

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



Photo by Dave Robinson

**The Capital Focus Jazz Band Represents  
the Future of Trad Jazz**

Originally formed in 1988 as the Federal Focus Jazz Band, the **Capital Focus Jazz Band (CFJB)** is about to present its fourth concert for TSJS. The ensemble 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, and Amsterdam, and a variety of jazz festivals in the U.S., Canada, and Europe.

Director Dave Robinson has also founded the Traditional Jazz Educators Network (TJEN), an organization dedicated to perpetuating the

traditional jazz idiom by promoting and facilitating the teaching of traditional jazz history and performance techniques to young people.

**Band Personnel**

- Dave Robinson** – Leader, Cornet, Trumpet, Vocals
- Ben Jackson** – Trombone
- Keegan Couse** – Clarinet, Soprano, Tenor Saxes
- Meya Collings** – Piano, Vocals
- Rob Coleman** – Banjo, Guitar
- Nick Obrigewitch** – Tuba
- Luke Durham** – Drums

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

[Facebook page](#)

Listen as the band performs [The Pearls](#)

and a short take from [The Preacher](#)

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 FEBRUARY CONCERT

## Paris Washboard

Sunday, February 23, 2020, 2:00 to 4:30 pm

Haddonfield United Methodist Church



Photo courtesy of Paris Washboard

A French jazz group devoted to the revival of traditional jazz, **Paris Washboard** was founded in 1988, evolving from the rich European/international appreciation for “modern American jazz” as it was first experienced in the decades of the 1920s and 1930s following World War I. Today the ensemble’s unique sound is comprised of just four instruments: clarinet, trombone, piano, and washboard. Listeners will be sure to note the band's originality and capacity for variety of stylistic sonorities. The worldwide success of Paris Washboard since 1988 demonstrates that this kind of group, absolutely peerless in the trad jazz world, is bringing something new in a jazz style that originated in the earliest years of the genre. The quartet combines conviviality, youthful enthusiasm, humor, professionalism, and exceptional musical individualities – all to perform a rich repertoire inspired by giants such as James P. Johnson, Fats Waller, Duke Ellington, and including original compositions.

View [The Paris Washboard website](#)

See the band perform [There'll Be Some Changes Made](#) – at Joel and Jeff’s House Party

and [Linger Awhile](#) – at the Hermes Jazz Festival Frejus

**Daniel Barda** - trombone

**Alain Marquet** - clarinet

**Philippe Carment** - piano

**Charles Prevost** - washboard



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](#).

**Stephanie Trick & Paolo Alderighi,**  
**Jazz Piano Duo**  
REVIEW by Bill Hoffman  
November 10, 2019  
Haddonfield, NJ



Photo by Sandy Catz

married—to each other! Fortunately, we had, as we usually do at piano concerts, Sandy Catz's video camera that projected the keyboard acrobatics onto a screen so that everyone not seated in the left front row had a good view.

The two alternately announced the songs and when the occasion demanded it, added a brief commentary about its origin or how the arrangement that was to be played came about. This concert, and all of their others that I have attended, concluded with an extended improvisation that was given a title related to the occasion. This one was "Sunday Afternoon at Haddonfield Blues and Boogie" (or something close to that), sending the near sell-out crowd home smiling and shaking their heads in amazement at what they had witnessed.

**From The Central Pennsylvania  
Ragtime & American Music Festival**  
**JAZZ TRAVELS** By Bill Hoffman  
In The Syncopated Times  
October 25, 2019

The eleventh annual Central Pennsylvania Ragtime & American Music Festival took place on September 20-22 in Orbisonia and Mount Union. There was a slight change of venue this year—all of Sunday's events took place at St. Luke's Lutheran Church in Mt. Union. In past years, only the Sunday musical worship service occurred there; all the others were at the Orbisonia Presbyterian Church and the Rockhill Trolley Museum.

The roster of performers varied a little from past years. In addition to the regulars—pianists Brian Holland, Richard Dowling, Frederick Hodges, Adam Swanson, and Bryan Wright, and drummer Danny Coots—two more pianists were added: Daniel Souvigny and Ed Clute. Daniel had been here before. He is now studying music at Northern Illinois University, having found the Berklee School in Boston not to his liking. Ed made his first appearance, and hopefully not his last. Longtime readers of this paper may remember the feature on Ed in the February 2016 issue. Blind since birth, Ed recently recorded his second CD on the Rivermont label. I must also mention Yuko Wright, who occasionally sings to accompany husband Bryan. During Sunday's concert Yuko sang with their 12-week-old daughter Kiyomi in harness, who slept through the entire performance of "What, No Spinach?," spoofed to "What, No Sushi?"

I have attended this festival every year since the date was changed from June to September, and to my ears, and those of several other regulars I spoke with, this edition was the best. What made it better, given that the format and cast were largely unchanged? I thought it was the freshness of the way the music was presented. Additionally, all the performers were at the top of their game. Daniel, the youngest at just shy of 19, claimed to be nervous the first night. If he was, he soon got over it, being among old friends on and off the stage.

The festival opened Friday evening at the Presbyterian church, with that concert's theme being "The Legacy of Scott Joplin." Not all the rags played were Joplin's; Adam started the show with Tom Turpin's "St. Louis Rag." And not all tunes were rags. Some Gershwin numbers were thrown in, particularly by Frederick, who with Richard has recently released a Rivermont CD *Cocktails for Two*. Ed played two obscure tunes—"String Beans" and "Tell Me More," the latter a Gershwin piece I had never heard.

There are pianists, and then there are pianists. On November 10 at Haddonfield we had two of the very best—Stephanie Trick and Paolo Alderighi—on one piano.

Stephanie has played solo for Tri-State twice before and wowed the audience both times with her dexterity and accuracy. This time Paolo, her husband, accompanied her, as he does at most of her performances. Together they have mastered the art of four-hands piano, something rarely seen today. You'd have to go back to Ferrante and Teicher, or even further to Victor Arden and Phil Ohman in the 20s, to find a comparison, but as far as I can determine, those two teams used two pianos, not one. As a matter of interest, Steph and Paolo do occasionally play separate pianos, usually when there is additional accompaniment.

While Stephanie's style favors stride and boogie-woogie, Paolo is more of a traditional jazz pianist. Traditional in the sense that he plays more in the style of Erroll Garner (his idol) or Teddy Wilson. When they play together it's not an unrecognizable hodge-podge of different and sometimes conflicting styles; they complement each other.

Their two sets consisted of nine and eight, respectively, tunes ranging from "Riverboat Shuffle" to "Panama." Both had solos—Stephanie on two Eubie Blake tunes, "Memories of You" and "Troublesome Ivories," and later on "Honky Tonk Train Blues," and Paolo on "Misty" and "Ol' Man River." There were medleys of Gershwin and Jolson tunes and another of songs from the movie "Singin' in the Rain."

Their concerts are as entertaining visually as aurally, with one reaching across the other's arms to play a bass chord while seated on the right side of the bench, and vice versa, to quickly getting up and switching bench positions mid-song, to one directing a hand or finger of the other to a certain note or chord. It's a good thing they're

Although Ed was as much a part of every concert as the other musicians, his lack of sight made his sets so memorable. Once he got seated at the bench, he would quietly play one note to orient himself to where his hands were on the keyboard. What followed were flawless renditions. Sightless people compensate for lack of vision with their other senses. Ed, like other blind people I have known, also has an astounding memory, not only for his large repertoire but for incidents that happened many years ago. At the Friday concert, he told of Paul Whiteman staying at his parents' house in the 1960s and of accompanying composer-singer Irving Caesar in the '70s at a theater in Ithaca. He said Irving was astounded that Ed knew the tune on the flip side of the famous "Crazy Rhythm" that Roger Wolfe Kahn's band recorded in 1928—"Imagination."

Saturday morning always features a lecture. This time it was Frederick presenting a narrated video show on the early years of Fred Astaire, from childhood performances starting in 1905 until the early '30s. This included his time in vaudeville with his older sister Adele. Frederick pointed out that many of Fred's later musicals with Ginger Rogers and others were set in the ragtime era. One can always count on Frederick to give a thoroughly researched talk, often accompanied by his playing, as this one was.

The weekend's remaining concerts—Saturday afternoon and evening and Sunday afternoon—followed the same format as Friday evening's. Each ran about two hours with a 15-minute intermission, except for Sunday's, which was one 90-minute set. Each musician played one or two tunes in each set, sometimes with Danny on drums, occasionally with a second pianist. Here are some of the tunes and performers I deemed most noteworthy:

"Fifth Avenue Breakdown" by Brian and Danny (a tune composed by Brian)

"Hymn to Freedom" by Daniel (played twice)

Chopin's Nocturne by Richard, first played "straight," then "ragged"

"Moonlight," a rousing version by Bryan and Ed

"Here Comes My Ball and Chain" by Adam and Danny, a tune written by Danny's famous great-uncle J. Fred Coots

On Saturday afternoon between sets it was announced that the festival is going to incorporate as a non-profit, at the suggestion of retired attorney and longtime attendee and supporter Michael Schwarz. That allows contributors to claim a tax deduction for their donation and makes it easier for the festival to seek grants. Ticket sales cover only one-third of the festival's expenses. But most important, it means that the festival is going to continue. Upon hearing this, I pointed out that people who are taking mandatory withdrawals from their taxable IRAs (which applies to a large part of the audience) can have this, and any, charitable contributions issued directly by the custodian of their account and avoid paying income tax on that money, yet have those donations count toward their annual RMD (required minimum distribution).

The 2020 festival dates were not announced during the weekend. I checked Penn State's football schedule and found that the Nittany Lions are away on September 12 and October 3, so my guess is that the festival will be on one of those weekends. Hotel rooms are

scarce and expensive anywhere within 50 miles of State College on home game weekends.

What makes Central PA stand out among other, much larger, festivals is its ability to draw top talent from all over the country to this out-of-the-way location. The regulars come from the San Francisco area (Frederick), Nashville (Brian and Danny), Durango, CO (Adam), Illinois (Daniel) and New York City (Richard). Bryan and Yuko are the closest, in Pittsburgh (130 miles). Ed Clute lives in Watkins Glen, NY, about 200 miles away.

I encourage you to put this festival on your calendar for next year, knowing that you will be competing with me and the 100-plus other regulars for a limited number of hotel rooms.



*Bill Hoffman is a travel writer, an avid jazz fan and a supporter of musicians keeping traditional jazz alive in performance. He is the concert booker for the Tri-State Jazz Society in greater Philadelphia. Bill lives in Lancaster, PA. He is the author of *Going Dutch: A Visitors Guide to the Pennsylvania Dutch Country, Unique and Unusual Places in the Mid-Atlantic Region, and The New York Bicycle Touring Guide.**

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

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## Profile of the Month Our Board Members and Volunteers Steven J. Peitzman, MD

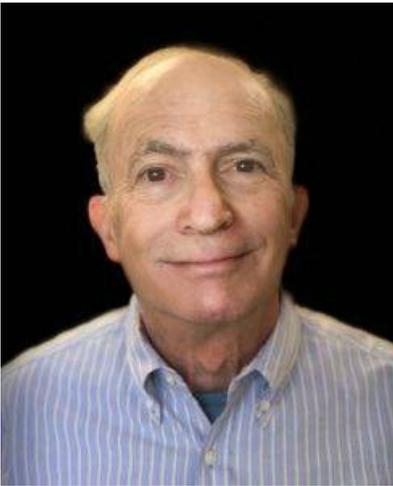


Photo courtesy of The Old Academy Players

I would like the TSJS members to know that I am a somewhat introverted person who nonetheless likes to teach and lead architectural walking tours, and even do some minor acting with a community theater. I nurture too many interests, and like to say that I make up in versatility what I might lack in depth in some endeavors.

I spent my early, middle, and current late years in Philadelphia, having done all my schooling here, and never lived for a sustained time anywhere else. At age 75, I don't envision moving now, except maybe locally into a retirement community sometime; but if I did move, it would likely be to a small city or large town in England, though that would require watching the demise of the empire close up. I already know the words to "Hail Britannia."

I am a partly retired physician and medical school professor (Drexel University), and for most of my active years practiced nephrology, which has to do with disorders of the kidneys. Most people don't pay any attention to their kidneys, or even know where they dwell in the body. (I do.) Also, they are not bean-shaped: the particular bean in question is kidney-shaped. Currently, I still do teaching, and practice general medicine one night a week with med students at a free clinic. I am also well-known as an historian of medicine.

I was prepared for all I do, or most of what I do, by the esteemed Central High School of Philadelphia, the University of Pennsylvania, Temple University School of Medicine, and residency at the Hospital of the Medical College of Pennsylvania (the former Woman's Medical College of Pennsylvania).

I am very proud of my [published book on the history of Philadelphia's Woman's Medical College](#). I had my own jazz show (early jazz featured!) on WXPN when I was in college. I once made a remarkably good catch playing softball as a kid (second base).

My interests other than music and medicine (including the history of medicine), are my long-time partner and co-listener

Nancy, architecture and historic preservation, theater, 1920s metal bookends, railroads and steam locomotives, Judaism.

I am on the Board of TSJS though I'm not sure why, since I don't contribute much and my few ideas over the years have been largely rejected. I helped with posting publicity for a while, but my only job now is putting together the printed program for our concerts. I don't recall when I first attended a concert – would need to research that. Likely about ten years ago. I attended two at first: Neville Dickie as soloist at a church in Center City Philadelphia, and Vince Giordano's Nighthawks at a high school somewhere in Delaware County. Both shows were entirely worthwhile, though poorly attended. Sometime after, I re-connected and started going to shows at the American Legion post in Brooklawn (is that correct?) NJ, where one could get a hot dog and coffee at the breaks. I liked the informality of that venue. The music was always great, or nearly so. I can't recall how Sandy Catz nabbed me to volunteer, then go on the board.

I don't play an instrument – seriously, one of the regrets of my life. I suppose I could try even now, but... I listen to more modern versions of jazz, meaning bop and mainstream, but not the very avant-garde free jazz, or offerings in 5/7 time. Nancy and I also listen to classical, both orchestral and chamber. We subscribe to the Philadelphia Orchestra. I don't much like opera or plaintive singer-songwriters.

[Editor's note] In addition to the many scholarly citations for Dr. Peitzman, here are a few others of interest:

Dr Peitzman is described as the "Yellow Fever Mentor" in the *Philadelphia Inquirer* article [Who wants to hear an audio tour about a disgusting Philly epidemic? 10,000 visitors, that's who](#) by Stephen Fried, Updated: October 27, 2019

Creator and leader of walking tours for [The Philadelphia Chapter of Architectural Historians](#)

[Acting credits](#) with the Old Academy Players

Contribution to a [PBS story](#) about the continuing relevance of the stethoscope in medicine today

Links to 3 essays in [The Encyclopedia of Greater Philadelphia](#)

[Two book reviews](#) are listed here

*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](http://tristatejazz.org/donations.html)*

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

2/23/20 Haddonfield	<b>Paris Washboard</b> The legendary Paris Washboard (from France, <i>naturellement</i> ) 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	<b>Adam Swanson - Ragtime and Early Jazz Pianist</b> 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	<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>The Late Risers</b> 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	<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.

**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)

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**Bob Peruzzi** - Trombone                **Tom Hilliker** - Bass  
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[www.1867sanctuary.org](http://www.1867sanctuary.org)

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609 466-9889 Reservations recommended

<https://jazzonbroad.com/>

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

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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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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

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**Sustainer Dues:**  Individual \$200 or more  Couple \$220 or more

**Amount Enclosed** \$ \_\_\_\_\_ **Date** \_\_\_\_\_ **Check No.** \_\_\_\_\_

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