

Our Next Concert Sunday, June 11, 2023 Neville Dickie and the Midiri Brothers Haddonfield United Methodist Church



Photo by Paul MacAtee

After a 3-year absence, TSJS favorites pianist Neville Dickie from England, reedman Joe Midiri and drummer/vibraphonist Paul Midiri will be reunited. This concert always draws a large crowd, so come early!

[Read Neville Dickie's wikipedia page](#)

[Visit The Midiri Brothers on Facebook](#)

A native of England's County Durham, **Neville Dickie** is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic. As jazz authority Tex Wyndham suggests in his liner notes to Dickie's "Eye Opener," he's "a world-class keyboard shark." A regular performer on BBC Radio, Dickie's made hundreds of appearances as a soloist or with his trio and is one of the few British jazz players to score with a hit single - "The Robins Return" - in 1969. He continues to be embraced by British jazz enthusiasts, and his 1975 album, "Back to Boogie," has sold more than 100,000 copies. He's produced scores of records and can be heard on hundreds of jazz recordings including several recordings with French pianist Louis Mazetier. As John Featherstone writes in Storeyville, "Neville Dickie's devastatingly accurate left hand shows why, at any stride convention, he'll have a place reserved at the top table."

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. 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've 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 Theater in Morristown, at Ocean County College and at TSJS venues throughout the Philadelphia area.



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

Miss Maybell and the Jazz Age Artistes

May, 2023 Haddonfield NJ
REVIEW by Jim McGann



Photo by Marian Konop

Miss Maybell (Lauren Sansaricq) - vocals, banjo, acoustic guitar, washboard, Bob Burns Bazooka Kazoo

Charlie Judkins - piano

Dan Levinson - clarinet, C-Melody sax

Andy Stein - violin, vocals

Brian Nalepka - string bass, tuba, vocals

Before television, radio, motion pictures, records, there was live performance. Success was determined by the judgment of the viewing audience. Venues for live performances were as varied as the local town gazebo when a marching band would perform, or politicians would give a speech. Vaudeville shows were for traveling acts and where talented performers honed and improved their craft. Successful talents arrived at the Great White Way - Broadway. Miss Maybell and the Jazz Age Artistes is a band that reminds us of those days – a time where phonograph records and motion pictures were in their infancy and live performance ruled.

Miss Maybell aka Lauren Sansaricq and company are unique in that almost the total focus is on the leader's vocals. Sansaricq's voice is one that fits in with the trad jazz world. Her rural alto sound would be at home in a country music setting. Yet, with slight subtle variations, her voice can be romantic, shouting blues, or projecting some of the earthy humor that some of the early Tin Pan Alley numbers provided.

Now, a band led by a vocalist in such a setting would make one feel that maybe the hot jazz takes a back seat. While jazz is a supporting component in this setting, there is enough jazz to keep the hard-core aficionado content. What makes up for it is the material and Sansaricq's interpretation. Out of the 25 songs performed, maybe six were familiar songs to a casual jazz fan (myself included, though not a casual fan). For this reviewer, only Tex Wyndham and his Red Lion Jazz Band would perform an equal amount of obscure material.

The concert opened with a song from 1900 entitled "My Blushin' Rosie." Maybell sang the verse, but was joined on vocal by Brian Nalepka, singing harmony, which produced a nice effect. Nalepka has performed for TSJS before, but this was the first time I witnessed his vocal talent. And I enjoyed him in this role. Dan Levinson, on C-Melody sax, played straight man to Stein's adventurous violin escapades. Charlie Judkins, mixed stride and rag in an original way, took a chorus before the second refrain.

After a Walter Donaldson tune ("Where Did You Get Those Eyes?"), which followed a similar pattern as the opening song, Miss Maybell brought out the acoustic guitar and shouted blues from the Blind Willie McTell book, "Warm It Up to Me." The earthy surroundings allowed Levinson to wail a few choruses on clarinet, inspired a bluegrass sound from Stein's violin, and a good, slapping bass chorus from Nalepka.

This brought us to "Coney Island Washboard." For many instrumentalists who include a washboard, there is a tendency to overplay. The washboard is used to get multitudes and frequent percussive sounds. The thimbles on the fingers are flailing. It is amazing that the instrument survives. What a refreshing approach Miss Maybell took to the washboard – very subtle, economic – even when taking an 8-bar break. The best way I could describe it is if drummer Dave Tough played a washboard, this is how it would sound. The song also introduced the Bob Burns Bazooka Kazoo, a horn like contraption, which is nothing more than an elaborate kazoo. Some may find its use in a jazz

setting corny but think for a moment of Adrian Rollini's Hot Fountain Pan and Goofus!

After the romantic "When I March in April With May," the band showed off its instrumental brilliance with Clarence C. Wiley's "Car-Barlick Acid Rag." The medium tempo-ed romp allowed generous solo space for Levinson and Stein. Nalepka was featured on vocal with DaSilva-Brown and Henderson's "If I Had A Talking Picture Of You." Bing Crosby recorded this number with Paul Whiteman's Orchestra. Dan Levinson reminded us of that association with his Tram-like C-Melody solo.

The set closed with a rare vocal version of "Down In Honky Tonk Town." As predicted, this vehicle gave wings to the soloists, all in fine form, but Stein stood out with a double-time solo, skating over the melody.

The second set featured familiar fare with "Put Your Arms Around Me." "Oh, Boy! What A Girl" and an Andy Stein feature, "My Walking Stick." However, it was the unfamiliar, maybe because their "newness," made the afternoon memorable. A Clara Smith blues, "Let's Get Loose," featured Miss Maybell at her shouting best, and Levinson and Nalepka (on tuba) provide excellent soli. Percy Wenrich's "In Sweet Cider Time When You Were Mine," Judkins provided more inspiring stride. "Crabapples" another Wenrich effort, allowed the band another instrumental opportunity. The outdoor gazebo setting I described earlier when relating to early live performance venues, this was the type of number I could envision being performed for a 1910-ish audience, basking in the afternoon sun. "Sailing Down the Chesapeake Bay" was made memorable by a swinging chase chorus between Levinson and Stein.

None of the songs performed were published past 1920, which stirs an observation about the music. Aside from some slightly suggestive blues, Stein's "Walking Stick" and a comical drinking song ("It Looks Like A Big Night Tonight"), it was mostly love songs and the innocence of a time. Prohibition would advocate the vices in the near future. However, most of the musicians who had successful careers in the Jazz Age were exposed to these

melodies growing up in the nineteen-teens. The music performed was a sign of great things to come.

This was a pleasant change of pace. The concert worked for many reasons. For one, the arrangements. Nothing was overdone and things kept moving at a good pace. The musicianship was outstanding. Even the various vaudeville shticks had a charm about them. There have been bands in recent times – young bands – enthusiastically performing music from an earlier time. In some cases, the enthusiasm does not equal the quality of musicianship. How wonderful it was to get both from Miss Maybell and the Jazz Age Artistes.



Listen to the concert on our YouTube channel

Review by Jim McGann

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



QUIZ TIME

By Rabbi Louis Kaplan

As J. Bradford Robinson states on page 1176 of "The New Grove Dictionary of Jazz," swing music "is characterized by a greater emphasis on solo improvisation, larger ensembles, a repertory based largely on Tin Pan Alley songs, and above all the more equal given to the four beats to the bar" (hence the term 'four-beat jazz' occasionally applied to this style.

Swing was the popular music from 1930 to 1945. It's likely that most people associate swing music with the bands of Benny Goodman ("The King of Swing"), Glenn Miller, Artie Shaw, and Tommy Dorsey. But a goodly number of other bands are also associated with that music. Can you fill in the names of these 10 great swing bands? (Answers on page 6.)

1. _____ James
2. _____ Calloway
3. _____ Clinton
4. _____ Webb
5. The _____ Loma Orchestra
6. Woody _____
7. Duke _____
8. Charlie _____
9. Gene _____
10. Erskine _____

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Tri-State Jazz Society depends on the generous contributions of members because basic membership dues and concert admission charges do not cover all costs. The board asks members to consider renewing their memberships at the Sponsor, Patron, or Sustainer level if they are able to do so.

Coming in July The Tri-State Jazz All Stars 2023!

Sunday, July 9, 2023 2:00 to 4:30 pm

Community Arts Center, Wallingford, PA



2022 All Stars

Photo by Marian Konop

Musicians and attendees rank the Tri-State Jazz All-Stars among the best. Our annual tradition offers the core band of top performers jamming together with guest musicians, on familiar trad jazz tunes. Dave Robinson returns to lead the core band – 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.

Core Band

Dave Robinson - leader, cornet, trumpet
Bob Rawlins - reeds
Michael Kaplan - trombone
Jim Lawlor - drums
Tom Monari - guitar
Brian Nalepka - bass, sax
Chic Bach - piano

Listen to the 2022 Tri-State All Stars on YouTube



Potomac River Jazz Club Jazz Educational Discussion: **Artie Shaw, Reluctant Superstar**
Featuring Seth Keibel
Monday, June 5, 2023, 7-8:15pm, ONLINE via Zoom

Artie Shaw catapulted from seeming obscurity to the top of the charts almost overnight with his rendition of "Begin the Beguine" in 1938. Yet fame and success didn't sit well with this stellar musician. This presentation will look at the strange career and life of one of the most perplexing stars of the Big Band Era. Classic recordings, video clips, and live performances from the presenter will make this class swing like the music itself.

The event is FREE! **Donations accepted.**

This presentation will be held via Zoom and a link will be sent by e-mail the day of the presentation.

Registration required by 5pm on the day of the event: **ZOOM REGISTRATION**

You can support the PRJC or the Educational Talks and Concerts using the Paypal link
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MISS MAYBELL

AND THE JAZZ AGE ARTISTES



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Pajazzsociety.org (610-625-4640)

QUIZ TIME ANSWERS (page 4)

1. Harry
2. Cab
3. Larry
4. Chick
5. Casa
6. Herman
7. Ellington
8. Barnet
9. Krupa
10. Hawkins

*Features Now ONLINE on the
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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.

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.

Concert Covid Policy

Tri-State Jazz Society recommends that guests wear masks, based on personal preference, to attend this full-capacity indoor concert.

You may also enjoy watching the concert remotely on our website or YouTube channel.

CALL OUR HOTLINE for up-to-the-minute updates (856) 720-0232

ADA compliance

Access to our concert venues is available at grade level.

Restroom facilities are available at grade level.



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).



Membership Form

Basic Dues: Individual \$20 Couple \$40
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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.

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