

Our Next Concert

The Midiri Brothers featuring Joe Holt

Sunday, June 12, 2022, 2:00 to 4:30 pm
Haddonfield United Methodist Church



Band Personnel

Joe Midiri – Reeds

Paul Midiri – Drums, Percussion, Vibes

Joe Holt - Piano

TSJS veterans Joe and Paul Midiri rejoin Joe Holt for the first time since before the Covid pandemic for an afternoon of mostly swing. The Midiri Brothers draw largely on the music of Benny Goodman, Artie Shaw, and the Dorsey Brothers, while Holt is inspired by such Swing Era keyboard legends as Teddy Wilson, Thomas “Fats” Waller, Art Tatum, and Jess Stacy.

Watch Joe Holt play [“The Entertainer”](#)

Joe Holt’s [website](#)

The Midiri Brothers perform [“China Boy”](#)

The Midiri Brothers [website](#), and [Facebook](#)



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.

Concert Covid Policy

The Tri-State Jazz Society requires guests to wear masks to attend the indoor concert. Please be prepared to show proof of vaccination for admission. If this presents a problem, please consider enjoying the concert remotely, watching the live webcast on [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.

Colin Hancock and the New York Classic 7

Sunday, May 15, 2022

REVIEW by Jim McGann

Colin Hancock – leader, drums, vocals
Mike Davis - co-leader, trumpet, vocals
Josh Holcomb - trombone
Ricky Alexander – clarinet, alto sax, vocals
Andy Schumm - piano
Jared Engel - banjo, guitar
Jay Rattman - bass sax

After having witnessed Mike Davis' New Wonders last month and realizing that almost half of its band members (Davis, Alexander, Rattman) were to participate at this concert, I wondered how it would compare to the earlier band. Would it exceed expectations? This "dream band" as Hancock and Davis alluded to in their commentary, was a dream fulfilled. The New York Classic 7 was a joy for anyone who enjoyed the music of the 1920s.

Part of the enjoyment for me was the material utilized. Aside from a few notable exceptions, the concert program contained little of the familiar standards and trad jazz favorites. Most of the material derived from Red Nichols and the contingent of the California Ramblers, the Goofus Five. For those wanting to hear, "Royal Garden Blues" or "Ja-Da," the NYC7 presentation could have been disappointing, but the music offered was a pleasurable substitute.



Photo courtesy Colin Hancock

The concert began with a trad jazz favorite – "Fidgety Feet" from the Original Dixieland Jazz Band library, featuring rock-solid stride from pianist Andy Schumm, fine clarinet from Ricky Alexander, and co-leader Davis in a trading four conversation with trombonist Josh Holcomb. And that concluded the trad jazz portion of the concert until the second set.

What followed was a potpourri of music from the abovementioned Nichols and Goofus Five catalogue. The best way to describe the music is too hot for hot dance, but more arranged than the dedicated jazz bands of the time. Evaluations aside, the NYC7 performed these with a gusto that made the listener want to hear more. And for this listener, wanting to hear other 1920s arrangements by other bands, composers, etc. "Cornfed" was recorded by Red Nichols in 1927 in company with Miff Mole, Jimmy Dorsey et al, and was described by Davis as "full of funny twists and turns." After an odd bass sax/drum intro, the band settled into a medium tempo chorus, interrupted by Holcomb's trombone and Alexander's alto sax breaks, then Rattman stretched out a bit more (his bass sax is really the centerpiece of the arrangement), followed by Alexander, then Davis, concluding with a trad jazz riff before Rattman got the last word.

Ricky Alexander's alto was prominently featured in the Goofus Five, "Are You Sorry?" which began as an up-tempo hot dance vehicle with a straight, schmaltzy alto lead, but after a break, the alto transformed in a Jekyll-Hyde manner, ditching the schmaltz and swinging forward. Josh Dunn provided the tremolo breaks on banjo and Rattman, an extended bass sax solo. An early 1920s swing fest.

"Honolulu Blues," from the Nichols book, if not the takeaway from this concert, most assuredly defined it. Having nothing to do with a major city in Oahu, it commenced with Dunn's banjo and the band kicked in with a fanfare more reminiscent of "Bye, Bye Blues." Followed by a quick Rattman solo, then a lengthier alto solo, spraying notes all over the place. Davis' trumpet break reminds one of the trumpet at the horse races just before the equines leave the gate. More solos by Alexander (on clarinet) and Holcomb, backed by a repeated "busy city" chromatic theme which returned as a coda to end the piece. Again, no hints of leis and palm trees, but great stuff.

The Mike Davis' arranged "My Melancholy Baby," "My Blue Heaven" as well as the rarely heard Gershwin's "Do-Do-Do" were carryovers from the New Wonders concert. Pianist Schumm also supplied arrangements such as the jaunty "Alabama Bound" complete with locomotive effects.

Schumm also penned "Lets Do Things" and "That's the Good Old Sunny South" performed in the concert's second set. Good as all these were, two gems from the second set stand out. One was Tiny Parham's "Jungle Crawl." Canadian-born Parham, for a time in the late twenties, was on par with Jelly Roll Morton in terms of large ensemble jazz. His "Crawl" has a lot of Ellington about it – Alexander's reedy clarinet, Davis on plunger mute, and most notably, Holcomb, wailing away on a bucket mute. The other was Hoagy Carmichael's "Boneyard Shuffle." This is not something you would associate with the composer of "Stardust" and "Georgia On My Mind." Again, an odd intro followed by lengthy alto solo, weird break, trumpet lead of melody, three trumpet breaks, an atonal interlude, another trumpet break, trombone solo and break, guitar solo and break, piano solo and break, more weird melody with drum breaks. Advanced arrangement for the time.

When you have a concert like this, there are so many performances to pick out and analyze. I could spend a few more paragraphs on the novelty numbers, "The Whispering Song," where Hancock and Davis inject animal sounds along with vocal, or the Sunshine Boys version of "When I Take My Sugar To Tea." The trad jazz "Milenburg Joys" which opened the second set, had merit, too.

After a few joyous hours, the dream ended, and it was back to reality. The New York Classic 7, co-led by Colin Hancock and Mike Davis, put a whole new meaning on the term, "dream band." For this reviewer, it was a dream that one would have liked to prolong, to hear one more Red Nichols, Goofus Five number before awakening.



Photo by Jim McGann

PENNSYLVANIA HEAT WAVE: THE NEW YORK CLASSIC SEVEN, Presented by the Tri-State Jazz Society: COLIN HANCOCK, MIKE DAVIS, ANDY SCHUMM, RICKY ALEXANDER, JOSH HOLCOMB, JOSH DUNN, JAY RATTMAN

Review by Michael Steinman

JAZZ LIVES

MAY YOUR HAPPINESS INCREASE! "Lives" is both noun and verb.

I could call this post OUTSTANDING IN THEIR FIELD, but that would be wrong.

There they are, in all their hot pastoral glory: the New York Classic Seven, co-led by Colin Hancock, drums; Mike Davis, trumpet and vocal; with Andy Schumm, piano; Jay Rattman, bass saxophone; Josh Dunn, banjo and guitar; Josh Holcomb, trombone; Ricky Alexander, clarinet and alto saxophone. Their concert — yesterday, Sunday, May 15, 2022 — was made possible by the Tri-State Jazz Society (thanks to Bill Hoffman, as always, for his efficient kindnesses). I am told that the whole concert was live-streamed on YouTube and Facebook, but I wanted to bring my camera and gear there myself, so that the OAO and I could enjoy it hot. As we did.

Here's a hot performance of Tiny Parham's JUNGLE CRAWL, transcribed by Mike Davis — so authentic, so slippery-lovely. You know, Dick Wellstood said that the best jazz had "grease and funk." The white walls of the little hall still gleamed when the concert was over, but a kind of lively unfettered human vitality was in the air:



Someone sitting near me said, when this was all through, "That was awesome," and I agree. There's more to come. You can find the whole concert, live-streamed, here — for free, but people who are hep to the jive will find the donation box and toss some love to the Society and their musicians. It's only right.

And just to reiterate: "Jazz is dead?" "Young people today have no knowledge of the jazz tradition before Coltrane?" Derisive noises from your occasionally-humble correspondent.

Michael Steinman and his Facebook page [Jazz Lives on Facebook](#)

**“IT’S ALL JELLY ROLL STYLE”: PENNSYLVANIA HEAT WAVE
PART TWO: THE NEW YORK CLASSIC SEVEN**

Review by Michael Steinman

JAZZ LIVES

MAY YOUR HAPPINESS INCREASE! "Lives" is both noun and verb.

When an interviewer asked Jelly Roll Morton, late in Jelly’s life, about jazz “styles,” and unrolled a list of them, Jelly was derisive, “Hell, it’s all Jelly Roll style!” Here are two jubilant examples to prove his point: hot music performances of the highest order.

MILENBERG (or MILNEBERG) JOYS:



Click to Listen

Joys for sure. Colin told us that this version owed something to the recordings of New Orleans cornetist Johnny DeDroit — wait for the extended ending.

And the closing number of the concert, GOOD OLD NEW YORK (“Knife and fork / bottle and a cork / That’s the way you spell ‘New York’ are some words from the lyrics — true today):



Click to Listen

Reiterating the obvious. These are extraordinarily gifted musicians who make music that others say is dead cavort joyously. And although we treasure our Morton Victors in any form, living musicians playing music in real time and space are an immense gift, and such a gift needs to be nurtured. Support jazz societies; make donations if you can’t or won’t be there in person; buy musicians’ CDs; go to concerts and gigs.

Jazz surely is nowhere near dead, but every time an audience member turns away, it gets closer to the morgue.

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



Photo by Jim McGann

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.

Our leader this year is Dave Robinson!

Dave Robinson has directed the Capital Focus Jazz Band since its formation in 1988. He is an active jazz performer, historian, and educator. 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. Dave was Adjunct Professor of Music at George Mason University, where he directed the Mason Traditional Jazz Ensemble. He is the founder of the Traditional Jazz Educators Network and the Jazz Education Network Traditional Jazz Society, is Past President of the American Federation of Jazz Societies, and has produced 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 mentor teams of the Jazz Education Network and the National Association for Music Education. He has also served as a jazz instructor at Washington College, and has lectured and conducted jazz workshops extensively across the country. Dave hosted "The French Quarter" on XM Satellite Radio for three years, drawn from his huge archive of trad jazz recordings, and currently hosts "Jazz Gumbo" on WKHS-FM. He 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. Dave is President of The Mainstay, a nonprofit music venue in Maryland.

Please note: Pre-registered jammers and walk-in jammers are admitted free; sign in at the door. Spouses, friends, and relatives of jammers pay regular admission fees.

This Month in Recorded Jazz History

By Jim McGann

June 6 (1930) Irving Mills And His Hotsy-Totsy Gang recorded in New York City, on the Brunswick label.

Personnel: Irving Mills – director; Bix Beiderbecke – cornet; Ray Ludwig – trumpet; Jack Teagarden – trombone; Benny Goodman – clarinet; unknown – tenor sax; Min Leibrock – bass sax; Joe Venuti, Matt Malneck – violins; Frank Signorelli – piano; Gene Krupa – drums; Dick Robertson – Vocals*

“Loved One,” “Deep Harlem,” “Strut Miss Lizzie”*

June 11 (1928) Jelly Roll Morton’s Red Hot Peppers recorded in Liederkrantz Hall, New York City, on the Victor label

Personnel: Morton – piano, vocals and leader; Ward Pinkett – trumpet; Geechie Fields – trombone; Omer Simeon – clarinet; Lee Blair – banjo; Bill Benford – tuba; Tommy Benford – drums (* = Morgan, Simeon, Benford only, ## = Fields, Simeon, Morgan, Benford only, \$\$ = Pinkett, Morgan, Benford only)

“Georgia Swing,” “Kansas City Stomps,” “Shoe Shiner’s Drag,” “Boogaboo,” “Shreveport (Stomp),”* “Mournful Serenade” ##, “Honey Babe” \$\$, “Sidewalk Blues”

June 11, 16, 17 (1931) Duke Ellington and his Orchestra recorded the following in Camden, New Jersey, on the Victor label.

Personnel: Ellington – piano and leader; Arthur Whetsel, Freddy Jenkins, Cootie Williams – trumpets; Joe “Tricky Sam” Nanton, Juan Tizol – trombones; Barney Bigard, Johnny Hodges, Harry Carney – saxes; Fred Guy – guitar; Wellman Braud – string bass; Sonny Greer – drums

6/11/31 “Creole Rhapsody (Parts 1 and 2)”

6/16/31 “Limehouse Blues,” “Echoes Of the Jungle”

6/17/31 “It’s Glory (M’monia),” “The Mystery Song”

June 17 (1941) Pete Johnson and Albert Ammons. Piano duets accompanied by James F Hoskins, Drums, recorded on the Victor label.

“Foot Pedal Boogie,” “Walkin’ The Boogie,” “Sixth Avenue Boogie,” “Pine Creek,” “Movin’ The Boogie”

June 22 (1926) (Doc Cook’s aka Charles L. Cooke) Cookie’s Gingersnaps recorded the following in Chicago on the Okeh label. Kentucky native Doc Cook led the Dreamland Orchestra in Chicago during the 1920s. The Gingersnaps was a small contingent of the larger orchestra, featuring veteran New Orleans players who have relocated to the Windy City.

Personnel: Freddie Keppard – cornet; Fred Garland – trombone; Jimmie Noone – clarinet and vocals; Joe Poston – alto, tenor sax and vocals; Kenneth Anderson – piano; Johnny St. Cyr - banjo

“Messin’ Around” (vocal by Noone, Poston), “High Fever,” “Here Comes the Hot Tamale Man,” “Love Found You For Me” (vocal by Noone)

June 19 (1939) Wingy Manone and his Orchestra recorded the following in New York City, on the Bluebird label.

Personnel: Manone – leader, trumpet and vocals; Buster Bailey – clarinet; Chu Berry - tenor sax; Conrad Lanoue– piano; Danny Barker – guitar; Jules Cassard – bass; Cozy Cole – drums;

“Royal Garden Blues,” “Beale Street Blues,” “In the Barrel,” “Farewell Blues,” “Fare Thee Well,” “My Baby, Fare-Thee-Well,” “Limehouse Blues”

June 24 (1935) Fats Waller And His Rhythm recorded the following in Camden, New Jersey on the Victor label. The last recording session to be held in Camden, New Jersey

Personnel: Waller – piano, vocals and leader; Herman Autrey – trumpet; Rudy Powell – clarinet; James Smith – guitar; Charles Turner – string bass; Arnold Boling – drums

“Dinah,” “Take It Easy,” “You’re The Picture (I’m the Frame),” “My Very Good Friend The Milkman,” “Blue Because Of You,” “There’s Going To Be The Devil To Pay,” “12th Street Rag,” “There’ll Be Some Changes Made,” “Somebody Stole My Gal,” “Sweet Sue.”

June 27-29 (1928) Louis Armstrong and His Hot Five recorded the following in Chicago, on the Okeh label.

Personnel: Armstrong - trumpet and vocals; Fred Robinson – trombone; Jimmy Strong – clarinet; Earl Hines – piano and vocals; Mancy Carr – banjo and vocals; Zutty Singleton – drums

6/27/28 “Fireworks,” “Skip the Gutter,” “A Monday Date” (vocal by Armstrong and Earl Hines)

6/28/28 “West End Blues,” “Sugar Foot Strut”

6/29/28 “Two Deuces,” “Squeeze Me” (vocal by Armstrong, Hines and Mancy Carr)



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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.

Announcement of Tri-State Jazz Society
Annual Membership Meeting

During intermission at the June 12, 2022 concert in Haddonfield, NJ, Tri-State Jazz Society will hold its annual membership meeting to elect Directors of the Board for three-year terms. No other business is on the meeting agenda.

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).