

## OUR NEXT CONCERT

### Danny Tobias and Friends



Photo by Lynn Redmile

Sunday, June 3, 2018  
2:00 – 4:30 p.m.  
Community Arts Center  
414 Plush Mill Road  
Wallingford, PA 19086

Directions at

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

TSJS veteran and cornetist Danny Tobias returns at the helm of his own quintet for the first time since March, 2016. A much sought-after musician identified by his lyrical phrasing and fat, relaxed tone, Tobias can frequently be heard performing with the Midiri Brothers, Vince Giordano's Nighthawks, Ed Wise and his New Orleans Jazz Band, and other leading traditional jazz and swing groups.

Band Personnel:

Danny Tobias – Cornet, Trumpet, Leader

Joe Holt – Piano

Paul Midiri – Vibes

Joe Plowman – Bass

Jimmy Lawlor – Drums

Watch Danny Tobias and Joe Holt, with

Honeysuckle Rose –

<https://www.youtube.com/watch?v=qb94HmnaG6o>

and Embraceable You –

<https://www.youtube.com/watch?v=6s1ParkUVeA>

A 1985 graduate of Trenton State College (now College of New Jersey), **Danny Tobias** has worked with such jazz luminaries as Kenny Davern, Warren and Allan Vache, Harry Allen, Howard Alden, John Bunch and many other jazz legends.

Best known for his imaginative improvisations and a joy of performing, pianist **Joe Holt** is another TSJS favorite, employing his artistry for the connections that music makes and a shared experience with his audiences.

**Paul Midiri**, who was featured on drums with his brother Joe and pianist Neville Dickie at TSJS just two weeks earlier, has a love of the vibes and xylophone which has led him to arrange numerous pieces for the sextet he co-leads with his reed-playing brother.

Philadelphia-area bassist **Joe Plowman**, an alumnus of Temple University's Boyer College of Music, frequently plays anywhere from D.C. to New York.

**Jim Lawlor** began playing drums after moving from Philadelphia to Atlantic City in 1979, just as the town was beginning its rise as the East Coast gambling mecca.

### 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 OTHER JUNE 2018 CONCERT

On June 24, 2018, our concert will feature Al Harrison's Dixieland Band at Haddonfield, NJ.



Photo by Jim McGann

"The Al Harrison Dixieland Band is a polished ensemble with enough firepower, as Duke Ellington would say, to 'scorch the moon!'" - Jim McGann, The Strutter, Tri-State Jazz Society. "A great, lively band that preserves the tradition of classic jazz without embalming it. The creativity is at full throttle, and so is the sense of fun. You can't listen to Al and his friends and not feel better about life in general." - Joe Barron, music reporter, Montgomery Newspapers.

### Band Personnel:

Al Harrison – Trumpet, Flugelhorn, Leader  
Joe Midiri – Clarinet, Saxophones  
Fred Scott – Trombone  
Ray Malach – Piano  
Bill Stumm – Bass  
Chic Sperell – Drums

The band's website is  
[www.alharrisonjazzband.com](http://www.alharrisonjazzband.com).

The current video, recorded at Jack's Delicatessen in northeast Philadelphia, features a Dixieland medley.

<https://www.youtube.com/embed/SLrrdbBT3pc?rel=0&showinfo=0>

## NEVILLE DICKIE and the MIDIRI BROTHERS REVIEW

By Jim McGann

When you are away from Jazz for an extended length of time, it is always a breath of fresh air after a long absence. It is like coming home. Studying studio lighting for the past few months had prevented my ears from listening to good jazz, and kept me from writing in the Strutter pages. Neville Dickie and the Midiri Brothers have always been a good draw for TSJS, but after being away for awhile, the good jazz at this May 20th concert was all the more refreshing. Joe Midiri summed it up best when he said "I wish we could do this more than once a year." I agree with him wholeheartedly.

As usual at these summit meetings, the concert was broken up with piano solos, piano-drum duos, and finally the trio. As always, the ensuing music was never less than exciting, and always had something to make it stand out from previous Dickie-Midiri meetings.



Photo by Paul Macatee

The concert began with a Dickie piano solo, giving a nod to the Royal Wedding which took place over the weekend - "I'm Just Wild About Harry." Beginning with a very waltz-like 1st chorus, Dickie provided an interesting 2nd chorus with a walking bass line - very unique, almost Avant garde. The subsequent 3rd and 4th choruses got down to serious stride, with the latter containing Earl Hines treble effects.

Introducing the Midiris, the trio beat out a medium swinging version of Fats Waller's "Keepin' Out of Mischief Now." As good as this was, with Joe Midiri's Goodmansesque clarinet and Dickie

inserting some Waller inspired triplets, it was just a warm-up to the up-tempo "Sweet Georgia Brown" with Joe Midiri cooking once the melody was finished and Dickie getting down with some serious barroom piano, while Paul Midiri was in wire brush heaven.



Photo by Jim McGann

My personal favorite of the afternoon was the Joe Sullivan composition "My Little Pride and Joy." While Sullivan was the author of stride war horses like "Little Rock Getaway," "Pride and Joy" is much more delicate, like a lily wilting after an April rain. Dickie with Paul Midiri managed to capture the essence of Sullivan's composition while keeping the stride and swing intact.

Among the unusual offerings of the afternoon were interpretations of Dixieland standards (a trio version of Original Dixieland One Step, a duo version of Struttin' with Some Barbeque), the rarely heard "Atlanta Blues" by W. C. Handy and the equally rare "Russian Rag" based on a Rachmaninoff composition. Most unusual was a funky, almost rhythm and blues version of "Pennies from Heaven," featuring a raucous Midiri tenor sax.

Among the familiar pieces were the solo piano version of "The Bells of St Mary's," vehicles for Joe Midiri's soprano sax (Indian Summer, September Song, Si Tu Vois Ma Mer), boogie woogie (Shout for Joy, Red Sails In The Sunset), Louis Armstrong (Sunny Side of the Street), and some killer dillers (Running Wild, Hindustan, Bye Bye Blues). Even though they were performed many times before, they worked because you knew the performances were going to be great.

To echo Joe Midiri's sentiments, I too wish for another meeting between these musicians. For as

enjoyable as this concert was, it ended too quickly, and we have to endure another year until we experience this musical joy once again. Let's hope a Dickie-Midiri gathering will occur before May 2019.

## DONOR APPRECIATION RECEPTION

Immediately after the Neville Dickie-Midiri Brothers concert, the Tri-State Jazz Society held a Donor Appreciation Reception at the home of Clare and Dewaine Osman's home in Haddonfield. All donors for the society's 2017-2018 year were invited (Sponsor, Patron, and Sustainer levels). Regular volunteers that work hard to make our concerts successful were also there.

Neville Dickie and the Midiri Brothers also joined the reception and conducted a jam session that was enthusiastically enjoyed by the attendees.



Photo by Bobbi Steele

## ANNUAL TRI-STATE JAZZ MEMBERSHIP MEETING

The annual meeting of the Tri-State Jazz Society will be held during the intermission of the June 24 concert in Haddonfield, NJ.

The following current Board members are nominated for a three year term:

Chris Jones  
Dewaine Osman  
Steven Peitzman

## Bria Skonberg-A New Force in Jazz

By Lew Shaw

It was about 15 years ago that I first began to hear rave reports about a young Canadian trumpet player who was taking the Dixieland jazz circuit by storm. It wasn't long before the name Bria Skonberg began to appear in my column, and in 2008, we sat down for a full-fledged interview at the Holiday Inn in Sacramento.

In interviewing over 100-plus musicians over the past 30 years, I always try to find some distinguishing characteristic that sets that individual apart from all the others. What struck me about Bria in that 2008 interview was her seriousness, that here was a young lady who knew what she wanted to do with her life and was about to make it happen.

### *- The Move to NYC -*

It may sound like the classic tale of “small town girl goes to the big city in search of fame and fortune.” But for Bria, her cross-country move in 2010 from the family home in pastoral Chilliwack, British Columbia (population 83,788) to the teaming metropolis of New York City (20 million souls), by way of Vancouver, B.C., was a well-considered decision and an appropriate career move for this talented young musician.

“I knew I couldn't continue to travel from Canada all the time if I wanted to make focused progress in my career,” she recalled. “I had enjoyed a certain level of success, but I found myself getting too comfortable. I needed to be challenged, to grow and to find out what I really wanted to say musically and what I could expect of myself personally. The competitive athlete in me eagerly took on the biggest challenge I could face – that being ‘if you could make it in New York, you can make it anywhere.’

“It was a huge transition, and the learning curve was steep, but fairly quick. Who knew immigrating to another country and forging an obscure career would be so tricky. The good news is that I won the friendship lottery and had amazing people from whom I could draw information, inspiration and support.”

### *- Settling In -*

Bria devoted that first year in getting to know the city, in making contacts and developing relationships with venues that might hire her. “I probably said yes to every group that asked me to play with them,” she chuckled. “It wasn't until the second year that I had my first gig as a leader. I found it was important to have a theme and not be just another musician. So I came up with Brass and Belles where I paired singers with well-known trumpeters.”

She studied under veteran horn man Warren Vaché for three years where his emphasis was on classical training. “We never talked about jazz. Warren was always direct, uncensored and effective for my focus. He would say, ‘The most important tool you have are your ears. Use them. The question to ask is always ‘does that sound good?’”

Bria realized early on that Louis Armstrong set the standard for all trumpet players, and she has demonstrated a natural ability to absorb the critical elements of her craft. What impressed Paul Airey, one of her early mentors back in Canada, was how mature she was with her melodies and her musical statements, her rhythmic ideas, her jazz ideas. He was quoted as saying, “She exudes a special quality that few people possess, an exceptional talent and determination and drive to perform and excel. If anyone can make jazz look cool in this electronic age, it's Bria Skonberg. She personifies the joy that's essential to this music.”

### *- Taking Musical Chances -*

While her early years were based on traditional jazz, she has chosen to take some musical chances, wanting not only her voice to be heard, but her “inner voice”—her ideas about music of a more contemporary nature as well as her confidence in her music. “I'm mostly drawn to a healthy balance of rhythm, harmony and melody.”

She has never lost track of those traditional roots, saying, “It's important to me to know where the music came from and how it came to be. Through writing original music, I've learned that the thing that keeps music contemporary is putting yourself in it. That's what makes it modern.”

### **- Accolades -**

It wasn't long before one pundit extolled, "Bria Skonberg has blown into the Big Apple with all the right tools. Her immense talents include a unique, almost contemporary spin on the more traditional jazz and swing the scene was built on. She has taken the somewhat tired and played-out New Orleans sound and infused it with a sonic freshness."

When her *So Is the Day* CD was released, another critic described it as "a breath of fresh air in a stuffy room. Here is a singing trumpeter who has taken everything about jazz since Louis Armstrong seriously and internalized it."

*Downbeat* Magazine recognized her as one of "25 for the Future," saying, "Bria Skonberg has been a force in the new generation with her bold horn melodies and smoky vocals, and adventurous concoctions of classic and new."

She signed with Sony Music Masterworks' Okeh Records in 2016 and released her debut LP, *Bria*, which won a Canadian JUNO award and made the Top 5 on Billboard jazz charts. Her second Sony album, *With A Twist*, released in 2017, features an ambitious large ensemble orchestra arranged by Gil Goldstein. Her take on Leonard Cohen's "Dance Me To The End of Love" has garnered over 1.5 million streams.

Her curiosity as an artist has led to an eclectic repertoire and unconventional performances. In the last year, Bria has performed the music of Louis Armstrong and Aretha Franklin and she recently sang "The Star Spangled Banner" at Madison Square Garden for a New York Rangers game. She has appeared at the prestigious Newport Jazz Festival, Monterey Jazz Festival, New Orleans Jazz & Heritage Festival, and over a hundred more.

### **- Bridging Styles -**

Bria has used the term "trad fusion" to describe her music, saying it is steeped in the swing and syncopation of 20s and 30s hot jazz, yet shaped by a range of other aesthetics of jazz, Broadway cabaret, modern pop, and beyond. "I'm known for doing the hot jazz stuff, but my real forte is bridging all these styles together and taking people on a journey. People generally leave my concerts saying, 'Wow, that was an experience.'"

This ambitious young lady tours roughly 20 weeks of the year, giving concerts. She finds time to give educational clinics at colleges and universities whenever possible, including two weeks at jazz camps. She was recently named Resident Artist at the Louis Armstrong House Museum and has done outreach performances for Jazz at Lincoln Center. She has a manager, agent and production assistant to help her maintain this busy schedule.

### **- Good Advice -**

She co-founded the New York Hot Jazz Festival in 2012 with producer-promoter Michael Katsobashvili and then in 2015 joined with Molly Ryan in establishing the New York Hot Jazz Camp for adults. Her advice to aspiring musicians is: Work hard every day. Practice as much as possible. Create a schedule that includes pursuing opportunities, because that's what it's going to take. Don't expect anything to come to you. She has 15,000 followers on Facebook.

Calling herself a student of life, Bria Skonberg at the age of 34 is obviously a highly-motivated and goal-oriented person who is enjoying rewarding success in her chosen profession. She will tell you that while the three Ts – Trumpet – Training/Physical Activity – Trust – are the key elements of her life at present, her true credo is "Reaching out to somebody makes every day a good day. People helping people make for a better world."

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The Syncopated Times*

## OTHER JAZZ CONCERTS

### PENNSYLVANIA JAZZ SOCIETY

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

(610)-625-4640

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

**June 10** PA Jazz Society All-Star Band, 2-5pm, Luckenbach Mill, 459 Old York Road, Bethlehem, PA.

### NEW JERSEY JAZZ SOCIETY

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

(800)-303-NJJS

### CAPE MAY TRADITIONAL JAZZ SOCIETY

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

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

**June 10** Midiri Brothers Jazz Band

**July 8** Al Harrison Dixieland Band

### POTOMAC RIVER JAZZ CLUB

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

### THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society website. The Strutter archives cover over three years of back issues and all the bands and soloists who performed during that period are listed there.

Read the back issues at

[www.tristatejazz.org/strutter-archives.html](http://www.tristatejazz.org/strutter-archives.html)

## FUTURE CONCERTS



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

### **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

### **September 9, 2018 Jon Weber-Solo Piano**

Based in New York, Jon Weber has recorded and toured all over the world. For his TSJS debut, expect an emphasis on stride and other early jazz styles. Wallingford, PA

### **October 14, 2018 Emily Asher's Garden Party**

The quintet, led by trombonist Emily Asher, is one of New York's most exciting traditional jazz groups. *Funding has been made possible by the New Jersey State Council on the Arts/Department of State through the Camden County Cultural & Heritage Commission at Camden County College, the Designated Arts Agency of Camden County.* Haddonfield, NJ

### **November 18, 2018 Original Cornell Syncopators**

12-piece band, students of Cornell University, talented beyond their years. They were invited twice to the San Diego Jazz Festival. Wallingford, PA

**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.

## 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
- 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

- 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
- Steven Peitzman & Nancy Pontone
- Katherine & Michael Perloff
- Bob & Nancy Rawlins
- Jolyne Dalzell & Richard Scarlett
- Robert Carr & Barbara Steele
- Constance & Donald Windus
- 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
- J. Mervyn & Peg Harris
- John H. Hoover
- Jack Jennings
- Robert Kerns, Jr.
- Sheila Larson
- Michael & Irene Lastra
- Michael Lefkowitz
- Peggy de Prophetis & Louis Kaplan
- Terry Rave
- Mark Raymond
- Peter Reichlin
- R. Adam Rogers III
- Lynn Ryan
- Bob & Kay Troxell
- Anne Uniman
- Fred Weber
- Mary Lou Adams & Sandra Zullo

## ABOUT TRI-STATE JAZZ SOCIETY

### BOARD OF DIRECTORS

Sanford Catz, **President**, 2019,  
[president@tristatejazz.org](mailto:president@tristatejazz.org) , [webmaster@tristatejazz.org](mailto:webmaster@tristatejazz.org)

Chris Jones, **Vice President, Photo Editor**, 2018,  
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[treasurer@tristatejazz.org](mailto:treasurer@tristatejazz.org)

Bill Hoffman, **Music Committee Chairman, Bands Contact**, 2020, [booking@tristatejazz.org](mailto:booking@tristatejazz.org)

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Chic Bach, **Sound Coordinator**, 2019,  
[sound@tristatejazz.org](mailto:sound@tristatejazz.org)

Sally Cannon, **Refreshments Manager**, 2020

Bob Rawlins, **Music Committee**, 2020

Steven Peitzman, **Programs Editor**, 2018

Robert Robbins, **Publicity & Assistant Strutter Editor**, 2018

### COMMITTEE CHAIRMEN

Jay Schultz, **Membership Chairman**  
[membership@tristatejazz.org](mailto:membership@tristatejazz.org)

**More Volunteers are listed on our website at:**  
[www.tristatejazz.org/officers.html](http://www.tristatejazz.org/officers.html)

### TSJS CONTACT INFORMATION

**Mailing Address:** PO Box 896, Mount Laurel, NJ.  
08054

**E-mail:** [info@tristatejazz.org](mailto:info@tristatejazz.org)

**Hotline Phone for updated concert information:**  
(856) 720-0232



# 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) \_\_\_\_\_  
 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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