

## OUR NEXT CONCERT

Adam Swanson - Ragtime Piano



Sunday, September 20, 2015

2:00 – 4:30 p.m.

Haddonfield Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

Directions at

<http://www.tristatejazz.org/directions-haddonfield.html>

Although he is only twenty-three years old, Adam has been a featured performer and lecturer at ragtime and jazz festivals across the United States, and he is the youngest three-time winner of the World Championship Old-Time Piano Playing Contest.

He is rapidly becoming known as one of the world's foremost performers and historians of ragtime and early American popular music. He recently received his B.A. in classical piano performance and is now beginning graduate studies as a musicology student at the Peabody Conservatory of Johns Hopkins University in Baltimore. In 2007, he appeared alongside the late John Arpin at the Bohem Ragtime and Jazz Festival in the Republic of Hungary and has also toured Switzerland. Adam

made his New York debut in Carnegie Hall at the age of nineteen, where he performed with multi-platinum-selling artist Michael Feinstein. Adam has played at the prestigious Cinecon Classic Film Festival at the Egyptian Theatre in Hollywood and 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.

Adam enjoys working with other musicians and has recorded albums with pianist Frederick Hodges, former rock star Ian Whitcomb, and legendary 1950s recording artist Johnny Maddox, who is one of Adam's greatest influences. Adam's recordings have been used on the CBC TV show Murdoch Mysteries. He performs every summer in the Diamond Belle Saloon at the historic Strater Hotel in Durango, Colorado, where he is musical director for the new Durango Ragtime and Early Jazz Festival. Adam is also an avid rail-fan, and he collects antique sheet music, records, and piano rolls. His CDs are available at [cdbaby.com](http://cdbaby.com).

Adam appears in the following YouTube videos:

Maple Leaf Rag - <https://youtu.be/XrjFCu3Xtfw>

Tiger Rag - <https://youtu.be/lPhN7VlyjT4>

### 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 OCTOBER 2015 CONCERT

David Sager's Pie-in-the-Sky Jazz Band will play a concert for Tri-State Jazz at the Community Arts Center, Wallingford, PA on October 18, 2015.



Photo by Jim McGann

David Sager, a well-known jazz trombonist and chronicler of jazz history is a native of the Washington D.C. area. David studied trombone at Ithaca College with Allen Ostrander, the great bass trombonist of the New York Philharmonic. David later studied at Towson State University with John Melick and performed with the famous Towson Jazz Ensemble under the legendary Hank Levy.

Moving to New Orleans in 1983, David pursued his dream to play classic old-style jazz full-time. He soon began working with the great singer and stage personality Banu Gibson and her top-flight band. With Gibson's group, David traveled extensively throughout the US and Europe, playing jazz festivals, symphony pops concerts and community concerts.

He also recorded the soundtrack for the film "Bix, an interpretation of a legend" and played a two-month engagement in Paris at the Opera Comique playing for the show "A la Recherche de Josephine" working with American pianist David Boeddinghaus.

David and his wife Natalie left New Orleans in 1995 and returned to the Washington, DC area. He now works full-time as the curator for the Library of Congress' National Jukebox and continues to play jazz festivals and local club gigs.

## ADRIAN CUNNINGHAM SEXTET - AUGUST 16 CONCERT

The Place: Community Arts Center, Plush Mill Road, Wallingford, PA

The Band: Adrian Cunningham, clarinet, tenor sax, vocals and leader; Joe Boga, trumpet; Robert Edwards, trombone; Garrett Manley, guitar; Chris Pistorino, bass; Paul Wells, drums

"Wow!" was the simple, declarative statement from the majority of attendees who witnessed the performance of the Adrian Cunningham Sextet after the first set came to a close. I found myself saying wow several times myself. Yet I should not have been surprised. I had witnessed Cunningham's performance with Cynthia Sayer last year, and there were many moments where I found myself saying wow then. It was nice to say wow once more.



Photo by Paul Macatee

Cunningham's sextet performed material that the most far-removed Jazz fan would recognize, save for some of Sidney Bechet's compositions. It wasn't the material that caused the wows; it was the drive and energy of this ensemble. This characteristic was well apparent from the very start; the opening "Joshua Fought the Battle of Jericho" consisted of blaring trumpet and wailing clarinet, concluding with a clarinet/ drum duet not far removed from the Goodman/Krupa "Sing, Sing, Sing" performance. This was the first performance of the afternoon.

The aforementioned Bechet was recognized in five performances. Four of the five were Bechet compositions. The fifth was a New Orleans Feetwarmers rendition of Scott Joplin's "Maple Leaf Rag," performed with a more welcoming relaxed tempo than the original 1932 version. "Chant of the Night" was highlighted with exotic guitar from

Garrett Manley and some choice 'fat' sounds from the trumpet of Joe Boga. "Egyptian Fantasy" featured the smooth, uncluttered trombone of Robert Edwards, and a growling, telling clarinet coda from the leader. The real surprise was on "Petite Fleur" because there was very little clarinet, save for the melody and coda. Instead guitarist Garrett Manley and Chris Pistorino took most of the solo space. Fans of the clarinet, don't worry, there was plenty of licorice stick to go around.



Photo by Jim McGann

For example, the very next number, "Avalon," featured a climactic battle between Cunningham and drummer Paul Wells. On the Duke's "Black and Tan Fantasy" he performed a solo mixing modern jazz and the blues, but somehow making it fit in Ellington's work. However, "The Mooche" contained wailing clarinet over muted brass. Cunningham's clarinet favored greatly in "Won't You Come Home Bill Bailey" but that performance, as well as a few others, deserves a paragraph of its own.

If you asked me what caused everyone to say "Wow," I would point to these performances. "Bill Bailey" began at a breakneck tempo, with Cunningham rattling off the lyrics faster than the average auctioneer. With swinging soli from Boga, Edwards, Manley and the leader, somehow the whole thing turned into a "Tiger Rag" rouser, a musical roller coaster leaving the riders with hair disheveled and hearts leaping. "When My Dreamboat Comes Home" began with marching press rolls from Paul Wells, who switched to tapping the rims behind Cunningham's vocal. After a few solos, out comes Cunningham playing raunchy, stuttering Boots Randolph-King Curtis R&B sax, and if that wasn't enough, the whole band broke into a "Two O'clock Jump" riff.



Photos by Paul Macatee

Not as "wow" as the aforementioned, but noteworthy were the Las Vegas-lounge-Bobby Darin approach to "I Found A New Baby," the small band version of Count Basie's "April In Paris," and a lively "Bourbon Street Parade" with Boga shooting out notes, Edwards' boisterous trombone and some bass slapping from Pistorino.

Overall, it was the drive and energy of the Adrian Cunningham Sextet that "wowed" everyone. It was as if you were at an amusement park, having just completed a fun ride, and uttering the words, "Let's do it again!"

Jim McGann

## TUNES OF THE TWENTIES

By Bob Rawlins

*The following is the Preface of a new book about traditional jazz tunes written and published by Bob Rawlins. It is re-printed here for your enjoyment.*

"Tell a story." That was the advice of Lester Young, the celebrated tenor saxophonist of the Count Basie Orchestra. *Tunes of the Twenties* follows that advice. The songs in this book have stories to tell. They come from the streets of New Orleans, rural Mississippi, Tin Pan Alley, Broadway, Hollywood, churches that were home to haunting spirituals, and concert halls that presented classical masterpieces. Each one is unique, with a circumstance and a history that reflect the diversity of American culture and the dynamic of American business.

The titles offer clues to their past. Sometimes they narrow the origin to a legendary street: "Basin Street Blues," "Canal Street Blues," "Beale Street Blues," and "The 12th Street Rag." Or they hint at a story about places still standing or long gone: "Royal Garden Blues," "The Rose Room," "St. James Infirmary," and "On the Alamo." Then there are titles with names, often of real people: "Margie," "Rosetta," and "Dinah." Some titles don't seem to make any sense at all: "Irish Black Bottom," "San," and "That Da-Da Strain." And some titles are just baffling: "Limehouse Blues," "Ballin' the Jack," "Thou Swell," and "Jitterbug Waltz."

These and over 200 other stories are collected for you in *Tunes of the Twenties*, a work that is sure to provide hours of browsing pleasure and leave you with a totally new vision of what music was like during the Jazz Age.

The title *Tunes of the Twenties* is true, but not to be taken literally. It refers to a style, an attitude, and a mindset, not necessarily a decade. While the majority of the songs in this book bear copyright dates from the 20s, many were written earlier, some later. A few traditional jazz staples, including "The Darktown Strutters' Ball," "Indiana," and "Ballin' the Jack," belong to the decade before. Other favorites, among them "Just a Closer Walk with Thee," "St. James Infirmary," and "When the Saints Go Marching In," came way before the twenties. Surprisingly, some of the Dixieland warhorses, such as "Is It True What They Say about

Dixie?" "Swing That Music," "Someday You'll Be Sorry," and "Do You Know What It Means to Miss New Orleans?" actually belong to the 1930s and 40s. And the great soprano saxophonist Sydney Bechet, living the final years of his life in Paris, continued to turn out great traditional jazz numbers into the 1950s, including "Le Marchand De Poissons" ("The Fish Vendor") and "Petite Fleur."

*Tunes of the Twenties* is meant to be a companion guide to my previous book *The Real Dixieland Book* (published by Hal Leonard Corporation, 2010). That book provides the sheet music to 250 traditional jazz classics. This book talks about the songs. And "talk" is the operative word. Each entry starts with the basic facts, but then veers off into its own direction. I strive not for completeness and consistency, but to reveal what I found interesting about each particular tune. And, in the spirit of the music I discuss, I try to make each story unique, funny, witty if possible, and sometimes irreverent. Obscure facts pertaining to a song's early history are included only when they reveal something important about the song.

In other words, if it wasn't interesting, I left it out.

Most of the songs in this book are still frequently performed today, and represent the cream rising to the top. Many songs from the 20s are no longer remembered, and a list of the top hits of the decade would look far different from the contents of the present volume. The test of time is often a good filter, and some songs really needed many years to catch on or be rediscovered. For instance, to the best of my knowledge, no jazz band ever played "When the Saints Go Marching In" prior to Louis Armstrong's 1938 recording, yet today it is the most frequently requested song for traditional jazz bands.

I threw in a couple of oddballs as well. I wanted there to be a mixture of different types of songs, which explains the inclusion of some rags, hymns, blues, and novelty songs that aren't frequently played anymore. When was the last time you heard "Borneo," "Dill Pickles Rag," or "Alcoholic Blues"? Knowing these obscure songs will enable musicians to broaden their repertoire, listeners to stump the band, and friends to share a fun fact or two over a cocktail. Regretfully, many good songs had to be left out because of space and copyright restrictions.

(The Real Dixieland Book, which provided my song list, is a collection of both music and lyrics, and nearly all songs written after 1922 are still under copyright protection.) But as a cross section, the tunes included provide an excellent representation of the period.

Although they are not a primary focus of this book, I have provided recommended recordings for most songs. Today, it seems pointless to identify the precise CD on which the recording can be heard, so I simply identified the artist and the date. There is so much music on the Internet, and these songs have been recorded so many times, that a blind search with the song title will most likely bring up many recordings that have nothing to do with 20s jazz. Obviously, I could only mention a few, and these choices reflect my preferences. Like many who perform and study this music, I admire a handful of musicians I feel are absolutely essential to the style: Bessie Smith, Louis Armstrong, Bix Beiderbecke, Jack Teagarden, and Eddie Condon are all near the top of that list. Recordings by these musicians are reliably and consistently good, and you're not likely to be disappointed listening to any of their records.

Jazz developed into its first maturity during the 20s. Not surprisingly, the music had some strange bedfellows around this time, and any attempt at identifying only the "real stuff" is doomed to failure. Some would dispute that Paul Whiteman and Ted Lewis were real jazz musicians or that they led jazz bands, but they nevertheless hired and often featured some of the finest jazz musicians of the day. Sophie Tucker, Eddie Cantor, and Gene Austin are even further removed from the jazz purist's mainstream, but you simply can't talk about the early years of jazz without their names coming up. So don't be surprised that their names *do* come up, and frequently, in *Tunes of the Twenties*.

When possible, I've included photographs of the sheet music covers for many of the songs. Prior to the 20s, sheet music sales were the primary indicator of a song's popularity. Typically, the covers were illustrated by an artist hired by the publishing firm to depict a scene expressing what the song meant. We have no way of knowing if the songwriters or publishers told artists what to draw, or if the artists were given carte blanche to let their imaginations soar. What we do know is that the

covers played some part in telling the public what the song was about. I've also included snippets of the lyrics here and there when helpful. (The complete lyrics to most of the songs can be found in The Real Dixieland Book.)

*Tunes of the Twenties* assumes no prior knowledge of the songs, no training in music, and no particular knowledge of jazz and its practitioners. What it does assume is a fascination with the jazz age and the music it produced. Along with that, perhaps a bit of curiosity. Who was Aunt Hagar, Margie, or Rosetta? Why did "good friends always meet" on Basin Street? Where is the St. James Infirmary? Was there a real Baby Face? And just where did Robinson Crusoe go with Friday on a Saturday night? Let's grab some bathtub gin, crank up the Victrola and find out.

## Tri-State Jazz Membership Year Ended on June 30, 2015

Membership for most members expires June 30. If you have not already renewed, please send your dues payment by mail with the form on the last page of this Strutter. Also consider becoming a Sponsor or Patron; your support will help us to continue our excellent programming.

## Strutter by Mail Policy Changes

If you are a member who currently receives a printed copy of the Strutter newsletter in the mail, the Jazz Society will only be mailing the Strutter to Patrons and Sponsors starting on July 1, 2015. Patrons and Sponsors will receive their issues by mail at no charge, but must request it. All members can pick up a free paper copy of each issue on the literature table at our concerts.

## FUTURE CONCERTS



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

**November 8, 2015 Banu Gibson Band,** Singer/band leader from New Orleans leads an all-star New York band. She brings original song stylings of '20s-'30s tunes to world stages and NPR; now to TSJS, Haddonfield, NJ.

**January 17, 2016 Terry Waldo-Solo Piano,** "A witty charmer who specializes in the twenties style stride piano in the manner of James P. Johnson." - The New Yorker, Wallingford, PA.

**February 21, 2016 Bria Skonberg Quintet,** Bria has been a TSJS favorite ever since her first appearance here on tour in 2008. An international star singer, trumpeter, composer, she now lives in NYC, Haddonfield, NJ.

**March 20, 2016 Danny Tobias Band,** Danny is a TSJS veteran, played trumpet with the Midiri Brothers, Jerry Rife, and others; now leading his own early jazz and swing band, Wallingford, PA.

**April 17, 2016 Ivory & Gold® featuring Jeff and Anne Barnhart,** Stride pianist and flutist, last time at TSJS was 2011, Haddonfield, NJ.

**May 22, 2016 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.

**June 5, 2016 Neville Dickie and the Midiri Brothers Trio,** Neville's coming from England; Joe Midiri on clarinet, Paul Midiri on drums-jamming with Neville just like last year.

**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.

**Detailed directions at [www.tristatejazz.org](http://www.tristatejazz.org).**

## OTHER JAZZ CONCERTS

### PENNSYLVANIA JAZZ SOCIETY

[www.pajazzsociety.org](http://www.pajazzsociety.org)

(610)-625-4640

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

**October 25** The Dave Roper Trio, 2:00-3:00p.m.  
The Elm Street Jazz Workshop Big Band, 3:00-5:00 p.m.

### NEW JERSEY JAZZ SOCIETY

[www.njjs.org](http://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](http://www.njjs.org/p/services/bickford.html)

All concerts 8:00 p.m. (973)-971-3706.

**September 9** Warren Vache and Friends

**September 21** Sarah Partridge and her band

**October 5** The Beacon Hill All Stars

### OCEAN COUNTY COLLEGE

Toms River, NJ 08753

[www.njjs.org/p/services/ocean.html](http://www.njjs.org/p/services/ocean.html)

(732)-255-0500

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

**September 16** The Jazz Lobsters

**October 14** Bucky Pizzarelli

### CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,  
Cape May, NJ

[www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com)

**September 20** Atlantic City Jazz Band

**October 11** MaryLou Newnam Jazz Band

**November 8** Midiri Brothers Jazz Band

### POTOMAC RIVER JAZZ CLUB

Check out the numerous traditional jazz events sponsored by PRJC at "[www.prjc.org](http://www.prjc.org)."

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## TSJS CONTACT INFORMATION

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08054

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