

OUR NEXT CONCERT

Midiri Brothers Sextet



Photo by Lynn Redmile

Sunday, November 13, 2016

2:00 – 4:30 p.m.

Haddonfield United Methodist Church

Haddonfield, NJ 08033

29 Warwick Road

Directions at

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

Joe Midiri on reeds and twin brother Paul on vibraphone head one of the country's top swing-era bands. The Midiris last appeared as a duo at TSJS this past June along with legendary British pianist Neville Dickie.

Band Personnel

Joe Midiri - clarinet, saxophones, vocals, Co-Leader

Paul Midiri - vibes, trombone, drums, Co-Leader

Danny Tobias - cornet, flugelhorn, trumpet

Pat Mercuri - guitar, banjo

Jack Hegyi - bass

Jim Lawlor - drums, vocals

Joe and Paul Midiri have made both jazz and classical music the focus of their lives since they graduated from Glassboro State College (now Rowan University) in the mid-1980s. With 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.

A 1985 graduate of Trenton State College (now College of New Jersey), Danny Tobias has worked with many jazz legends.

Guitarist Pat Mercuri has played frequently for TSJS, not only with the Midiri Brothers but also with Ed Wise and his New Orleans Jazz Band and Jerry Rife's Rhythm Kings.

Jack Hegyi's career on both electric and upright acoustic bass has taken him throughout the globe and included three decades on the Atlantic City scene.

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

In This Issue

Looking Ahead.....[Page 2](#)

Ben Mauger Review.....[Page 2](#)

Vince Giordano[Page 4](#)

Benny Goodman.....[Page 5](#)

LOOKING AHEAD TO OUR JANUARY 2017 CONCERT

The Barbone Street Jazz Band will play a TSJS concert on January 15 at the Community Arts Center in Wallingford, PA.



Photo by Jim McGann

The Band will consist of:

Steve Barbone – Clarinet, Vocals, Leader
Paul Grant – Trumpet, Vocals
Cindy Vidal – Trombone, Vocals
Sonny Troy – Guitar, Banjo
Jack Hegyi – Bass
Mike Piper – Drums

Clarinetist and leader Steve Barbone learned his craft up-close-and-personal in the 1940s-'50s from now legendary artists such as Lester Young, Roy Eldridge, Coleman Hawkins, Sidney Bechet, Ben Webster, Mugsy Spanier and Billie Holiday. He's been a mainstay in New York, Philadelphia and European Jazz Clubs including Nick's, Eddie Condon's, The Savoy, the Cinderella Club, the Melody Lounge, the Stuyvesant Casino, Ortlieb's Jazz Haus, Le Cave, the JazKeller and the Vieux Columbier. As of early 2014, he's had what amounts to a 70-year love affair with jazz. In 1996, recognizing a revived interest in and appreciation for the musical styles he grew up with and played as a young man, Steve gathered a roster of Philly's best and most experienced dixieland/swing players to form what has surely become the busiest trad jazz group in the Delaware Valley. Although the personnel has changed slightly over the years, Barbone states that the band is united by their common goal of exploring the roots of jazz.

For music samples and info about the band, visit <http://www.barbonestreet.com>.

BEN MAUGER'S JAZZ BAND OCTOBER 16 CONCERT REVIEW

By Jim McGann

The Band:

Ben Mauger, leader, cornet and vocals
Bob Rawlins, clarinet, soprano and C-melody saxophones
Bob Peruzzi, trombone and vocals
Bob Kreitz, piano
Bruce Campbell, string bass
Larry Bortz, drums



All Photos by Paul MacAtee

The last time Ben Mauger performed for TSJS was back in '13 when his Roaring '20s orchestra turned Fletcher Henderson's Variety Stomp into a swing killer-diller. Now, three years later, Mauger returned to Community Arts Center with a revamped Vintage Jazz Band, save for pianist Bob Krietz. Like the earlier 2013 concert, this one had its share of surprises.

Execution comes to mind when writing about this concert - everything was done well. Bob Peruzzi's trombone work on (Kid) "Ory's Creole Trombone," Ben Mauger's holding an extended note a la Armstrong on "Mahogany Hall Stomp" and the opening cadenza on "West End Blues," and Bob Rawlins' clarinet on "Louisiana Fairytale." Moreover, the band blended on several of the tunes, the nice coda on "Old Fashioned Love" comes to mind, and the traditional parts throughout "Weary Blues" are another example.

The choice of tunes was another characteristic of this concert. Like most trad concerts, you have your share of "Hindustan," the aforementioned "Weary Blues," "Riverside Shuffle," etc., all performed very well by the band, but it was the

songs like "Is It True What They Say About Dixie?" and a real find, Lonnie Johnson's "Kansas City Man Blues," along with Bob Kreitz' "rag-i-jazz" piece, "Jazz Dance Repertoire," that were a welcome surprise. Even the hokum-vaudeville comedy between Mauger and trombonist Peruzzi on "Take Your Tomorrow and Give Me Today" was a delight.



Ben Mauger



Bob Kreitz



Bill Campbell

Some of the featured soloists had interesting accompaniments. In most situations, when the soloist is featured, it is the soloist and the rhythm section. Here, Bob Rawlins was accompanied by Bob Kreitz and Bruce Campbell on a number that would appear to need some percussion, "Honeysuckle Rose." The drums were not needed. Bruce Campbell's feature, "Love Is Just Around The Corner," began with Campbell and Bob Kreitz, then the full band came in for one chorus, then left Campbell on his own. Not a feature, but an interesting trio version of "I Need Some Pettin'" consisted of Mauger on cornet, Bob Rawlins on C-melody sax and Kreitz.

Everybody pulled their weight and everything swung! Bruce Campbell on bass and Larry Bortz on drums were in no small way responsible for this. Campbell's bass just pulled you into the proceedings while Bortz' mastery of the drums drove the band.

That was it. It was an enjoyable two and a half hours. What more could you ask?

Quote of the Month By Rabbi Lou Kaplan

"Unlike later jazz, with its democratic reliance on individual solos, the New Orleans pioneers created a music in which the group was primary, in which each instrument was expected to play a specific role, not assert its independence. The most characteristic moment in these recordings of early jazz takes place when the lead instruments, usually cornet, clarinet, and trombone, engage in spontaneous counterpoint. The trombone takes over the low register, providing a deep, bass melody; the clarinet plays more complex figures, often consisting of arpeggios or other rapidly fingered patterns; the cornet moves mostly within the middle register, playing less elaborate melodies than the clarinet, but pushing the ensemble forward with propulsive, swinging lead lines. No early jazz band was better at this ensemble style of playing than Oliver's Creole Band."

Source: Ted Gioia, "The History of Jazz" (New York: Oxford University Press, 1998), p. 50.

Vince Giordano:
There's a Future in the Past
By Robert J. Robbins

For over three decades, bandleader and music historian Vince Giordano has been sharing his passion for the American popular music of the Jazz Age with ever-expanding audiences. As the opening event for its annual *Jazz In July* series, New York City's 92nd St. Y decided to screen *There's a Future in the Past*, a new documentary by filmmakers Amber Edwards and Dave Davidson which celebrates Giordano's lifelong devotion to a musical genre which preceded him by at least a half-century.

Following introductory remarks by Bill Charlap, pianist and *Jazz In July* Director, the film traces Giordano's career from his childhood fascination with his grandmother's Victrola (a hand-cranked phonograph housed in a furniture cabinet, which was a fixture in many homes a century ago) and 1930's-vintage animated cartoons, the latter of which inspired him to take up the tuba. Eventually Giordano added the double bass (he plays an aluminum-bodied instrument dating from about 1930) and bass sax to his instrumental arsenal, and following service in a U. S. Navy band, he settled in Brooklyn, where he began to acquire a library of sheet music from the Twenties and Thirties which ultimately grew so vast that he purchased the house next door to provide a home for his collection. Simultaneously, he became a protégé of clarinetist Bob Wilber, who led the New York Jazz Repertory Orchestra during the Seventies, in addition to studying arranging with the veteran Bill Challis, who had provided charts to Paul Whiteman, Jean Goldkette, the Dorsey Brothers, and Glenn Miller.

The film includes a generous amount of performance footage featuring Giordano's Nighthawks at the now-defunct Sofia's in NYC's Hotel Edison; the outdoor Midsummer Night's Swing in Lincoln Center Plaza (where the ensemble played in a driving rainstorm); the Newport Jazz Festival in Newport, RI (with an introduction by the nonagenarian NJF founder George Wein); Wolf Trap Farm Park in McLean, VA; and the ensemble's current Monday and Tuesday night residency at the Iguana just north of Times Square. Numerous musicians who have been heard at TSJS can be seen and heard throughout the film, among them

reed man Dan Levinson, trumpeter Jon-Erik Kellso, trombonist Jim Fryer, banjoist/vocalist Cynthia Sayer, and Giordano himself (whom I saw at TSJS eight years ago with multi-instrumentalist Scott Robinson). Also acknowledged is Giordano's long-term involvement in film and television, where he has worked with such legendary directors as Francis Ford Coppola (*The Cotton Club*), Martin Scorsese (*The Aviator*), Woody Allen (*Café Society*), and the HBO series *Boardwalk Empire*, for which Vince won a Grammy. Last but not least, Carol Hughes, who has been Giordano's *eminence grise* for over two decades, receives much-deserved recognition.

For me, the most significant remarks of the panel discussion came from Charlap, who stated that the music of the Roaring Twenties and Thirties always sounded modern in Giordano's hands. Charlap also paid homage to Giordano's own musicianship, acknowledging that he is "a great bass player."

The Nighthawks performance which followed lived up to the band's solid reputation, with Giordano driving the ensemble through spirited renditions of classics by Louis Armstrong, Bix Beiderbecke, Count Basie predecessor Bennie Moten, and early Duke Ellington, as well as a head arrangement of "After You've Gone" and the Sammy Cahn/Saul Chaplin collaboration "Rhythm Is Our Business" (an early hit for the Jimmie Lunceford band). Closing out this very enjoyable evening was Louis Prima's "Sing, Sing, Sing" in the classic Fletcher Henderson chart, with Dan Levinson and Chuck Wilson splitting Benny Goodman's clarinet solo, and Chris Gelb on his 1920's-vintage drum kit.

Currently the producers of *Vince Giordano: There's a Future in the Past* are searching for a distributor, and hopefully the film will surface on PBS (where Giordano has appeared on *Michael Feinstein's American Songbook*) or in local art house cinemas.

Let's Dance Again The Music of Benny Goodman



Photo in Public Domain

Benny Goodman was the bandleader and musical genius who helped move jazz into the mainstream of American popular music. Coast to coast live radio broadcasts and a string of smash hit recordings in the 30s made Goodman the most popular and, quite possibly the most influential, clarinet player in jazz history. He transformed 1920s-style hot jazz into Swing, setting off a colossal dance craze that spanned a decade from the Great Depression to the end of World War II.

The Swing Era held sway between the 1920s Jazz Age and the onset of 'rock and roll' in the 50s, some 30 years later. Big band Swing became the theme music for the first generation of Americans to grow up listening to the radio and going to the movies. The Lindy Hop and Jitterbug were hip moves on the dance floor in glittering big-city nightclubs and small-town high school gyms.

In the early 1930s the straight-laced, young clarinet player and bandleader Benny Goodman in his spectacles, white dress shirts and ties captured the public's imagination with his soaring clarinet sound. His big band played hot swing on radio, records and road tours throughout America. Benny lived up to the title created by his press agent. In spite of heavyweight competitors like Count Basie and Artie Shaw, Goodman held onto his title, the "King of Swing."

Jim Cullum says,

"Benny Goodman took the hot jazz he grew up listening to and expanded the traditional front-line

instrumentation of clarinet, cornet, saxophone and trombone into complete orchestra sections. The hallmark of the Goodman bands was their precision Swing arrangements. Goodman was famous for rehearsing his band over and over until everything was perfect. Benny attracted some of the great legends of jazz to his bands, guys like jazz trumpeters Bunny Berigan and Harry James, guitarist Charlie Christian and vibist Lionel Hampton. Long after the Swing Era ended, Goodman remained one of the most bankable stars in jazz history. He kept right on working until his death in 1986, and his recording legacy remains one of the richest in jazz."

In his biography of Benny Goodman, *Swing, Swing Swing*, author Ross Firestone notes, "...although the big bands gave the Swing Era its commercial popularity, it was casually assembled small group sessions... that produced much of its inspired music."

In various combinations of trio, quartet and sextet, Goodman recorded standards such as "Nagasaki" and well-known specialties including "Stompin' at the Savoy" and "Rachel's Dream". "Sweet Leilani," was first introduced in a 1937 film and became a huge hit that year for both Benny Goodman and Bing Crosby.

Editor Note: This article is a reprint from the Stanford University Library Riverwalk Jazz Collection. You can enjoy many other Jim Cullum Riverwalk Jazz concerts by going to:

<http://riverwalkjazz.stanford.edu>

FUTURE CONCERTS



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

No Concert in December due to Holidays

February 12, 2017 Marty Grosz and the Hot Winds. Guitarist and raconteur Marty Grosz is a legend of the jazz world. He returns with another edition of his quartet to perform old tunes you may not remember, Haddonfield, NJ

March 12, 2017 Richard Barnes & the Blackbird Society Orchestra. Led by guitarist Richard Barnes, this Philadelphia dance orchestra is dedicated to the preservation of 1920s red-hot jazz from the era of the flappers, Wallingford, PA

April 9, 2017 Stephanie Trick - Solo Piano. On tour from St. Louis, Stephanie first played at TSJS in March 2015. Widely considered one of the country's top stride pianists, she performs throughout the world, Haddonfield, NJ

April 30, 2017 Jerry Rife's Rhythm Kings. Hot jazz inspired by the legendary early bands of New Orleans. Clarinetist Jerry Rife last led this great trad band for TSJS in February 2015, Wallingford, PA

June 4, 2017 Neville Dickie and the Midiri Brothers. Neville is coming from England and is on piano, Joe Midiri is on clarinet, Paul Midiri is on drums. It's an annual tradition. Come early; it's likely to be a full house, Haddonfield, NJ

July 9, 2017 Annual TSJS All-Star Jam Session. Reedman Bob Rawlins leads an all-star core band in a Dixieland jazz jam. Guest artists will be invited to sit in with the band, keeping up a long TSJS tradition, 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.

OTHER JAZZ CONCERTS

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org

(610)-625-4640

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

November 13 Jam Session, 2:00 to 5:00 p.m.

NEW JERSEY JAZZ SOCIETY

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

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

1867 SANCTUARY AT EWING

Scotch Road (Route 611), Ewing Township, NJ

November 5 Big Soul Chicken

December 3 Darla Rich Jazz Quartet

OCEAN COUNTY COLLEGE

Toms River, NJ 08753

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.

December 7 Molly Ryan and Dan Levinson

CAPE MAY TRADITIONAL JAZZ SOCIETY

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

www.capemaytraditionaljazzsociety.com

November 13 Atlantic City Jazz Band

POTOMAC RIVER JAZZ CLUB

Check out the numerous traditional jazz events sponsored by PRJC at www.prjc.org

TSJS PATRONS 2016-2017

The Big Time - \$100 or more, \$120 couples

- Jack & Joan Adams
- Elaine Berkowitz
- Walt Brenner
- Sanford Catz
- Mary Ann & Dr. Charles H. Emely
- Stephen Faha
- Chuck Haggerty & Sarah Burke
- Carl Meister, Jr. & Linda Hickman
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones
- Sheila Larson
- Bob Mackie
- James & Lorraine Maitland
- Mike Mudry
- Janney & Bill Murtha
- Dewaine & Clare Osman
- John Otterson
- DeWitt Peterson
- Bob & Nancy Rawlins
- Dr. Myron E. & Phoebe R. Resnick
- Sylvia Rosenberg
- Jolyne Dalzell & Richard Scarlett
- Alice Schmidt
- Jay & Orinda Lou Schultz
- Robert Carr & Barbara Steele
- Anne Uniman
- Jerry & Josephine Yocum

TSJS SPONSORS 2016-2017

Headliners - \$50 or more, \$70 couples

- Chic Bach
- Joan Bauer
- David J. Bender
- John & Susan Bingley
- Jack Boesch
- Marge Wroblewski & Porter Carlson
- Louis DePietro
- J. Mervyn & Peg Harris
- Selina Higgins & Bill Nixon
- Robert Kerns, Jr.
- Beverly Kovac
- Steven Peitzman & Nancy Pontone
- Peggy de Prophetis & Louis Kaplan
- R. Adam Rogers III
- Lynn Ryan
- Ken & Joyce Sternberg
- Bob & Kay Troxell
- Fred Weber

ABOUT TRI-STATE JAZZ SOCIETY

BOARD OF DIRECTORS

Sanford Catz, **President**, 2019,
president@tristatejazz.org , webmaster@tristatejazz.org

Chris Jones, **Vice President, Photo Editor**, 2018

Mike Mudry, **Treasurer**, 2019,
treasurer@tristatejazz.org

Bill Hoffman, **Music Committee Chairman, Bands Contact**, 2017, booking@tristatejazz.org

Dewaine Osman, **Strutter Editor**, 2018

Chic Bach, **Sound Coordinator**, 2019,
sound@tristatejazz.org

Sally Cannon, **Refreshments Manager**, 2017

Bob Rawlins, **Music Committee**, 2017

Nancy Rawlins, **Secretary, Publicity Assistant**, 2017

Louis Kaplan, **Writer**, 2018

COMMITTEE CHAIRMEN

Jay Schultz, **Membership Chairman**
membership@tristatejazz.org

More Volunteers are listed on our website at:
www.tristatejazz.org/officers.html

TSJS CONTACT INFORMATION

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

E-mail: info@tristatejazz.org

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

