

OUR NEXT CONCERT
Stephanie Trick & Paolo Alderighi,
Jazz Piano Duo
Sunday, November 10, 2019
2:00 to 4:30 pm

Haddonfield United Methodist Church



Photo by Cosimo Filippini

Stephanie Trick is a Tri-State favorite - she last wowed the audience here in Haddonfield in April 2017. Today, she returns (finally!) with her husband **Paolo Alderighi** in a piano duo performance. They bring their fresh arrangements of classics from the stride piano, ragtime, and boogie-woogie repertoires, as well as from the swing era and the Great American Songbook, in a four-hands piano duo. Stephanie and Paolo are featured headliners at U.S. and international festivals and venues too numerous to list. They currently have four albums together. **Stephanie Trick**, born in San Francisco and raised in St. Louis, “has come to practically dominate the stride piano field,” notes reviewer Jack Rummel. Harlem stride piano, which developed in the 1920s and ‘30s, is an orchestral style of two-handed piano playing that not only swings, but is also technically demanding and exciting to watch.

Paolo Alderighi, originally from Milan, is one of Italy’s foremost jazz pianists. In 2007 he received a special prize from the Jury at the “National Prize of the Arts” organized by the Italian Ministry of University and

Research, in the “Jazz” category. He recorded a part of the soundtrack of filmmaker Ermanno Olmi’s documentary regarding the artist Jannis Kounellis, in addition to collaborating on the production of various cultural events. Paolo is making his TSJS debut.

Visit [Stephanie’s website](#)

Visit [Paolo’s website](#)

Visit paoloandstephanie.com

Watch [St. Louis Blues](#) from the Ragtime Extravaganza 2016

Watch [Blues & Boogie](#) at the 2017 San Diego Jazz Fest



Photo by Dwight Oyer

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. For information call (856) 720-0232.

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LOOKING AHEAD TO OUR NEXT CONCERT
Capital Focus Jazz Band
Sunday, January 26, 2020, 2:00 to 4:30 pm
Community Arts Center,
Wallingford, PA



Photo courtesy of Capital Focus Jazz Band

The Capital Focus Jazz Band, led by jazz educator David Robinson Jr., returns to Tri-State Jazz (their *fourth* appearance!) Since 1988, this nationally acclaimed Youth Learning Program of the Potomac River Jazz Club has provided promising young musicians with a grounding in the fundamentals of jazz, as well as specialized training in the traditional New Orleans styles and their offshoots. The CFJB has been a launching pad for many great contemporary performers, well-known to Tri-State audiences; artists including Peter and Will Anderson, Ricky Alexander, and Geoff Gallante. So come listen today to the stars of tomorrow!!

Visit [the Capital Focus Jazz Band website](#)

Listen as the band performs [The Pearls](#) and a short take from [The Preacher](#)

From the website:

The Capital Focus Jazz Band learning program was formed to continue the legacy of such giants of American music as Louis Armstrong, Jelly Roll Morton, Bix Beiderbecke, Sidney Bechet, and Jack Teagarden.

The Capital Focus Jazz Band (CFJB) has performed at receptions for the President, the Vice President, the Secretary of State and many other dignitaries.

Performance venues have included the White House, the Capitol, the Kennedy Center, the National Mall, the Pentagon, the Smithsonian, the National Cherry Blossom Festival, Bourbon Street and Preservation Hall (New Orleans), jazz clubs in New York, London, Madrid, and Amsterdam, and a variety of jazz festivals in the U.S., Canada, Europe, and the Caribbean. The band was also featured in live performances on NBC's "Today Show," and on Bravo's "Artsbreak." The band's performance at the Louis Armstrong International Jazz Competition in Sainte-Adresse, France, won a special judges' prize, placing ahead of several adult bands. The band was one of five young groups selected from hundreds of international applicants to spend ten days (all expenses paid) studying with the top names in jazz at the prestigious Jazz Aspen Snowmass Academy in the mountains of Colorado. CFJB also took First Place in their Division, and all of their Division's Best Soloist medals, at the Traditional Jazz Youth Band Festival in Sacramento.

The program is open to all young musicians in the greater Washington D.C. area, by audition. The CFJB provides young people with a positive means of expression, as well as self-confidence gained through professional performance experiences. In addition to public fairs and festivals, the band performs at community service functions at schools, retirement homes, churches, etc., and charity fundraising events. These performances bring the sounds of our early jazz heritage to communities that may have never heard this facet of America's original art form. As band members graduate from the program, they are replaced with younger students. The graduates go on to join or form active traditional jazz bands, thus helping to ensure the perpetuation of this great music.

Buck and a Quarter Quartet

REVIEW by Bill Hoffman

October 13, 2019, Wallingford, PA



Photo by Paul J. Macatee Jr.

It's probably not a good idea for the concert scheduler to review concerts that he has scheduled. After all, if I didn't expect a good performance, I wouldn't hire a given band or pianist.

That disclaimer out of the way, I must state that the Buck and a Quarter quartet, making its Tri-State debut, did indeed turn in a good performance. That view was corroborated by several people who volunteered an opinion to me, and by others who opined to President Sandy Catz. Another frequent comment was that this concert added a nice variety to our usual fare. Also heard: we should invite them back. The only downside of the day was that CAC was only half full.

The \$1.25 quartet consists of leader John Bianchi on clarinet and alto sax; John Landry, violin; Angus Loten, tenor banjo, bird whistle, gong; Ben Mealer, ukelele, percussion; Brian Nalepka, bass and Tartophone (about which more below); and Michaela Gomez, guitar. All except Michaela contributed vocals, some singly, some as an ensemble. While none would be considered outstanding singers, all were adequate to the task. Michaela was a replacement for John Gill, a regular in the band until a few months ago when he moved to New Orleans.

Only Brian has performed for Tri-State before. I heard \$1.25 at the Pennsylvania Jazz Society about two years ago, and that concert convinced me to invite them to Tri-State. The band plays fairly regularly at various venues in New York City, mostly in Brooklyn, but their schedule and mine have never synched, save for their two visits to the Keystone State.

The band's most prominent features are its unusual instrumentation and the obscurity of much of their repertory. We were treated to twenty-something tunes. While some were well known—Sweet Sue, Just You; When I Take My Sugar to Tea; The Very Thought of You (their version swung much more than composer Ray Noble's); and If I Had You—most of the others were not widely known among our members. Samples included Making Faces at the Man in the Moon; I'm a Dreamer, Aren't We All; Sweet Savannah Sue; The Old Man of the Mountain and Louisiana Fairytale. Still rarer numbers were performed: Mating Time (completely new to me); Valentine Tango (a/k/a Fate); and Frankfurter Sandwiches. The latter included audience participation following a little coaching from John Bianchi. One number was John's composition, Going Back to My Dreams, a tune that sounded as if it had been written about 1928.

If Jim McGann were writing this review, he'd probably say there were too many vocals. And I would agree. In fact, single or ensemble vocals were heard on perhaps all but about five songs. It's not that the vocals weren't good, but some were beautiful ballads that can easily stand on their own as instrumentals. And a band this good should play more instrumentals.

Now, about that Tartophone: Brian owns one of only seven ever made. It was designed by, and this one belonged to, Joe Tarto, a tubist whose career extended from the 20s to the early 80s. He often played in pit bands on Broadway, and in order for the tuba to be heard outside the pit, he took a standard tuba and had two tubes about a foot long welded to it. This particular model has two mouthpieces, but only one can be played at a time. A valve closes off the unused one; otherwise air would escape before reaching the keys. Joe was Brian's teacher starting at the age of 15. He is on dozens of records made by well-known studio bands in New York. I'd never seen Brian play this horn. He can't take it lots of places because of low ceilings, and it's awkward to tote on the street. He brought it this time because he knew CAC could accommodate it, and that he could unload right outside the door.

Despite two-thirds of the band being strings, it all meshed beautifully. The uke helped provide a 20s feel, as most of their songs were from that decade. The \$1.25 provided a most enjoyable two hours of well-known and obscure tunes, and it's a sure bet they'll be invited back.

Ed Clute Video Goes 'Viral' with 7.8 Million Views

By Andy Senior

In [The Syncopated Times](#)

September 26, 2019



Photo by Jim Somerville

Pianist Ed Clute, who was featured in the **February 2016 issue of [The Syncopated Times](#)**, has achieved worldwide recognition for his incredible playing, thanks to a [Facebook video](#) that has been seen more than 7.8 million times.

On the morning of September 4, Ed, who works as a piano technician in Watkins Glen, New York, was hired to tune the old upright at the Hudson Manor Bed and Breakfast. After tuning the piano, Ed played one of his barnburner showpieces, "Sweet Georgia Brown," at the request of Jim Somerville, the owner of Hudson Manor. Somerville caught the performance on camera, and posted it on Facebook and on YouTube. On Facebook he added, "Imagine if he had warmed up a little first! Oh, did I mention he is sightless?"

Ed Clute has indeed been blind since birth; he was also a musical prodigy who studied piano in France with Robert and Jean Casadesus. He has worked for over five decades as a musician, with the uncanny ability to play jazz, classical—or anything else.

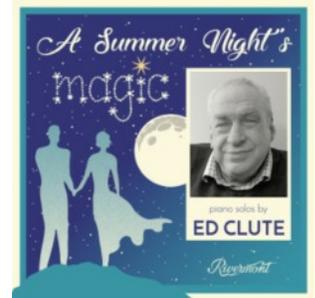
It didn't take long for Ed's bravura stride rendition to catch the fancy of those surfing the internet. The Facebook post alone has been shared more than 140,000 times. Ed's story has been featured on the news in New York state and as far away as Australia.

The Facebook post included a link to Ed's Rivermont CD, [A Summer Night's Magic](#), for "anyone who would like to enjoy more of Ed Clute and his phenomenal

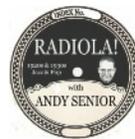
artistry." We were in touch with Rivermont's Bryan Wright, who said that Ed's CD is selling briskly.

"Yes, the video prompted enough sales that we've had to order a second pressing of the CD. We have plenty for anyone who wants a copy."

Ed, for his part, is delighted that his music is being heard and is making people happy.



This article was reprinted from [The Syncopated Times](#).



Andy Senior is the Publisher of The Syncopated Times and on occasion, he still gets out a Radiola! podcast for our listening pleasure.

Are you getting enough Syncopation?
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](https://www.paypal.com/yncopatedtimes);
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Visit us online at syncopatedtimes.com

Profile of the Month

Our Board Members and Volunteers

Chris Jones

I'm another volunteer with an engineering and technology background. I'm retired now but I was in the business for more than 30 years. Always based in Philadelphia, I worked on a local contract once, for about four months. Everything else was never any closer than Newark NJ, Lancaster or Allentown - and as far away as Pima County, Arizona or Tampa, Florida.



I completed a BA in Journalism and worked in graphic arts production for a while (doing things the old fashioned manual way, that we all do with Word, desktop publishing and laser printing today). I could see the handwriting on the wall for that industry. I completed a BS in mechanical engineering and moved on to a new career.

My employer provided engineering and automation consulting services. We served municipal utility and services departments. I commenced with control automation in city water and sewer plants, but our services offerings evolved. They grew to include work practices re-engineering, and work management for outward-facing municipal departments like Public Works, Streets, L&I and Building Permitting and Inspection. We also offered asset management and work management automation for inward-focusing city departments like Internal Facilities Maintenance (who sweeps the floors and changes the light bulbs in City Hall, the police stations, the firehouse, libraries and schools?) and Fleet (who fixes the brakes on the police cars and trash trucks?) The fundamental motivating idea was learning how things work, and then helping others learn it too, and keep it going.

I worked on many projects for many clients up and down the Mid-Atlantic and New England regions -- here are two anecdotes regarding clients and the sites in their areas:

Working in Alexandria VA, I found there is a Masonic Washington Monument. It shares a unique attribute with just one other structure in the world: in the monument, the elevators do not travel straight up-and-down, they move with a gentle diagonal off-set - like the elevators in the Eiffel Tower.

In the early 90's our client needed to transmit operations data across Massachusetts. So they negotiated to make use of excess capacity on the finest, most robust microwave network operating in all of New

England at that time - you guessed it, the Massachusetts State Lottery network. This system was providing near-real-time status of individual ticket sales from each gas station and convenience store across the entire Commonwealth of Massachusetts. So a little utility data was hardly even noticed.

Today as a TSJS volunteer, I scout out many of the artists/band photos we use in publications (like this Strutter) and on our website. I put together the one-page announcement/flier you see on the literature table. I program and send the email announcements and reminders. I'm one of the smiling faces (generally smiling, most of the time) at the admissions table when the audience arrives at each concert. I do some file administration archiving our volunteer photographers' files of candid concert photos after each event. And someday soon we hope to commence with a new photo editor who will be posting these pictures to a concert photo gallery accessible to everyone, from our TSJS website.

I've been actively volunteering with TSJS about five years. My Society membership goes back earlier - I was an instigator to bring Vince Giordano and the Nighthawks to TSJS at the Upper Darby Performing Arts Center way back on September 25 2005. The Nighthawks were the gateway performers to this music for me. That means Vince and his band, and then many individual band members who were and are performers and leaders in their own right. Some names are Dan Levinson, Dan Block, Jon-Erik Kelloso, Andy Stein, Gordon Au, Will and Peter Anderson, and Brian Nalepka -- people who have become friends and acquaintances (I once sold Andy Stein a road bike.) For many years I had a couple of favorite regional festivals to attend - The Hot Steamed Jazz Festival in Essex, CT, and Jazz at Chautauqua - both now late/lamented. These days I have a partner equally interested in roots and country styles and so I'm expanding my horizons in those directions.

I was a little musical for a while - I studied trumpet for a year, when I was in fifth grade - the music teacher wanted someone tall who would join the school marching band. I left that school, however, and his plans came to naught.

Then I studied guitar during high school with private teachers - focused on folk styles and finger picking. Though I think most folks who play will agree - you learn the rudiments of one stringed instrument and have the (most basic) fundamentals of plenty of other 'like' instruments such as the banjo, ukulele, or mandolin. In my case, I also picked up a tenor banjo along the way, including a song book published by Harry Reser, the hot dance band leader (the Clicquot Club Eskimos) of the '30s. And for all that, these days I just play the stereo.

Would you like to do more to support the Society in its efforts to preserve and promote traditional jazz? Become a Sustainer, Patron, or Sponsor – these memberships, specially recognized by the TSJS, are eligible for invitation to special events. Visit our website for more details: tristatejazz.org/donations.html

CONCERT SCHEDULE

Sundays from 2:00 to 4:30 pm

There is no concert scheduled for December. Happy Holidays!

1/26/20 Wallingford	Capital Focus Jazz Band Dave Robinson returns to TSJS with another superbly talented group of young musicians from Washington, DC. This is the future of Dixieland and traditional jazz.
2/23/20 Haddonfield	Paris Washboard The legendary Paris Washboard (from France, naturellement) makes its debut at Tri-State! Come hear this extraordinary quartet, led by Daniel Barda, tear up the traditional jazz standards!
3/15/20 Wallingford	Adam Swanson - Ragtime and Early Jazz Pianist Adam, who first performed for Tri-State in 2015 while a student at the Peabody Conservatory, returns as a seasoned veteran of ragtime festivals and winner of many competitions.
4/19/20 Haddonfield	The Atlantic City Jazz Band 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	Neville Dickie & The Midiri Brothers 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	The Late Risers This Boston-based quartet, fresh off its first CD, will be making its first appearance at Tri-State. Come see, and hear, how trad jazz is done in Beantown!
7/12/20 Wallingford	Tri-State Jazz All Stars 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.

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

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

AREA JAZZ

PENNSYLVANIA JAZZ SOCIETY

Sunday, November 24, 2019, 2:00 to 4:30 pm

A JAM SESSION with

Al Harrison - Cornet

Bob Rawlins - Reeds

Nancy Rawlins - Keyboard

Audrey Puzyr Spies - Drums

Pete Reichlin - Tuba, E-Bass, Trombone

Dewey Banquet Hall

502 Durham St, Hellertown, PA

Those who come to jam are admitted FREE!

Students are always FREE! All others - \$15.00

Tickets are available at the door. Cash or check only.

610-625-4640

<http://www.pajazzsociety.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

JAZZ ON BROAD

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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www.facebook.com/tristatejazz

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

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- Sanford Catz
- Mary Ann & Dr. Charles H. Emely
- William N. Hoffman
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- Chris Jones and Amy Galer
- Bob Mackie
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- Elaine Berkowitz
- Walter Brenner
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- Stephen Faha
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- Bob & Nancy Rawlins
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- Kay & Bob Troxell
- Constance & Donald Windus
- Jerry & Josephine Yocum

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- PJ Ingram
- Roger Jacobs
- Peggy de Prophetis & Louis Kaplan
- Joe Havasy & Marian Konop
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- Sheila Larson
- Patricia Madison
- Grant Noble
- Terence W. Rave
- Mark Raymond
- Jean G. Reich
- Peter Reichlin
- R. Adam Rogers III
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More Volunteers are listed on our website at:

www.tristatejazz.org/officers.html

Marian Konop, **The Strutter Editor**

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:

(856) 720-0232

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

Renewal: tristatejazz.org//renewal-form.html

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

You do not need to be a Paypal member to use this service.

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



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) _____
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 City _____ State _____ Zip _____
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