

## OUR NEXT CONCERT

Bryan S. Wright - Ragtime Pianist



Sunday, February 23, 2014  
2:00 – 4:30 p.m.  
Community Arts Center  
414 Plush Mill Road  
Wallingford, PA 19086  
Directions on [Page 7](#)

Bryan S. Wright is a pianist, musicologist, and the 2013 Scott Joplin International Ragtime Foundation's Artist in Residence. Bryan was classically trained and now specializes in ragtime and early jazz piano styles. With his wife, Yuko, he has performed and lectured on ragtime across the United States and abroad and released two full-length solo CDs, *Syncopated Musings* and *Breakin' Notes*. He is founder and executive producer of Rivermont Records, a Grammy-nominated label specializing in ragtime and early jazz. Bryan holds degrees in historical musicology from the College of William and Mary and the University of Pittsburgh, where he is presently a Ph.D. candidate.

## LOOKING AHEAD TO OUR MARCH 2014 CONCERT

The Conservatory Classic Jazz Band will play for Tri-State Jazz Society on Sunday, March 16, 2014 from 2:00 to 4:30 p.m. This concert will be at the Haddonfield United Methodist Church, 29 Warwick Road, Haddonfield, NJ 08033.



Continued on Page 2

### 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 - Continued

Dave Robinson - Cornet, Trumpet, Valve  
Trombone, Leader  
Gary Gregg - Clarinet, Tenor Sax, Soprano Sax  
Brian Priebe - Trombone  
Jeff Reynolds - Guitar, Banjo  
Dan Hall - Bass  
Anders Eliasson - Drums  
Lena Seikaly - Vocals

The Conservatory Classic Jazz Band was formed in 2003 to present the sounds of traditional jazz to Washington DC audiences. This highly-accomplished seven-piece group plays New Orleans style, Chicago style, small-group swing, and mainstream, and their repertoire encompasses the music of Louis Armstrong, Jelly Roll Morton, Bix Beiderbecke, Eddie Condon, Benny Goodman, and other early jazz pioneers, in addition to the Great American Songbook of such composers as George Gershwin, Cole Porter, and Hoagy Carmichael.

Originally affiliated with a local music conservatory, the band now operates independently, and its members, with a deep experience in jazz education, conduct workshops and "informances" about America's early jazz heritage as a part of their mission. While they perform all over the DC area, their "home base" is the elegant Normandie Farm Restaurant in Potomac, MD.

## QUIZ TIME

By Rabbi Lou Kaplan

Do you know the food in the titles of these songs?

1. Life Is Just a Bowl of \_\_\_\_\_
2. Yes! We Have No \_\_\_\_\_ Blues
3. Strange \_\_\_\_\_
4. Salt \_\_\_\_\_
5. \_\_\_\_\_ Head Blues
6. Gimme a \_\_\_\_\_
7. Clarinet \_\_\_\_\_

(Answers elsewhere in this issue)

## BARBONE STREET JAZZ BAND CONCERT REVIEW

The Barbone Street Jazz Band (BSJB) performed a Tri-State jazz concert at the Haddonfield United Methodist Church Fellowship Hall on Sunday, January 12, 2014.

The Band: Steve Barbone, clarinet, vocals and leader; Adam Hershberger, trumpet; Cindy Vidal, trombone and vocals; Patrick Fink, piano; Jonathan Davenport, string bass; Mike Piper, drums



When change happens in a jazz band, whether it's a change in direction by using different arrangements, or the replacement of a key soloist, the band and its audience are affected. When I read that half the personnel of the Barbone Street Jazz Band were members of a youthful Philadelphia band called the Perseverance Jazz Band, I obviously expected a change in the overall BSJB sound. Would it be a good change or a bad one?

In this instance the change was good. Newcomers Adam Hershberger, Jonathan Davenport and Patrick Fink provided more peaks than valleys with the Barbone band, especially Hershberger, whose clean, unfettered horn contrasted nicely with Barbone's clarinet and Cindy Vidal's trombone. As with all Barbone concerts, anyone with a passing knowledge of early jazz would immediately recognize most of the material performed at the concert. The first set began with Paul Barbarin's "Bourbon Street Parade" with Barbone's beginning solo with broken arpeggios, followed by unbroken ones. Hershberger put his plunger mute chops to the test, and excelled. Vidal, by contrast, followed with smooth, sleek, economic sliding with crystal clear intonation.

In the second number, "Just A Little While To Stay Here," the horns swapped places from the previous

number. This time it was Vidal who was growling menacingly on trombone and Hershberger played an economical, open horn, reminding this reviewer of Max Kaminsky, for many years the lead trumpet on many Eddie Condon-led bands.



Steve Barbone



Adam Hershberger  
Cindy Vidal

"Someday (You'll Be Sorry)" displayed the band's sense of humor. After a band chorus, Barbone sings the lyrics, only to be accompanied by a yak-yak-yak Vidal trombone, the kind of sound you hear from the off-screen instructor in a Peanuts classroom. Barbone, on clarinet, quotes "Whispering" and concludes with a definite flutter-tongue statement. After Patrick Fink's fine solo, the argument continues between Barbone and Vidal via their horns in trading fours fashion, bickering with each other, while Hershberger wisely stays out of this spat.

Other highlights from the first set were a Cindy Vidal feature on George Gershwin's "They Can't Take That Away From Me." "Honeysuckle Rose," taken at a moderate tempo, featured flowery stride from Fink, Barbone ran up and down the clarinet range throwing in unexpected pauses, trilling fervently at its conclusion, Hershberger on plunger mute was at his roaring-est, Vidal at her smoothest, and Davenport concluding his solo in a nice, subtle diminuendo. "Salty Dog" is campiness, mostly because of Barbone's vocals, while a proclaiming Hershberger trumpet, a solid Vidal trombone, and the subtle touch of Fink's keyboarding skills attempt to give the "Dog" some respectability. The set concluded with Ellington's "C-Jam Blues" with Fink executing an original solo owing nothing to Duke (or anyone else, for that matter), and Davenport reminding one of Ellington's bassist, Jimmy Blanton.

The shorter second set had some moments of its own. It began with a cool version of "Georgia On

My Mind," with most of the instrumentalists taking a cool approach, as if "Georgia" or someone, a long-ago memory was on their mind. "After You've Gone" followed the traditional two-tempo scheme, with Barbone taking two choruses, and Hershberger playing dancing figures behind a Harmon mute. Some wit permeated the second Vidal feature, "Stars Fell On Alabama", with drummer Mike Piper inserting two bass drum thuds after the line, "...my heart beats like a hammer," and the trombonist quoting "I'm Beginning To See the Light." "Sweet Georgia Brown" was another warhorse that hit the ground running with all the instrumentalists taking extended solos. The slow "I Want A Little Girl" had Barbone's vocal accompanied by a Dukish brass "pep" section, and both his and Hershberger's solos reaching for the stratosphere. The set concluded with a "mystery" tune - "When the Saints Go Marching In."

Earlier in the concert, Barbone observed that bands with diversified personnel bring the music together by "listening to each other." On Sunday, in Haddonfield, the Barbone Street Jazz Band listened to each other very well.

Review by Jim McGann Photos by Paul Macatee

## THE MIDIRI BROTHERS

*Reprinted from The American Rag article by  
Lew Shaw*

While they may make occasional references to the fact that they are twins as part of the casual banter they carry on between numbers on the bandstand, Joe and Paul Midiri prefer not to make a big deal of the fact that Paul is one minute older than his brother. They would rather that people recognize and remember them for their authentic and highly creative performances of the music associated with Benny Goodman, Artie Shaw, Lionel Hampton, Red Norvo and the Dorsey Brothers, whether it be part of a trio, quintet, sextet or 16-piece big band.

One critic wrote, "I've seen and heard hundreds of clarinet players, but Joe Midiri is the best. I'm enthralled by his tone, technique, creativity, imagination and sound." Lionel Hampton was the inspiration for Paul in doubling on the vibraphone and drums. His multi-instrument talents, which

also include the trombone, lend a special versatility to the Midiri band's unique sound and diverse arrangements.

When asked about their musical philosophy, the response was, "Music is a language where you are speaking to people. It's constantly evolving. It's all about communications. Music relaxes the audience, and they therefore enjoy it more. We love what we are doing and feel blessed." Quoting a saying attributed to comedian Red Skelton, they added, "What we are is God's gift to us; what we become is our gift to God."

The Midiri brothers had an auspicious beginning of life. Their mother had lost twin girls before the two boys were born. When she again became pregnant, her pediatrician determined that she would deliver just one baby. It wasn't until the actual delivery by Cesarean section on June 3, 1958 that it became apparent that two baby boys were about to come into the world - a minute apart.

The family lived in Runnemede, NJ, just across the Delaware River from Philadelphia where the father worked in the Navy Yard. Growing up, the young Midiris' interests were in history, trains, gardening and soccer. It wasn't until they were 16 that music became part of their lives when they were recruited by high school chums to join the school band. What really sold Joe, who thought he wanted to become a lawyer, was hearing a Benny Goodman radio concert from the London Palladium on New Year's Eve.

The duo went on to Glassboro State College (now Rowan University) where Joe majored in music and Paul in history, graduating in 1983. They formed a Dixieland band that took part in the Southern Comfort collegiate competition and honed their skills playing with older musicians who proved to be great mentors.

While in college, Joe suffered nerve damage that required surgery, and his hand atrophied. He used a tennis ball to regain strength, but his recovery was not progressing to his satisfaction. One day when he was in the college library, he overheard an instructor tell a student off in no uncertain terms. He decided he needed a highly disciplined approach and engaged the hard-driving teacher who proceeded to put him through some difficult drills that ultimately led to complete recovery. "It was like learning to play all over again," he recalled.

In 1992, Paul at the age of 34 was doing substitute teaching, playing drums in the band and working in a music store. One day a customer brought a vibraphone into the store and said he would sell it for \$25. Paul figured that was too good a deal to pass up and after consulting with the store manager, took the \$25 out of his next pay check. The vibes became Paul's primary instrument, and Jimmy Lawler, who had been the band's vocalist, took over the drummer's seat.

The Midiris built quite a following over the years working up and down the East Coast, with occasional ventures as far west as Chicago. They were featured for a time on the New Orleans Bandstand at the Showboat Casino in Atlantic City where they would occasionally play free concerts in the lobby. There's a story that the brothers would sometimes split up, with one working the front lobby, the other out on the promenade. One day a well-oiled patron who was departing the premises ran into Joe on the promenade and asked, "How did you get here so fast? And what happened to your trombone?"

New Jersey concert promoter Bruce Gast is credited with helping the Midiris line up their first festival engagement in 2001 in Connecticut. Members of the Titan Hot 5 heard them and passed favorable comments along to other festival directors, as did the late Bob Finch. With typical depreciating humor, Finch told the Orange County hierarchy that "the band is really mediocre," but that didn't deter John Dieball from hiring them for their first West Coast engagement in 2002.

A call soon followed from Ken Coulter who said, "I never hire a band without personally hearing them, but I'm going to make an exception because Bob Finch said I've got to hire you," resulting in their first of many appearances at the annual Mammoth Jazz Festival in 2003. Mammoth has become one of the Midiris' favorites.

Evidence of the compatibility that exists between the two brothers, Paul acknowledges "We have a relationship where the younger brother is the boss of the older brother and the better musician, I might add." L.A. Jazz Magazine advised its readers "to catch them whenever you can. Their sextet is one of the most exciting small group swing units around today."

## CAN YOU HELP US?

We are an all-volunteer non-profit organization, supported entirely by our members. Keeping live performances of traditional jazz in the Delaware Valley is a challenging, but satisfying activity for your Board of Directors and a small group of volunteers. Frankly, we need more help because we have recently lost some of our key helpers and some have needed to cut back their workload. We are looking for more volunteers to share the load, each contributing less than two hours a month. If any of the following areas of interest appeal to your volunteer sense, please contact me at email, "president@tristatejazz.org" or Dewaine Osman at email, "dlosman@comcast.net."

- Write for this Strutter newsletter or for press releases. Just write on your PC and email it to our Editor.
- If your computer skills are good, post online listings for media event calendars, update our website, maintain membership records, or prepare email distributions. We provide the training.
- Help at concerts. Come early to help at the admissions table, the literature table, the placement of outdoor signs, or collection of door prize tickets. At intermission, help with refreshments.
- If you enjoy talking to people about our concerts, help us publicize the Tri-State Jazz Society. Contact newspapers and media in your area. We need a publicity manager for the southern New Jersey area.
- Distribute fliers and post them on bulletin boards in your neighborhood.

Sandy Catz, President

## OTHER FUTURE CONCERTS



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

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

**April 6, 2014** Ed Wise and His New Orleans Jazz Band. A rare opportunity to see Ed because he's now living in New Orleans. Community Arts Center, Wallingford, PA.

**May 4, 2014** To Be Announced, Haddonfield Methodist Church, Haddonfield, NJ.

**June 1, 2014** Neville Dickie with the Midiris, Haddonfield Methodist Church, Haddonfield, NJ.

**June 29, 2014** Jam Session & Annual TSJS Meeting, Community Arts Center, Wallingford, PA

## THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society Web. 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 current issue at

[www.tristatejazz.org/Strutter.pdf](http://www.tristatejazz.org/Strutter.pdf)

### AMERICAN RAG

At each concert, TSJS picks a winner of a free four-month subscription to the American Rag as a door prize. The winner for January, 2014 is Jack Adams, Newark, DE.

New members of the Tri-State Jazz Society automatically receive a two-month subscription to the American Rag, the country's largest traditional jazz and ragtime newspaper.

The advertisement for "The American Rag" features the title in a large, stylized, serif font. To the left of the title is a graphic of a hand holding a mallet, and to the right is a graphic of an American flag. Below the title, the text "SUBSCRIBE TODAY" is written in a bold, sans-serif font. Underneath that, the text "News You Can Use About Traditional Jazz and Ragtime" is written in a smaller, italicized font. The subscription rates are listed: "One Year: U.S.\$26 -:- Canadian \$39 U.S. Funds\*" and "Two Years: U.S.\$48 -:- Canadian \$74 U.S. Funds\*". A note in parentheses says "(\*) Includes Airmail Delivery". At the bottom, the contact information is provided: "Make check payable to: The American Rag, 20137 Skyline Ranch Dr., Apple Valley, CA 92308-5035, Phone/Fax: 760-247-5145".

**The American Rag**  
SUBSCRIBE TODAY  
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Phone/Fax: 760-247-5145

## OTHER JAZZ CONCERTS

### PENNSYLVANIA JAZZ SOCIETY

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

(610)-625-4640

Dewey Fire Company Hall, 502 Durham Street,  
Hellertown, PA

**March 2** 2:00 to 5:00 p.m. Atlantic City Jazz Band

### NEW JERSEY JAZZ SOCIETY

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

(800)-303-NJJS

**March 2** Pee Wee Russell Memorial Stomp, Noon to  
5:00 p.m., Birchwood Manor, Whippany, NJ.

NJJS 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.

**February 12** Kevin Dorn Plays Cupid, with Dan  
Levinson

**February 18** Vibes-A-Poppin', Matt Hoffman +  
Paul Midiri

### OCEAN COUNTY COLLEGE

[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, Toms River, NJ 08753

**February 5** Dorian Parreott

**February 19** Geoff Galante

### CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

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

**February 9** Perseverance Jazz Band

**March 9** Atlantic City Jazz Band

**April 6** Al Harrison Dixieland Band

### THE MERMAID INN

Corner Germantown Ave & Mermaid Lane

Philadelphia, PA

**January 31** Marty Grosz with Danny Tobias

## ABOUT TRI-STATE JAZZ SOCIETY

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### 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

## TSJS PATRONS 2013-2014

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

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## QUIZ TIME ANSWERS

1. Cherries
2. Bananas
3. Fruit
4. Peanuts
5. Potato
6. Pigfoot
7. Marmalade

## SEE US ON FACEBOOK

[www.facebook.com/tristatejazz](http://www.facebook.com/tristatejazz)

Tri State Jazz Society is on Facebook! Our Facebook page is available for comments, questions, and suggestions.

## DIRECTIONS TO WALLINGFORD COMMUNITY ARTS CENTER

**FROM I-476 SOUTHBOUND:** Exit Route I-476 (the Blue Route) at EXIT 3 (Media-Swarthmore). Turn right on Baltimore Pike toward Media. Get in left lane immediately and turn left on Turner Road. Go 0.3 mile to the second street on the left. Turn left on Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on the right.

**FROM I-476 NORTHBOUND:** Exit Route I-476 at EXIT 3 (Media-Swarthmore). Turn left on Baltimore Pike toward Media. Go 0.3 mile. Turn left on Turner Road. Go 0.3 mile to the second street on the left. Turn left on Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on the right.

**FROM PHILADELPHIA OR NEW JERSEY:** From NJ, cross the Walt Whitman Bridge into Philadelphia. From Philadelphia, take I-95 South to EXIT 7, I-476 North. Go north 3.4 miles to EXIT 3, (Media-Swarthmore) then follow directions above FROM I-476 NORTHBOUND.

**FROM CITY LINE:** Take Route 1 South to exit for I-476 South (The Blue Route). Take ramp on right, then turn left onto I-476. Go south 1 mile to EXIT 3, (Media-Swarthmore). Follow the directions above FROM I-476 SOUTHBOUND.

**FROM CHESTER COUNTY AND WESTERN SUBURBS:** Follow Route 1 North, passing Riddle Memorial Hospital just outside Media. Bear right on Route 1 North (the Media Bypass). Follow Bypass to first exit at Route 252 South (Providence Road). Follow Providence Road south to Baltimore Pike, a distance of approximately 2.2 miles. Turn left onto Baltimore Pike to Turner Road on your right, a distance of 0.3 mile. Turn right onto Turner Road for 0.3 mile. Turn left onto Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on the right.

**FROM WILMINGTON AND DELAWARE:** Take I-95 North to EXIT 7, I-476 North. Take ramp on right. Go north 3.4 miles to EXIT 3, (Media-Swarthmore). Follow the directions above FROM I-476 NORTHBOUND.



# Membership Renewal Form

All memberships will expire June 30, 2014.

*This form is for renewing members and former members only. New members must use a different form.\**

**Individual Dues:**     Basic Member \$20     Sponsor\*\* \$50     Patron\*\* \$100 or more \_\_\_\_\_

**Couple Dues:**     Basic Members \$40     Sponsors\*\* \$70     Patrons\*\* \$120 or more \_\_\_\_\_

**Mail Delivery Fee:**     Newsletter by U.S. Mail (Add \$10)

**Free Email and Newsletter Options:**     TSJS concert announcements and membership notices

(Check all boxes that apply.)     *The Strutter* newsletter by Email

Other traditional jazz event notices (not sponsored by TSJS)

First and Last Name(s) \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_ E-mail \_\_\_\_\_

Date \_\_\_\_\_ Check No. \_\_\_\_\_ **TOTAL PAYMENT \$** \_\_\_\_\_

**Mail with check payable to Tri-State Jazz Society, Inc., P.O. Box 896, Mount Laurel, NJ 08054**

\* To obtain a New-Member Application, which provides reduced first-year rates in some cases, call the hotline at 856-720-0232 or visit the TSJS website: [www.tristatejazz.org/application-to-mail.html](http://www.tristatejazz.org/application-to-mail.html).

\*\* Names of sponsors and patrons are normally published in *The Strutter* and on our Web site. If you do **NOT** want your name included in the list, please check this box:

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