo by CCJB

The Conservatory Classic Jazz Band, led by cornetist and jazz educator Dave Robinson, makes a return visit to TSJS from its home in Washington D.C. The band consists of some of the finest DC-based performers in the traditional jazz genre. They specialize in the New Orleans and Chicago styles plus small-group swing, featuring the music of such legends as W. C. Handy, Duke Ellington, Louis Armstrong, Sidney Bechet, and Eddie Condon.

Watch the band in action, with

(Back Home Again In) Indiana

<https://www.youtube.com/watch?v=kayH9k3Ko2w>

and Tiger Rag

<https://www.youtube.com/watch?v=fH2KcMN5ZYQ>

DAVE POSMONTIER'S DIXIE KINGS CONCERT REVIEW

By Jim McGann

The Time: Sunday, January 7th

The Place: Community Arts Center, Wallingford, PA

The Band: Dave Posmontier, piano; Stan Slotter, trumpet; Bob Butryn, clarinet; Fred Scott, trombone; Pat Mercuri, guitar and banjo; Dave Brodie, string bass; Grant MacAvoy, drums



Photo by Paul Macatee

The Ed Wise New Orleans Jazz Band was a popular TSJS fixture when its leader resided in the Philadelphia area. I thought Ed put a creative spin on the trad jazz music, writing arrangements in a fresh new way, and adding music that may not be associated with traditional jazz but somehow fit. Pianist Dave Posmontier reassembled members of Ed's band for today's concert. Rechristened the Dixie Kings, Posmontier and company produced music that would make Mr. Wise proud.

Posmontier's group opened the concert with a swinging version of Way Down Yonder In New Orleans, featuring soli from all the band members, prompting a flurry of notes from clarinetist Bob Butryn and fat sounds from cornetist Stan Slotter. The leader displayed his homage to pianist Erroll Garner in his solo on Riverside Shuffle. Clarinetist Butryn was featured on Just A Closer Walk with Thee with excellent brass backing by Slotter and trombonist Fred Scott and press rolls by drummer Grant MacAvoy. Noteworthy too, was MacAvoy's drum solo on "Lady Be Good", which was done without the use of drumsticks - just his hands!

The musicianship shined throughout. The arrangement of Four or Five Times, originally performed back in 2010 in a quartet version of Ed Wise's band, was expanded to seven pieces, still managing to capture the essence of the Muggsy Spanier-Sidney Bechet Hot Record Society recording of 1940. Another beautiful chart was Pete Kelly's Blues, featuring Slotter's trumpet backed by lovely horn voicings. Finally, the performance of Potato Head Blues which contained a three horn transcription of Louis Armstrong's trumpet solo from the original 1927 recording.

Other highlights include...two exciting versions of Paul Barbarin's compositions, Bourbon Street Parade and The Second Line, the latter of which was most funky with exploding rhythm. The excitement applies to two of Jelly Roll Morton's compositions - Frog-I-More Rag and Milenburg Joys.



Photo by Jim McGann

Everyone contributed to this party. MacAvoy's pulsing rhythm kept the music swinging, Pat Mercuri's guitar is always most welcome, ditto praise for trombonist Fred Scott, bassist Dave Brodie was a more than capable replacement for Ed Wise, and for trumpeter Stan Slotter and the leader. It is nice to know that there are musicians not associated with the trad jazz genre, but can hold their own in like company.

As with all performances in the New Orleans arena, the concert concluded with a rousing version of When the Saints Go Marching In. A fitting conclusion to a great concert with Dave Posmontier's Dixie Kings.

Mike Davis Finds the Way Back *The 'Transcendent' Purpose and Relevance of Early Jazz* by Brian R. Sheridan

Mike Davis may be the most ubiquitous trumpet player in New York City. On any given night, you are likely to see him playing with Glenn Crytzer and his Famous Orchestra, sitting in Dandy Wellington's band, woodshedding at Mona's, or leading his own group, the New Wonders. If a traditional jazz trumpet player is needed, a call goes out for the dapper Davis, who also plays trombone and sings Jazz-Age songs melodiously and in a period-correct style. Incredibly, his teachers at the Manhattan School of Music tried talking him out playing the music he loves. Davis says every time he learned a classic song, like "I Can't Give You Anything But Love," he found a paying gig which his professors couldn't believe.

"That started my life in between how much I enjoyed that and how much active discouragement I was getting from the school like 'you can't do this' and 'no one wants to hear this,' or 'that music is old and irrelevant' and 'you'll never make it.' I developed a real chip on my shoulder. I concluded that I had to do my own musical research," Davis said.

He said his jazz history professors just paid superficial "lip service" to contributions and music of Duke Ellington and Louis Armstrong. The perspective that old music didn't matter did not sit well with the young jazz musician.

"[It] was so slanted towards [the idea] that nothing matters before John Coltrane and I thought that I have to educate myself because this is not the whole truth," Davis said.

So Davis immersed himself in the work of Bix Beiderbecke, Jean Goldkette, Frankie Trumbauer, and Paul Whiteman. He recalls listening to the music from the Jazz Age as a "transcendent experience."

"If I could make that music myself, that's all I ever wanted to accomplish in life," Davis said. "I never felt such a sense of purpose as when I first heard that [music]."

Davis's parents raised him with classical music, as they were members of the Seattle Symphony. He picked up the trumpet and began playing jazz in school bands. As he searched for colleges, his parents told him if he wanted to play music, he should attend a music college. Davis loved jazz and thought applying as a jazz major at the Manhattan School of Music would help him achieve his dream of becoming a professional jazz musician.

But Davis said his classes left him cold. The professors taught him music that was either "obnoxiously complex and academic" or "totally out in left field with no rules at all." He tried his best and practiced the homework they assigned.

"I never felt any emotional connection to any of it," he said. "I didn't have any drive to make music."

Then Davis saw fellow trumpet player Drew Nugent's jazz band perform in Philadelphia. He says he had never heard a band playing 1920s music and trying to sound like the old 78-rpm records he had heard. It wasn't the Dixieland revival sound that became popular in the 1950s. To Davis, this music felt alive and invigorating.

"I enjoy Drew's band so much, I felt like I had an epiphany," Davis said. "I met him and said 'I have to play this music. I have to do it. How do I learn, where do I go?' And he sent me to the Mona's jam session. And I went there every week for six months, wrote down every song that was taught, and learned them all every week."

Davis's education quickly migrated from the hallowed halls of academia to the brick walls and tight space of a New York City tavern where Tuesday night jam sessions offered the college junior both undergraduate and master's lessons in hot jazz. The informal schooling at Mona's led Davis to paying gigs with jazz bands throughout the Big Apple. The opportunities just kept coming for him while his fellow music school graduates struggled to find work.

"They [musicians at Mona's] not only let pretty much anybody sit in who is polite and asks, but they let you sit in even if you don't know the songs. And I'm lucky to have had that. We're all lucky to have that right here in town every week. Look at what those guys are doing. I mean they deserve a lot more credit for educating young musicians," Davis said.

Playing as a sideman in groups big and small pays the bills, but Davis exercises his creative side by being the leader of his own band, the New Wonders (named after Beiderbecke's Conn cornet model). However, the mantle of "bandleader" doesn't sit easy with Davis.

"I don't like being in charge. I don't like being a leader. I don't like the responsibility. I'm terrible at self-promotion. I'm not a good schmoozer but it sort of fell to me because I had all of this music built up that I wanted to play. I had stylistic goals for playing songs that we know a certain way and I got more and more interested in arranging. So I could only do that if I'm in charge," Davis said.

So far, Davis has been happy with the performances of the seven-piece New Wonders. He recognizes that seven people can take up a lot of space in small New York City clubs. Sometimes room size means having to do without a piano or a trombone and that can impact the music. Davis, as bandleader, tries his best to direct the solos and keep the length of each tune concise, like those 78-rpm recordings he loves.

Davis also understands that if his new band is to flourish, he may have to pass on sideman work. It takes time to telephone and email owners of nightclubs, bars, and restaurants seeking a venue for the band. The music doesn't arrange itself either. He can spend hours writing charts that keeps his musicians, and audiences, on their toes.

There is also an album for the New Wonders in production. They recorded the tracks last November and it is currently being mixed and artwork is being designed for the CD. Davis has final say but all of that work is out of his hands, which makes him a tad uneasy. He hopes the album will help give the New Wonders a wider audience.

When audiences do see Davis play, whether with his own band or with others, it is often not just his outstanding phrasing on the trumpet that grabs a listener's attention. Davis has been dubbed "a dandy" for his sartorial choices. He, along with fellow NYC musicians Dandy Wellington and Michael Arenella, were featured in the book *I Am Dandy*, written by Nathaniel Adams with photography by Rose Callahan. The photos in the book show Davis in vintage finery right down to a

Bunny Berigan-like pencil mustache. He says it's an honor to be featured for his personal style.

"I think every single person in the book does interesting things with expressing themselves with their clothes. And there aren't really any other outfits in that book that I would copy because they're so personal. I think that's a fun thing and it's a very similar idea to me to having a personal voice improvising on an instrument," Davis said.

The attraction to a vintage look came after his discovery of pre-war jazz. Davis said he began just emulating the musicians he saw in photographs like the sharply dressed Jean Goldkette orchestra and Louis Armstrong in his 1920s and 1930s publicity pictures. Like the music itself, he found the wardrobe to be a perfect fit. More work came to him because the people who hired him knew he'd be well dressed. It also distanced him further from his music school peers.

"I had had enough with music school and I thought the music they were selling me was so soulless. And they're still trying to persuade me away from playing music that did speak to me and toward playing music that didn't speak to me. I concluded that I wanted to play the kind of jazz I like—all the time—to the exclusion of any music that I don't like, if I could. And that's what I have done. Then I decided I wanted to dress like that all of the time too," Davis said.

It's his attention to detail, and a passion for authenticity, in both music and dress, that has provided Davis a spot in the New York music scene. With his horn, he demonstrates that success is the result of sticking by your instincts no matter what "the experts" may tell you.

Brian R. Sheridan, MA, is the chair of the Communication Department at Mercyhurst University in Erie, PA (hometown of Ish Kabibble) and a longtime journalist in broadcast and print. He also co-authored the book "America in the Thirties" published by Syracuse University Press. Sheridan can be reached at bsheridan@mercyhurst.edu. Find him on Twitter @briansheridan and brianrsheridan on Instagram.

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Quiz Time By Rabbi Lou Kaplan

1. Who was the man who hired cornetist Louis Armstrong in 1924 for his New York City band? Later, the bandleader sold arrangements to Benny Goodman.
2. Name one of the four musicians in the Marsalis family.
3. Chris Barber, Humphrey Lyttleton, Monty Sunshine, and George Webb were famous dixieland musicians in what country?
4. Give the first names of the Midiri brothers.
5. What was the name of the 1969-1978 band comprised of Billy Butterfield and Yank Lawson (trumpets), Bob Wilber (clarinet, soprano saxophone), Bud Freeman (tenor saxophone), Vic Dickinson and Lou McGarity (trombones), Bob Haggart (bass), Ralph Sutton (piano), and Gus Johnson (drums)? (Personal note: I attended one performance of the band in Philadelphia's Fairmount Park.)
6. Give another name for "Sugarfoot Stomp."
7. What was Peter Davis's connection with Louis Armstrong?

Answers elsewhere in this issue

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:

- Refreshments volunteer at Wallingford, PA. We're looking for a volunteer to take on the shopper-delivery role for the events in Pennsylvania. This person shops for the concerts, buying the packages of cookies, candy, bottles of beverages, and an order of soft pretzels (and the pretzels mean mustards too). Besides the food there are the supplies of napkins, beverage cups, paper plates, and serving plates. (Tri-State pays cash reimbursements at the concert.) The shopper-delivery job includes bringing the food and supplies to Wallingford, early before the start of the concert, so other volunteers can finish setting up and putting everything out.
- Web publicity submissions - use web forms to submit pre-concert publicity information to Philly Funguide, The Courier Post, and Philly.com.

FUTURE CONCERTS



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

April 15, 2018 Richard Barnes Blackbird Society Orchestra

Following last year's sold-out concert at Wallingford, the 13-piece Blackbird Society Orchestra returns with a rousing performance of 20s and early 30s hot jazz. Haddonfield, NJ

May 20, 2018 Neville Dickie and the Midiri Brothers

Neville is coming from England and is on piano, Joe Midiri is on clarinet, Paul Midiri is on drums. It's an annual tradition. Come early; it's usually a full house. Haddonfield, NJ

June 3, 2018 Danny Tobias and Friends

Trumpeter Danny Tobias will return to TSJS with his quintet, featuring Paul Midiri on vibes, Joe Holt on piano, Joe Plowman on bass and Jim Lawlor on drums. Wallingford, PA

June 24, 2018 Al Harrison Dixieland Band

Trumpeter Al Harrison will be returning to TSJS with a sextet. The program will again feature authentic early New Orleans jazz and traditional jazz standards. Haddonfield, NJ

July 15, 2018 Tri-State Jazz All-Stars

Reedman Bob Rawlins again leads a core band of TSJS top artists drawn from local bands. They will be jamming on Dixieland tunes with invited sit-in guests. Wallingford, PA

August 19, 2018 Cynthia Sayer and her Joyride Band

Banjo virtuoso and vocalist Cynthia Sayer has been called top 4-string jazz banjoist in the world, leads NYC quintet with banjo, clarinet, trumpet, bass and drums. 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.

OTHER JAZZ CONCERTS

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org

(610)-625-4640

Dewey Banquet Hall, 502 Durham Street, Hellertown, PA.

February 25, 2018 Mardi Gras

NEW JERSEY JAZZ SOCIETY

www.njjs.org

(800)-303-NJJS

NJJS also co-sponsors events at the Bickford Theatre and Ocean County College.

THE BICKFORD THEATRE

6 Normandy Heights Road

Morristown, NJ

www.njjs.org/p/services/bickford.html

Concert 7:30 p.m. (973)-971-3706.

February 22, 2018 T.S. Monk

February 26, 2018 Dan Levinson and Friends

March 12, 2018 Bix Beiderbecke Birthday Bash

OCEAN COUNTY COLLEGE

Toms River, NJ 08754

www.njjs.org/p/services/ocean.html

(732)-255-0500

All concerts start at 8:00 p.m. Ocean County College campus, Grunin Center, College Drive.

February 14, 2018 The Birdland All-Stars featuring Tommy Igoe

March 7, 2018 Bucky Pizzarelli

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

March 11, 2018 Midiri Brothers Traditional Jazz

POTOMAC RIVER JAZZ CLUB

Check out the numerous traditional jazz events sponsored by PRJC at www.prjc.org

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
- DeWitt Peterson
- Bob & Nancy Rawlins
- 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

- Jack & Joan Adams
- Elaine Berkowitz
- John & Susan Bingley
- Walt Brenner
- Stephen Faha
- Bruce Gast
- Carl Meister, Jr. & Linda Hickman
- James & Lorraine Maitland
- Mike Mudry
- Selina Higgins & Bill Nixon
- John Otterson
- Jolyne Dalzell & Richard Scarlett
- Robert Carr & Barbara Steele
- Jerry & Josephine Yocum

TSJS SPONSORS

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

- Chic Bach
- Joan Bauer
- Jack Boesch
- Louis DePietro
- Robert & Cynthia Freedman
- Gerald Carter & Janet S. Graehling
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- Mark Raymond
- Peter Reichlin
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- Anne Uniman
- Fred Weber
- Constance & Donald Windus
- Mary Lou Adams & Sandra Zullo

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membership@tristatejazz.org

More Volunteers are listed on our website at:
www.tristatejazz.org/officers.html

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. Fletcher Henderson
2. Pianist-father Ellis and sons Branford, Delf, and Wynton
3. United Kingdom
4. Joe and Paul
5. The World's Greatest Jazz Band
6. "Dippermouth Blues"
7. Because of a New Year's Eve prank, little Louis Armstrong was sentenced to the Colored Waifs' Home for Boys outside New Orleans. Davis, bandmaster there, gave Armstrong some musical instruction as well as teaching him discipline and self-respect.



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, expiring on the last day of the 12th month.

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

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 P.O. BOX 896
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