

Our Next Concert
April 21, 2024
Dave Posmontier's Philly Stomp!
Haddonfield United Methodist Church



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

Philly Stomp! is authentic New Orleans swinging jazz like you heard from the Twenties right up to today on Basin and Bourbon Streets and in the French Quarter. Philly Stomp! will bring your audience the sounds of New Orleans with a six piece ensemble playing traditional vintage New Orleans jazz classics dating 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.

Visit [Dave Posmontier's website](#)



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

Coming on May 19th, 2024
Neville Dickie and the Midiri Brothers
Haddonfield United Methodist Church



Photo by Jim McGann

Our annual tradition continues - world-class British pianist Neville Dickie rejoins TSJS veterans Joe and Paul Midiri. Neville is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic. Joe and Paul Midiri, well-known to Tri-State audiences, have recorded with everything from trios to big bands. Past Dickie-Midiri TSJS shows have set attendance records, so come early to get a seat!

For more, see the [Midiris website](#) and [Facebook](#)

Watch the trio in last year's concert "Don't Blame Me" and "Nobody's Sweetheart Now"



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

Bryan Wright - Piano
Sunday, March 24, 2024
Review by Jim McGann

In the middle of his performance, Bryan Wright observed that "to a lot of people, Ragtime is...this homogenous thing...When I tell somebody I play ragtime piano, I'll get the response, 'Oh, that's great, but doesn't it all kinda sound the same?' If I can do one thing here today, it's hopefully, to show that Ragtime doesn't all have to sound the same, that there really is a rich variety within the music we call Ragtime." Mr. Wright achieved this goal, for if there is anyone who can pull emotion and excitement from a music which may appear to be staid or repetitive, Bryan S. Wright is the pianist.

Wright last appeared for TSJS in 2014. At that concert, his wife, Yuko Wright, assisted in some of the performances, giving the concert a taste of Vaudeville. For this concert, Wright played solo, having the many diversified rags shine on their own merits. With a plethora of composers to choose from and Wright's simple, uncluttered approach to piano, the ending results could not avoid being positive.

To give you an idea of the breadth of composers presented, in the first set Wright performed "Laurette" by Frank Banta. The piece has more than its share of stride influence, beginning with a gentle flowing introduction at a nice medium tempo, but out of nowhere, the tempo jumps, contrasting what had gone on before, becoming a separate composition. Another example was David Thomas Roberts' "Roberto Clemente," composed in tribute of the Latin American born Pittsburgh Pirate whose life was cut short in 1972. Roberts



was a latter-day Ragtime composer, composing the piece in 1979, and considering the subject of the piece, incorporated Latin American elements. Now, when discussing Ragtime, are Banta and Roberts the first composers that come to mind?

Setting aside composers, how about the titles? “Impecunious Davis,” “Heliotrope Bouquet,” “Hinges.” Do they sound like rag titles to you? Not to me, either. Hearing the works, however, was a breath of fresh air. Wright’s playing of said tunes kept things lively, adding emotion and subtlety to the compositions. The aforementioned “Impecunious Davis,” composed by Kerry Mills, is a delightful collaboration from Louis Chauvin and Scott Joplin with Wright providing a Earl Hines attack in the latter choruses. Teddy Hahn’s “Hinges” (subtitled “Rag with the Swing”), is almost locked hands, save for a descending fingering, yet as the subtitle suggests, it swings.

“Maple Leaf Rag” by Scott Joplin is an easy bet to be heard at concerts promoting the genre. It was Ragtime’s test piece for pianists - the “Carolina Shout” equivalent. As Wright described, being a Ragtime pianist means playing at festivals with other Ragtime pianists, so it was common to hear “Maple Leaf” several times throughout the festival. And like all good things, overkill sets in. So, as he did at the last TSJS concert, Wright performed Joplin’s classic twice – once, as it was meant to be played and then as a “1920’s...reworked” version, with elements of stride and novelty piano thrown in for good measure. What transpired was an interpretation that would make James P. Johnson beam; it was as if Maple Leaf was composed for stride piano, with a

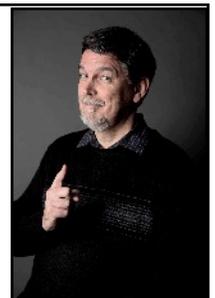
relaxed, striding, at times, exaggerated left hand, even using “crossed hands” (right hand playing bass, left hand treble) technique at one point.

The high point for this reviewer was a rare Con Conrad piece entitled “Moonlight,” which began with a Beethoven “Moonlight Sonata” intro, before giving illuminating choruses which increased in tempo with each succeeding chorus, concluding at a breakneck pace. Tom Shay’s “Corn Cracker Rag” was noteworthy for its “hymn-like” qualities, as Wright performed the number in a more delicate, less jaunty pace than the composer did on his recording. Even the obscure, Australian-born Rex Green’s “Just Married” stood out for its Jess Stacy-like bell chords and locked hands approach. Given the response by the audience in the first set, Wright concluded the concert with another of David Thomas Roberts’ compositions, “Camille,” ending a very enjoyable of Ragtime with pianist Bryan Wright.



Review and All Photos by Jim McGann

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



Some Early History of the Tri-State Jazz Society

By DeWitt "Pete" Peterson

In the 1960s and early 70s there were two traditional jazz organizations: Delaware Valley Jazz Society and the Penn Jersey Jazz Friends. Prior to that there was a jazz society centered in Haddonfield whose major promoter was a doctor. When he left for Florida, there was much "fighting," and these two organizations evolved. As time went on, both became one person organizations, with good mailing lists and band contacts. John Smith of Bellmawr ran the Delaware Valley Jazz Society and Joe Siegal of Northeast Philadelphia ran Penn Jersey Jazz Friends.

Both organizations produced fine concerts, securing top bands from the local area, the Washington, DC area, NYC, and afar. One event was the Artie Shaw Orchestra led by Johnson. Another was Doc Cheatham with Richard Wyands. The San Antonio Jazz Band came to NJ. Local bands led by Hal Davis (DiGianberadino), Paul Fredrick, Dave Wilson, Joe Midiri, Ed Wagner, Jerry Rife, the Midiri Dixie Band, and others kept the members clapping and dancing.

All this ended in 1986. There was also the Big Band Society in Delaware that attracted people from all over the area to monthly dinner dances at the Cavalier Country Club with big bands like Ron Stoneback, Paul Fredrick, Hal Davis, and some from DC area and NYC. In April 1988, a group of people who had become friends at events of the above two groups, met at Laura and Dan Baskin's home in Cherry Hill and formed the Tri-State Jazz Society. Those present included Fred and Marlene Weinstein, Bill Breeden, Walt Brenner, Dave and Theresa DiGianberadino (Hal Davis), JoAnne and DeWitt Peterson, Betty and Bob DeRoo, George and Ronnie Simons, Dot Ewe, Bud Hall, Laura and Dan Baskin, Peg and Pete Capiak. The Haleys were our Delaware resident contact, supposedly related to Bill Haley and his Comets. Each put up \$100 to start the treasury of \$1200.

We engaged Hal Davis and his Doctors of Rhythm to play at the first concert at the Dutch Inn on Route 295 in Paulsboro, NJ in June 1988. It was a success. We set the entrance fee at \$6 and the top limit to pay a band

of \$600. Other pioneers that joined the leadership were Pearl and Joe Friedman, George Hunt, and Mike Mudry. During the following years, we had to switch venues when new venue managers wanted to increase profits, so we have been in the Dutch Inn, Radisson Mount Laurel, West Deptford Inn, a restaurant in Yardville, NJ, Upper Darby (HS) Performing Arts Center, a Country Club on the Main line, Wilmington Holiday Inn, Old Pine Street Church, 3 churches in Delaware, Music Center in Delaware, St. Andrews Church and Trinity Church in Cherry Hill, old Cherry Hill Inn (town named after it), Holiday Inn in Gibbstown, DuPont Country Club, Mount Laurel Travelodge Hotel, almost all the hotels at NJT Exit Four in Mount Laurel, NJ, Brooklawn American Legion, Quality Inn in Gloucester City. We looked at many more over the years from Pennsville to Trenton and Princeton to Media and Dover, Delaware.

Originally the concerts were from 6 PM to 10 PM Sunday nights, four 50 minute sets with three 20 minute breaks. The requirements were food, hard drinks, and a big dance floor. 90% of the audience (usually about 150) danced most every tune. Sometimes food was available in the concert area, and other times, it was necessary to go to the venue's restaurant or "take out spot." Sometimes a bartender was provided in the concert area, for an additional fee. At some places, the room fee was nothing if we drank \$400 at the bar. Once we were in the Cherry Hill Inn's Stardust Room with the City Rhythm Orchestra. Other times there, we would get a room that was used in the afternoon for a lower fee, since it was already set up. We often had to clean it a little. The reason for the late start time was that many people had regular big family Sunday dinners and venues were cheaper in the evening than in the afternoon.

In contrast, today we are in venues with no food served, no alcohol, all concerts are in afternoon, and no dance floor!!

	Tri-State Schedule
04/21/2024 Haddonfield	Dave Posmontier's Philly Stomp! "A New Orleans Band With a Philly Twist" -- Philly Stomp! is a six piece ensemble playing authentic New Orleans swinging jazz like you heard from the Twenties right up to today on Basin and Bourbon Streets and in the French Quarter.
05/19/2024 Haddonfield	Neville Dickie with Joe and Paul Midiri World-class British pianist Neville Dickie rejoins TSJS veterans Joe and Paul Midiri. Neville is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic. Joe and Paul Midiri, well-known to Tri-State audiences, have recorded with everything from trios to big bands.
06/23/2024 Wallingford	Danny Tobias and Friends Danny has quite a group of friends - a stellar array of talent - including Randy Reinhart, Jim Lawlor, Arnt Arntzen and Vince Giordano. A "must see" event!
07/21/2024 Wallingford	The Tri-State Jazz All-Stars The Tri-State All-Stars return. Our annual tradition offers a core band of top performers jamming together with guest musicians, on familiar trad jazz tunes.
08/18/2024 Haddonfield	Parlour Noir Their Tri-State Jazz debut in August! Since 2017, the band has been a well-spring of traditional jazz music from the historic Mt. Airy neighborhood of Philadelphia. The (self-described) eccentric six-piece ensemble brings joy and energy to the stage, swinging hard through a repertoire that spans 1922-1945.
09/15/2024 Wallingford	Ben Mauger's Hot 6 Ben presents his Hot 6 for a raucous afternoon of traditional jazz and New Orleans style favorites. The band will play old-time hot jazz from the 1920s-'30s and maybe even sample some swing-revival from the following era.
10/20/2024 Haddonfield	Terry Waldo Considered one of America's premier performers and presenters of Ragtime and Early Jazz, Waldo is known for his virtuoso ragtime and stride piano playing, charming vocals, and disarming wit. The legendary Eubie Blake called Waldo "an extension of my own musical self."
11/17/2024 Wallingford	Manouche 5 This Philadelphia based quintet performs gypsy-jazz influenced standards and popular music similar to the original Hot Club of Paris. They've become a Tri-State favorite.

PENNSYLVANIA JAZZ SOCIETY

PRESENTS

DANNY TOBIAS ON TRUMPET
VINCE GIORDANO ON BASS
RANDY REINHART ON TROMBONE
ARNT ARNTZEN ON GUITAR
SUNDAY, APRIL 14, 2024 (2 – 4:30 P.M.)

CONGREGATION BRITH SHOLOM
1190 WEST MACADA ROAD
BETHLEHEM, PA 18017

THE BLUE SKIES JAZZ QUARTET
SUNDAY, JUNE 9, 2024

• *****

DAN LEVINSON AND.....
SUNDAY, SEPTEMBER 22, 2024

FIRST TIMERS: \$15.00 PJS MEMBERS \$15.00
STUDENTS ARE ALWAYS FREE! CASH OR CHECK ONLY, PLEASE

Pajazzsociety.org

For information, phone 610-625-4640

PENNSYLVANIA JAZZ SOCIETY

PRESENTS

THE BLUE SKIES JAZZ QUARTET



SUNDAY, JUNE 9, 2024
2 – 4:30 P.M.
CONGREGATION BRITH SHOLOM
1190 WEST MACADA RD.
BETHLEHEM, PA 18017

ADMISSION FEE: \$15.00 FIRST TIMERS AND PJS MEMBERS
CASH OR CHECK, NO CREDIT CARDS
PAJAZZSOCIETY.ORG
MORE INFORMATION: 610-625-4640

THE POTOMAC RIVER JAZZ CLUB www.prjc.org



**PRJC Zoom Jazz Talk: Mark Braud -
 New Orleans Trad Jazz & Musical Families**

April 18, 2024, 7-8:15 pm

New Orleans Traditional Jazz music draws from ragtime, blues, marches (syncopated brass bands), African American religious music (gospel hymns), European classical music, and more. These roots arrived and blended in the city along with the people who brought them, creating the sound and feel that we all know. A number of musical families have come out of this cultural blend, and the traditions continue to be passed down the generational lines.



In a combo presentation/conversation with Mark Braud, we will learn more about the brass/traditional band culture, and will talk about his musical family (Brunious/Santiago) and the family's role in preserving the Traditional New Orleans music we love.

This Zoom talk is FREE, and we appreciated any contributions toward the program.

www.paypal.me/PotomacRiverJazzClub

Thank You to Our Premium Level Members

SUSTAINERS	\$200 for individuals \$220 for couples	
	David Gray & Susanne Abplanalp	Robert Lowe
	Sanford Catz	DeWitt Peterson
	William N. Hoffman	Sylvia Rosenberg
	Richard & Peggy Hughlett	Jazz Bo Jay & Orinda Lou Schultz
	Chris Jones & Amy Galer	Elizabeth Hazard & Ken Wright
	Joe Havasy & Marian Konop	
PATRONS	\$100 for individuals \$120 for couples	
	Gregory Babula	Claire & Ludwig Pisapia
	Joan Bauer	Mark Raymond
	Gary Coller	Scott Ricketts
	Michael G. Galan	Sally Scheidemantel
	Beverly A. Kovac	Candis Siatkowski
	Craig & Jill Lowe	Natalie Sturr
	Janney & Bill Murtha	Edward & Joan Sutter
	Lester Owens	Rich Troyan
	Katherine & Michael Perloff	
SPONSORS	\$50 for individuals \$70 for couples	
	Joel Albert	Janet Garwood & Mark Liss
	Rod Anderson	Susan Miller
	Chic Bach	Grant Noble
	Tim Bell	Michael Olderman
	Gary Cornelius	Michael Prince & Carol Otte
	Amy Ahart & Tom DiGiovanni	R. Adam Rogers III
	Estherose Heyman	Virginia & Joseph Wheeler
	Roger W. Jacobs	Constance & Donald Windus
	Peggy de Prophetis & Louis Kaplan	

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.

*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.

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.



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).



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**

