

Tri-State Jazz All-Stars! Sunday, July 10, 2022 2:00 to 4:30 pm Community Arts Center, Wallingford, PA



Photo of 2019 All Stars by Jim McGann

Core Band Personnel

Dave Robinson - leader, cornet, trumpet
Brian Priebe - trombone
Bob Rawlins - clarinet, sax
Chic Bach - piano
Mike Kuehn - banjo, guitar
Dan Nosheny - sousaphone
Paul Midiri - drums

Musicians and attendees rank the Tri-State Jazz

All-Stars among the best. Our annual tradition, resuming after a covid-inflicted two-year hiatus, offers the core band of top performers jamming together with guest musicians, on familiar trad jazz tunes. It's a pleasure to mention that this year, the All-Stars are led by Dave Robinson – taking a time-out from his leadership of the Conservatory Classic Jazz Band, and the Potomac River Jazz Club's Capital Focus Youth Jazz Band (both of which have performed for TSJS).

An active jazz performer, historian, and educator, **Dave Robinson** has directed the Capital Focus Jazz Band since its formation in 1988. On trumpet, cornet, bass trumpet, valve trombone, and vocals, he has performed and toured with the top traditional and swing bands in the Washington, DC area, and he currently leads the Conservatory Classic Jazz Band (which has also appeared at TSJS). Dave is the founder of the Traditional Jazz Educators Network and the Jazz Education Network Traditional Jazz Society, in addition to Past President of the American Federation of Jazz Societies, and producer of the Smithsonian's Jazz Concert Series. Dave helped to launch the Teagarden Jazz Festival (for young trad jazz ensembles) in Sacramento, where he serves as clinician, lecturer and adjudicator, and he also has served on the faculties of the Teagarden Jazz Camp in the Sierra Nevada Mountains and the National Jazz Workshop at Shenandoah University, as well as on the

Continued on next

Concert Covid Policy

We recommend individuals at high risk of serious illness or who are immunocompromised wear a mask. You may also enjoy watching the concert remotely on our [YouTube channel](#) or [Facebook page](#).

CALL OUR HOTLINE for up-to-the-minute updates (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.

mentor teams of the Jazz Education Network (JEN) and the International Association for Music Education (IAJE). Dave hosted The French Quarter on XM Satellite Radio for three years, drawing from his huge archive of trad jazz recordings. He has also produced the acclaimed Traditional Jazz Curriculum Kit, distributed nationally in partnership with the Smithsonian Institution, the Jazz Education Network, the National Endowment for the Arts, and various foundations.

Brian Priebe is a gifted music director, singer and world-class trombone, Swiss alphorn, and Norwegian lur player. He is a former member of the Utah Chamber Orchestra performing with Ballet West. Brian has also appeared on trombone with Connie Francis, Doc Severinsen, Frankie Valli, Della Reese, Carol Channing, Louie Bellson, Clark Terry, and The Moody Blues. The sound of his horn can also be heard on numerous movie and TV soundtracks and commercials. Competing on the Swiss alphorn in 2010, his duo with Tony Brazelton placed second in the International Alphorn Competition in Nendaz, Switzerland, and three years earlier Brian took 2nd place in the solo division at the Nendaz Alphorn Competition.

Dr. Bob Rawlins has appeared with several bands for TSJS (including his own Atlantic City Jazz Band), is Professor of Music Theory at Rowan University, serves as music advisor on the TSJS Board, and is the author of several books including *Jazzology* (jazz theory text), *The Real Dixieland Book* (a collection of 250 classic Dixieland tunes he compiled and edited while living in New Orleans), and *Tunes of the Twenties* (a fun book that tells the stories behind songs of the Jazz Age).

Pianist **Chic Bach** has served as audio engineer for TSJS' concerts for over a decade, and he has also played intermission piano. More recently he has added live streaming to his TSJS duties.

Banjoist/guitarist **Mike Kuehn** has played with the Hot Trio of the PA Jazz Society at the annual Scranton Jazz Festival.

As a conservatory-trained tuba player, **Dan Nosheny** has delved into genre-bending performances with such artists as the Violent Femmes, Christian McBride, the late McCoy Tyner, and Laurie Anderson. He has also recorded with Gordon Gano and Brian Richie of the Violent Femmes on their solo projects, and is an in-demand studio musician in the Philadelphia and New York areas. Dan has also been heard with Richard Barnes' Blackbird Society Orchestra and the klezmer-based West Philadelphia Orchestra.

Paul Midiri has made both jazz and classical music the foci of his musical life since graduating from Glassboro State College (now Rowan University) in the mid-1980s. With twin brother **Joe** on clarinet and saxophone, and Paul on vibraphone, xylophone, marimba, drums and trombone, they have recorded with everything from trios to big bands featuring the arrangements of Benny Goodman, Artie Shaw and the Dorsey Brothers, as well as Paul's original arrangements and compositions. After nearly a decade of Philadelphia, New York and Atlantic City gigs, the Midiris made their west coast debut in 2002 and have since been featured at many California festivals including the Mammoth Lakes Jazz Festival, the Monterey Jazz Festival, the Pismo Jubilee By The Sea Jazz Fest, the Redwood Coast Music Fest, and the Sun Valley Swing-n-Dixie Jazz Jubilee. They have also performed at the Great Connecticut Jazz Festival and the North Carolina Jazz Festival, as well as at countless jazz clubs coast-to-coast. They are crowd favorites at the Bickford Theatre in Morristown, at Ocean County College and at TSJS venues throughout the Philadelphia area.

The Midiri Brothers with Joe Holt

Sunday, June 12, 2022

REVIEW by Jim McGann

Joe Midiri – clarinet, soprano and alto sax

Paul Midiri – drums

Joe Holt – piano

Reunions are special times. In such gatherings, the participants have changed over time, and in other ways remained the same. The Midiri Brothers and Joe Holt reunited on stage in a trio setting reminiscent of their first performan many years ago. Most bands see personnel changes on a frequent basis, so it is hard to gauge how a band collaborates with the same musicians over prolonged length of service. With the Midiri Brothers/Joe Holt trio (or the Couple of Joes trio...more on that later), that question is answered.

Originally, Neville Dickie was scheduled to appear with the Midiris for this concert but had to decline. In his stead, Joe Holt brought his pianistic personality into the trio, and his mouse-in-a-maze-searching-for-the-elusive-piece-of-cheese approach to playing was a welcomed presence.



Photo by Jim McGann

The concert began with a swinging “I Want to Be Happy” featuring a bright Midiri clarinet, Holt with some nice modern stride, and a fine Paul Midiri drum solo after an alternating trading of fours with both clarinetist and pianist. “All by Myself” slowed things down a bit, but not before a frenetic clarinet introduction to commence the proceedings. Holt threw in a quote from “Holiday for Strings” and weaved treble lines intertwined with powerful chord clusters. The highlight on “Sweet Georgia Brown” was Holt’s classical Bach-like interlude diversion. Paul Midiri, caught up in the moment, responded with appropriate rhythmic accents, some coming from a tiny cymbal attached to his bass drum.

“When Day is Done” is a tune not often heard these days, and it is a shame for in its ‘day,’ the song was recorded by Mildred Bailey, Coleman Hawkins and as Joe Midiri noted, Paul Whiteman. This performance featured a tenorish alto melody from Joe. Holt, by his placement of treble runs and chord insertions, emulated a kitten on the keys caught up in his own accompaniment, ending its day resting in the chords. In contrast, Joe’s singing alto returned center stage, as if the day were just beginning.

After a non-tempo changing, just swinging version of “After You’ve Gone,” Holt performed the first of two solo performances “Aint Misbehavin’” accompanied by Paul Midiri. One of Joe’s idiosyncrasies is a tendency to switch the roles of the hands. - the melody with the left hand, and the right hand playing chords. Also worth noting was the light minimalistic drum / piano interplay on this one. Something else to note, when listening to the concert later on Facebook, I could hear what sounded like an upright bass playing – it was Joe’s left hand!

Another telling performance was “Summertime.” Joe Midiri pays homage to the great Bechet by starting things off on soprano, wailing as if evicted from an apartment or removed from an establishment. Joe

Holt's piano forecasted a dark road ahead, treble notes indicate a light drizzle followed by thunderous chords. The soprano returned having survived the storm and awaited the dawn of a new day.

The closing number of the first set, "St Louis Blues," takes on a rhythm and blues feel, in the playing of the trio – Midiri's soprano wailing and holding an extended note, Joe Holt's barrelhouse solo and accompaniment and Paul Midiri's splashing Chinese cymbal and hi-hats.

Set two began with "Is It True What They Say About Dixie?" Joe Midiri commented, "I just love it when we don't know how it will come out." That says it all when playing jazz. The performance began with Paul Midiri's hi hat, followed by a mellow Joe Midiri clarinet. The tune seemed to bring out the Professor Longhair in Holt's playing – sort of a rhumba boogie rhythm.

"Honeysuckle Rose" began with a stride chorus from Holt before the Midiri clarinet takes over, cooking. Holt's chorus began with earnest stride before his treble hand escaped and concluded with pounding chords. The fun part was the trading of fours among the three – Joe Midiri and Holt inserting quotes from other songs during the exchange.

"A Couple of Joes," composed by Joe Holt, was performed under protest by the percussionist, so we are told. As Joe Midiri noted in his introduction, the trio used it as a theme song. Hearing it for the first time, it is a cross between an elementary music exercise for small ensembles and Vaudeville segue music. You can envision the usher appearing on the side of the stage, exchanging placards between acts. Good music to begin a performance.

After a witty Holt solo performance of Chopin's Minute Waltz, which ended up incorporating "Chopsticks," "The Blue Danube," and other classics, it was time for a couple of hymns, "Power in the Blood" and "What A Friend We Have in Jesus." In both performances, the trio manages to get the jazz out of the hymns yet somehow maintaining their sacred persona. In the former "Power..." the trio swings, Holt strides while Joe's clarinet preaches hellfire and brimstone to the congregation. The latter hymn, taken at a slower tempo, illustrates a heavenly paradise, with Joe Midiri's soprano reflecting over a gentle keyboard stream.

The concert ended with a trio version of a sextet favorite, Sidney Bechet's "What A Dream," Joe Midiri provided the Armstrong vocal on "Lazy River," a trio version of "Saints," and closing with "Body and Soul." This was a great concert and a fun one, too. It was witnessing a group of musicians who have played together for years. All three connected musically and it extended to openness to experimentation in improvising and selection of tunes.

Let's hope there will be more reunions forthcoming.



Photo by Marian Konop

Coming August 21, 2022
Midiri Brothers Sextet
2:00 to 4:30 pm
Haddonfield United Methodist Church



Photo by Jim McGann

- Joe Midiri** – reeds
- Paul Midiri** – vibes
- Joe Holt** – piano
- Pat Mercuri** – guitar, banjo
- Jack Heygi** – bass
- Jim Lawlor** – drums

The Midiri Brothers bring their sextet to Haddonfield. The Midiris have delighted swing dancers and been acclaimed by critics at jazz festivals throughout the country for many years. They have recorded with groups ranging from trios to big bands – featuring the arrangements of Benny Goodman, Artie Shaw and the Dorsey Brothers – as well as Paul’s original arrangements and compositions.



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.

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This Month in Recorded Jazz History

By Jim McGann

July 5 and 6 1928 Johnny Dodds Trio / Washboard Band recorded in Chicago, Illinois, on the Victor label.

Personnel (Trio): Dodds – clarinet and bandleader; Charlie Alexander – piano; Bill Johnson – string bass (Washboard Band) add Natty Dominique – cornet; Honore Dutrey – trombone; Warren “Baby” Dodds - washboard.

Trio: “Blue Clarinet Stomp,” “Blue Piano Stomp”

Washboard Band: “Bucktown Stomp,” “Weary City,” “Bull Fiddle Blues,” “Blue Washboard Stomp”

July 6 1937 Joe Marsala And His Chosen Seven recorded in New York City on the Decca label.

Personnel: Marsala – clarinet and leader; Max Kaminsky – trumpet; George Brunies – trombone; Dick Cary – piano; Carmen Mastren – guitar; Haig Stephens – string bass; Zutty Singleton - drums.

“Chimes Blues,” “Sweet Mama (Papa’s Getting Mad),” “Walking The Dog,” “Lazy Daddy”

July 7 1937 Dicky Wells And His Orchestra recorded in Paris, France on the Swing label.

Personnel: Wells – trombone and leader; Bill Coleman, Bill Dillard, Shad Collins – trumpets; Django Reinhardt – guitar; Richard Fulbright – string bass; Bill Beason - drums.

“Bugle Call Rag,” “Between The Devil And the Deep Blue Sea,” “I Got Rhythm,” “Sweet Sue,” “Hangin’ Around Boudon,” “Japanese Sandman”

July 7 1939 Muggsy Spanier And His Ragtime Band recorded in Chicago, Ill on the Bluebird label.

Personnel, Spanier – cornet and leader; George Brunies - trombone; Rod Cless - clarinet; Ray McKinstry – tenor sax; George Zack – piano; Bob Casey – guitar; Pat Pattison - string bass; Marty Greenberg - drums.

“Big Butter And Egg Man,” “Someday Sweetheart,” “Eccentric,” “That Da-Da Strain”

July 18 1939 Bob Zurke And His Delta Rhythm Band recorded in New York City, on the Victor label.

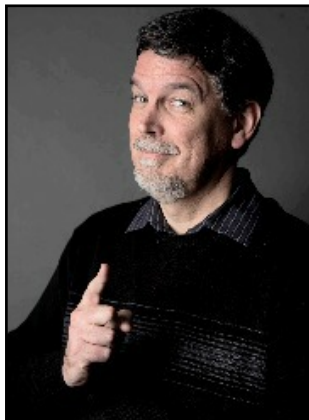
Personnel: Zurke – piano and leader; Nat Natoli, Sterling Bose, Chelsea Quealey – trumpets; Vincent Grande, Billy Pritchard, Artie Foster – trombone; Sid Stoneburn, Noni Bernardi, Larry Binyon, John Gassoway, Chuck Dale – saxes; Chick Reeves – guitar; Felix Giobbe – string bass; Stan King – drums; Claire Martin – vocals.

“Southern Exposure,” “It’s Me Again,” “Each Time You Sat Goodbye,” “Hobson Street Blues”

July 26 1932 The Rhythmakers recorded in New York City on the Banner label.

Personnel, Billy Banks – vocals and leader; Henry “Red” Allen - trumpet; Jimmy Lord, clarinet; Pee Wee Russell - tenor sax; Fats Waller – piano and vocals; Eddie Condon, banjo; Jack Bland – guitar; Pops Foster - string bass; Zutty Singleton - drums.

“I Would Do Anything For You,” “Mean Old Bed Bug Blues,” “Yellow Dog Blues,” “Yes Suh!”



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



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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.

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.

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