

## BALTIMORE JAZZ ALLIANCE

## OCTOBER 2012

BJA Big Band Concert .....	1
WEAA's CD Pick of The Month .....	3
Nico Sarbanes.....	4
Happy Birthday, Horace Silver.....	5
Jazz Jam Sessions.....	5
An Interview with Wes Crawford.....	6
Jazz For Kids .....	8
Baltimore Jazz Education Project .....	8
BJA Products and Discounts.....	10
Ad Rates and Member Sign-up Form .....	11

VOLUME IX

ISSUE X

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

# BJA Big Band Concert



Director Dr. Anthony Villa conducts the BJA Big Band at its second annual concert.

PHOTOGRAPH BY KRISTIN FAATZ

**F**OR ITS SECOND annual concert, on September 11th at Loyola University, the Baltimore Jazz Alliance Big Band (BJABB) led off with "4th and F," written and arranged by its director, Dr. Anthony Villa. I'm sorry that I can't report on that piece, because Dr. Villa was so punctual that I missed half of the tune by entering at 7:03 p.m. Next up was Benny Russell's "Bass Solo," a tune very reminiscent of the Thad Jones-Mel Lewis big band, with strong solos by Jake Leckie on bass, Eric Heavner on trumpet and Justin Taylor on piano. The only downside here was that Heavner's excellent trumpet solo was a bit overshadowed toward the end by the loudness of other horns, something that was to recur a couple more times in the course of the evening.

"My Funny Valentine" was the first of two standards played by BJABB that evening, this one a very straightforward arrangement by Dr. Reppard Stone, with lush back-

grounds provided by the sax section throughout. Fortunately, Dr. Stone, formerly of Delaware State University, Baltimore City Public Schools and Howard University, was in the house. Stone's "Tale of Two Cities," written for Howard's "A" Jazz Band, was next on the bill. Rootsy and hard-swinging, it too reminded one of Thad Jones-Mel Lewis. Dr. Stone responded with a raised fist salute to the performance, which featured solos by John Lamkin II on trumpet and Andy Dagilis on tenor sax.

Just before the intermission, the band gave us their treatment of another standard, Kenny Dorham's "Blue Bossa," arranged by Mike Kamuf, played a "few clicks faster," according to Dr. Villa, than the high school jazz band for which it was commissioned. This exciting version featured strong bass interludes from Leckie, a Mark Osteen tenor sax solo that ranged from wild to gutbucket, and quintessential big

*(continued on page 2)*



We are a 501(c)(3)  
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The Baltimore Jazz Alliance (BJA) is a grass-roots organization of jazz aficionados, musicians and venues dedicated to enhancing and promoting jazz in Baltimore and the surrounding areas. New members sharing this passion are always welcome as the BJA continues its efforts to build a stronger and better networked jazz scene. Together we can help this music thrive in the region and reward listeners and musicians alike.

#### BJA Priorities

- To develop new audiences for jazz
- To strengthen communication within the jazz community
- To improve media relations on behalf of the jazz community
- To bring greater visibility to the entire array of jazz offerings in the Baltimore region
- To provide greater access to performance opportunities for Baltimore-area jazz musicians

Visit [www.baltimorejazz.com](http://www.baltimorejazz.com)  
for information about our  
accomplishments and future goals.

#### Baltimore Jazz Alliance

847 North Howard Street  
Baltimore, Maryland 21201

Please direct your  
questions and comments to:  
[webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

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## BJA Big Band Concert

(continued from front page)

band drumming from Mark St. Pierre (imagine a combination of Art Blakey and Billy Cobham).

During intermission I was able to talk with Dr. Stone, who said, "The music he [Villa] is presenting is history. This is music without amplification" (which he meant in a good way). "This music is performed as a group, with strong sections. In this music there's not so much emphasis on individuals." He complimented the tight rhythm section and bemoaned the fact that "You don't see pianos with eighty-eight keys now," clearly pleased to hear Justin Taylor playing the genuine article, unamplified.

Before discussing the second half of the program, I want to emphasize that BJABB's specialty is works by Baltimore-area composer and/or arrangers. They returned with two pieces by Paul Faatz, a Berklee grad and coordinator of ensembles at Peabody, who also contributed two pieces to last year's concert. "Cool Running" is a waltz featuring intricate sax parts, but that section played like a well-oiled machine. Alto saxophonist Brian Robertson, a graduate of Loyola University and Towson University, delivered a clear, interesting story, as in each of his solos. St. Pierre alternated strong, precise solo statements with the large ensemble of horns. Faatz's "Lizard Boogie"

is a deeply-felt slow blues with plenty of gospel underneath. Faatz himself took a soulful solo on baritone sax. Heavner offered great growls and other mute effects that would have pleased The Duke, and trombonist Brian Priebe presented another of his clear, pleasing solos.

Todd Marcus's arrangements of Orrin Evans's "Prayer for Columbine" and of his own "Inheritance" rounded out the program. Starting with a slow prayer-like section, the former piece increased in both speed and intricacy. Anthem-like calls from the trumpets brought forth responses from the saxes. Steve Scheinberg gave us a terrific alto sax solo and fellow saxophonists Robertson and Dagilis provided an exciting duet for the piece's climax. "Inheritance" offered everything from simple, Middle Eastern chant-like themes and Afro-Cuban rhythms to swing, again featuring driving, captivating work by drummer St. Pierre.

Dr. Villa deserves a lot of credit for increasing the diversity of the band since last summer. More importantly, it's amazing how much this band has accomplished since mid-June. Not only do they deliver sophisticated, at times complex, material with polish and expertise, but they play with a spirit to match.

— Bob Jacobson

## attention: all musicians

If you have a personal webpage that's not listed at the BJA Website, please email your link to: [webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

## UNIFIED JAZZ ENSEMBLE

EVERY TUESDAY NIGHT at 49 WEST CAFE

49 West Street in Annapolis, Maryland

410-626-9796 / [www.49westcoffehouse.com](http://www.49westcoffehouse.com)

\$6 cover / [www.unifiedjazz.com](http://www.unifiedjazz.com)

*The Baltimore Chamber Jazz Society presents...*

## MATT WILSON'S ARTS and CRAFTS

### SUNDAY, NOVEMBER 11th 5 PM

\$30 General Admission / \$28 BMA Members & Seniors / \$10 Students

Terell Stafford, trumpet; James Weidman, piano; Martin Wind, bass; Matt Wilson, drums

Genuinely averse to pretension, drummer Matt Wilson approaches jazz with humor and spontaneity. As player and composer, he pushes an agenda of audacity, freedom and whimsy, all without sacrificing depth and integrity. His name continually tops lists in readers' and critics' polls and he was the 2011 recipient of the Drummer of the Year award by the Jazz Journalists Association.



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Free pre-concert gallery tour at 3:45  
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More info at: [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)  
Baltimore Chamber Jazz Society  
P.O. Box 16097 Baltimore, MD 21218  
(410) 385-5888

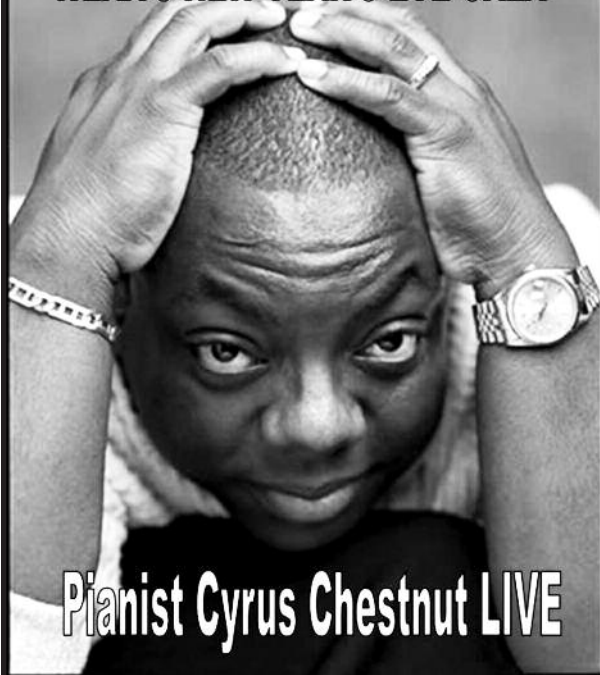


**BUY TICKETS ONLINE:** [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)

BJA Members receive a \$2 discount off the general admission price!  
Just indicate your affiliation when ordering tickets.

The Baltimore Chamber Jazz Society is a non profit organization and is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

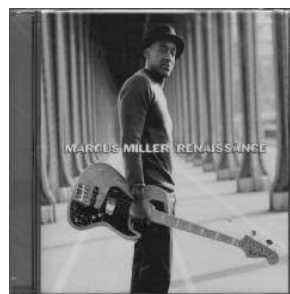
### WEAA'S NEW YEAR'S EVE GALA



### Pianist Cyrus Chestnut LIVE

**Monday, December 31, 2012 8pm-1am**  
**Douglass - Myers Maritime Park Museum**  
**Ticket Info at [weaa.org](http://weaa.org) or 443-885-2075**

## WEAA's CD Pick of the Month



I recently had the pleasure of broadcasting live from the island of Curacao during the Curacao North Sea Jazz Festival. The festival lineup included Joe Sample with Randy Crawford, Santana, India Arie, and a host of others. One of the true performance highlights came from the Superman of Soul, Marcus Miller. A good portion of his set focused on music from his brand new CD,

*Renaissance*, and featured several younger musicians: saxophonist Alex Hann, drummer Louis Cato, trumpeters Sean Jones and Maurice Brown, with a few other special guests. Watching Miller in action with these younger musicians was incredible. It's as though their youth has invigorated his sound. You can hear that energy on the new recording.

Our CD of the month is *Renaissance* (Concord), featuring thirteen cuts—mostly excellent originals—with a few classics, including the Ivan Lins classic "Setembro." I've always been a fan of the Quincy Jones version of this tune, but Marcus gives it new life. Instead of a Brazilian feel, Miller goes Latin with the help of vocalists Gretchen Parlato and Ruben Blades. The group gets funky for a nine-minute ride on a War classic, "Slippin' Into Darkness," in which Miller allows the band to stretch out a bit. *Renaissance* is a solid recording featuring a band that has been touring together for the last two years. Its cohesiveness is evident in the way they finish each other's musical statements.

**Marcellus Shepard - WEAA 88.9 FM**





# Nico Sarbanes

**N**ico Sarbanes sings a straightforward version of "You Go to My Head." A seasoned listener, Rebecca Weidner, thinks she recalls a young Vic Damone. Then Nico plays an involved trumpet chorus. He typically stays with medium swing when he sings. "I like playing

music people enjoy—Tony Bennett, Sinatra—the songs are gonna be great forever. I do come straight out of the fifties: the music I like, the way I dress, the way I interact with people. . . ." Playing with Sarbanes at An die Musik Live are Jake Silberman, piano; Aaron Seeber, drums; Braxton Cook, alto saxophone; and Blake Meister, bass. "It's interesting," he says, "my trumpet teacher at McGill said the first music you hear as a kid is music you'll relate to for the rest of your life. My mom, Dina, played Tony Bennett and Frank Sinatra all the time. She loves Tony."

The only real musician (before him) in his family was his great-grandfather, Leon Schwartz, who was a klezmer violinist from the Ukraine. "I didn't realize until later that I was always drawn to the minor II-V-I chord progression, which klezmer music and jazz have in common. I see some influence there. . . . I don't know what drew me to the trumpet," he says. "It's a hell of an instrument." He plays a 1947 Blessing Super Artist trumpet that he bought in Red Lion, Pennsylvania. "It makes me feel like I'm playing back in the '50s."

"As I got more into vocal phrasing and timing—Billie Holiday, Ella—Craig Alston recommended listening to "September Song" by Clifford Brown and Sarah Vaughan. It was the first solo I transcribed. It's pure perfection. But very taxing. Practice for two hours and your lips will be hurting." Still, he considers himself more a trumpeter than a vocalist. He really got into jazz at Towson High School, which has "a really good jazz band," and there was introduced to musicians such as Charlie Parker and John Coltrane—"people I had never heard of before," he says. Now he sounds a bit like Chet Baker on the horn, which is not bad for any nineteen year old.

"I had no aspiration whatsoever to be a musician. I was thinking of music as a good thing to have on my resume when I was applying to college. So I got into the school jazz ensemble at Towson High School. I started listening to music more, and realizing that people do make a living at being a jazz musician. I realized that there was something I wanted to give my best shot at doing. I feel like I've done that so far. I'll try to do it as long as I can. . . . The guitarist in the jazz band in high school was two years above me in my sister's

grade. He was the first person . . . to give me some real jazz. His name is Charlie Sigler. Real jazz—not just Sinatra, not just big bands—live, small groups."

"I'm a 1950's person, hard bop, Art Blakey's Jazz Messengers, all those guys," Sarbanes says. "My favorite artist in any genre is Clifford Brown. I've probably listened to every recording he's ever made. There's something about his playing, so much classical technique involved. . . . I think Max Roach said his only vice was chess," continues Sarbanes. "He avoided drugs and alcohol. He played clean. I like that."

A nineteen-year-old sophomore at McGill University in Montreal, Canada, Sarbanes studies at the Schulich School of Music. "I love it there," he says. "I'm living with a jazz pianist and a sound recording engineer." Last year he performed with the group at the Montreal Jazz Festival. "I'm still looking right now relatively soon at graduate school. It's going to be a hard decision, because on the one hand, everyone says go to New York, because after New Orleans it's the jazz hub of the world. You get to hear an amazing person every night of the week. I really want to go back to New Orleans at some point. I've been there once, a year after Katrina. I was thirteen. I didn't think to look at the music scene at all. Now that I'm a jazz musician I feel like I have to make the pilgrimage at some point. I'm looking at Queens University. It's got a really good jazz program. Antonio Hart is on the faculty."

"Paul Sarbanes, the former U.S. Senator, is my grandfather. John's my dad. He's a Third District representative in Congress. I can't really put in words how supportive my family has been." The elder Sarbanes was at An die Musik Live on this evening and comes often to Nico's performances. "I feel much more comfortable performing in front of lots of people than for a small group," he says. "When I perform in front of 500 people it's a lot easier for me. When I perform in front of



PHOTO COURTESY OF HENRY WONG

From left: Blake Meister (bass), Jake Silberman (piano), Braxton Cook (alto saxophone), Aaron Seeber (drums), Nico Sarbanes (trumpet/vocals)

five or six people I can see their individual reactions.”

“We do want to get a recording out—probably half my originals, half vocal standards. I’m hanging out with music students all of the time.” But he adds that for an up-and-coming musician, it’s extremely competitive out there. Sarbanes says young musicians, nineteen or twenty years old, have to get past the first reaction, that they can’t be that good. “If I can have a career that is not destitute, not extravagant—comfortable—then I will feel good.”

– Carl Schoettler

## JAZZ JAM SESSIONS

**\* NOTE: As these events may be subject to change, it’s always a good idea to CALL AHEAD for CONFIRMATION.**

### **Mondays – Museum Restaurant & Lounge**

Monday night jam sessions at Museum Restaurant & Lounge. Hosted by SPICE. 924 N. Charles Street. No cover. 8 to midnight. (410) 528-8630

### **Mondays – Triple L Lounge**

Monday night jam sessions at Triple L Lounge, 227 W. Chase Street. House drums and PA system. Hosted by Tom Reyes and friends, featuring the band’s Hammond B3 organ. Showtime at 8 pm. 410-539-4850

### **Tuesdays – Randallstown C.C.**

Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 6:30-8 pm at the Randallstown Community Center, 3505 Resource Drive. Hosted by Derrick Amin. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

### **Second Wednesdays – Eubie Blake Jazz Institute**

Once a month (second Wednesdays) at EBCC. Outstanding house band hosted by Craig Alston, 847 N. Howard Street. Jazz jam with the emphasis on playing standards. Vocalists may bring charts. \$5 cover. 7:30-11 pm. 410-225-3130

### **First and Third Wednesdays – 49 West Café**

“Starr’s Jazz Jam” at 49 West Street, Annapolis. (8th year) Hosted by John Starr, with Tom Korth, Bill McHenry and Dick Glass as house band. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. 7-10 pm. Reservations 410-626-9796

### **Wednesdays – The Big Easy**

Wednesday night jam sessions at The Big Easy Restaurant & Lounge, 9820 Liberty Road, Randallstown. Musicians and vocalists are welcome. \$5/\$7. 8-11:30 pm. 410-922-1980

### **Thursdays – The Place Lounge**

“Throw Down Thursdays” jam sessions at The Place Lounge, 315 W. Franklin Street. Hosted by Jesse L. Powers, Jr. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

### **SHARE**

If you know of local jam sessions, please share the information with our readers by emailing the details to the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

“The composer must first uplift his or her own mind, with all sincerity, before it is possible to uplift the minds of other people.” – Horace Silver



## Happy Birthday, Horace Silver.

AS THE SUNDAY SUMMER EVENING SIZZLED, the John Lamkin II Quintet maintained a cool vibe inside the Eubie Blake Jazz Institute and Cultural Center, celebrating the enduring music of legendary composer Horace Silver. The quintet included John Lamkin II on trumpet/flugelhorn; Craig Alston, saxophone; Allyn Johnson, piano; Kris Funn, bass; John Lamkin III, drums, and guest vocalist Eartha Lamkin.

The first set began with the hard-driving “Room 608,” followed by an exquisite rendition of “Silver’s Serenade,” with solos by Lamkin II, Alston and Funn. The audience relished Johnson’s passionate execution of “Filthy McNasty.” Following the classic and sublime “Peace,” we were treated to the unique vocal styling of Eartha Lamkin as she sang “Permit Me” and “Nobody Knows.” The set closed with “That Healing Feeling,” featuring Lamkin III’s drum solo.

The second set opened with the Latin rhythms of “Nutville.” Then Lamkin II’s brother, trombonist Mark, joined this family affair as the group swung out on “Hard Bop Grandpop.” The audience enjoyed “Song for My Father” and welcomed Eartha back to the stage, where she performed “How Does Matter Really Matter?” “The Preacher” was the fabulous finale, and young clarinetist Joe Howell impressed the gathering with his solo.

John Lamkin II always brings charm and sophistication to the stage, and this night was no exception, as the quintet celebrated and honored the music of the great Horace Silver.

– Gina

Find the jazz at  
[www.baltimorejazz.com](http://www.baltimorejazz.com)



# An Interview with Wes Crawford

In a recent interview, editor Gail Marten asked BJA member and award-winning musician and innovative music educator Wes Crawford to share some of his experiences, thoughts and opinions about jazz . . . and music in general.

*GM: When did your interest in music begin?*

WC: Like many, I saw the Beatles on Ed Sullivan in 1964! I think most people connected to the talents and personality of one Beatle over the others. I connected with Ringo.

*GM: How did your interest in jazz begin?*

WC: I had a drum teacher named Archie Cromer for a few lessons when I was in sixth and seventh grades. His focus was totally on jazz. Crossover bands such as Blood Sweat & Tears and Chicago Transit Authority really excited me, too. High school jazz ensemble turned me on to big band. A mentor, Estel Dillon, turned me on to Miles Davis and every artist that funneled into and sprouted from him.

*GM: Do you remember the first song you ever played?*

WC: In sixth grade our band, The ABCs, first learned "Little Bit of Soul" by the Music Explosion and "Revolution" by the Beatles. We played those two tunes (poorly) in a talent contest and lost to two first graders flailing around in Raggedy Ann and Raggedy Andy costumes and to a kid dressed in lederhosen with a goat on stage singing "Edelweiss." This experience scarred me for years and I still hate rag dolls and rarely watch *The Sound of Music*.

*GM: Who was the person who most influenced you as a musician, and how?*

WC: I'd have to say three people taught me the most when I was young: Dave Bryant was my drum teacher in high school. Estel Dillon had (and has) a very exciting style and was very much into Miles, Max Roach, Tony Williams, Jack DeJohnette, Elvin Jones, and others. He introduced me to the Fusion Triumvirate of the 1970s—Mahavishnu Orchestra, Return To Forever, and Weather Report. Pianist Tony Castellano, Sr. later convinced me to quit an MBA program and try music full-time.

*GM: What aspect of making music excites you the most?*

WC: Trying to play styles as authentically as possible and combining styles in creative ways.

*GM: What aspect of making music gets you the most discouraged?*

WC: The business side, the basic tenet that the better a gig is musically, the less it tends to pay.

*GM: What are you up to right now?*

WC: I recently recorded with Sean Lane's Bay Jazz Project. I am enjoying freelancing in a variety of styles.

*GM: Please tell me about your latest project.*

WC: My newest project is ENVIRO DRUM-MARYLAND. This is a Stomp-like show comprising three percussionists and a keyboardist/singer, with an environmentally conscious message. Find us at <http://www.Facebook.com/EnviroDrumMaryland>.

*GM: Name a band or musician, whom you LOVE and think more people should be listening to.*



WC: I still can't get enough Weather Report through all of their incarnations. I think a lot of contemporary bands are influenced by them and many may not realize it. A newer band I really like is Snarky Puppy, which melds old school and contemporary in a very fresh and satisfying manner. There's also a killer world music band in Chicago called FUNKADESI that not many people here have heard of. Search them and find the clip where our president introduces them as his favorite band!

*GM: What's it like being a jazz musician in Baltimore?*

WC: First, there's no such thing, as a jazz musician's playground in our area is Baltimore to Annapolis to DC and beyond to NoVA. I teach drumset at Goucher College but I live in Silver Spring. One has to commute to gigs anywhere in our region. I think jazz audiences appreciate and deserve spontaneity, but there is a positive synergy when musicians work together frequently as a group and interesting arrangements emerge, etc.

*GM: If you hadn't become a jazz musician, what might you have done?*

WC: I create games. You can see how this activity combined with my music education interests at <http://www.MusicAndGames4U.com>.

*GM: Do you listen to other kinds of music besides jazz? If so, who are your favorite artists outside the jazz world?*

WC: World music influences us in a myriad of ways now. It's interesting

that we exported jazz to countries all over the world and now over the last twenty-plus years these countries have fully integrated jazz (and other Western styles), combined it with their own rich heritage of folk or classical music, and sent this mix back to us!

*GM: What is it about jazz that makes you prefer it to other types of music?*

WC: While jazz demands high technical skills to perform well, a knowledge of its history is equally important. I like that we interpret the music, mostly in real time. I think if we take a standard it's our duty to change something about it so that it doesn't sound like the last time it was played.

*GM: What does playing jazz mean to you?*

WC: Jazz is the only music in which I can become so involved with what is going on that time stands still inside me and I can sometimes go to another place. Wow, that's probably not a good answer coming from a drummer or for people who don't know me!

*GM: What is the hardest part about playing jazz?*

WC: Quickly feeling out the performance attitudes, common musical references, and personalities of the other players if you are just meeting for the first time. As a drummer, you need to lead enough to make everyone else feel comfortable, but without pigeonholing the music into a place someone else doesn't want to go.

*GM: What singers have influenced your style the most?*

WC: I worked for eleven years backing up jazz/R&B stylist Jane L. Powell (see <http://www.JaneLPowell.com>). I hopefully learned to stay out of the way of the lyrical presentation, play steady time but not to expect the tempo to be consistent every night, and to prepare to act quickly if the song goes in another direction.

*GM: How did your latest album come about?*

WC: My latest album was an interactive DVD called *A Rhythmic Murder Mystery*. It's actually a live show and a DVD, but in both versions audience members need to solve a murder mystery by merely listening to my thematically improvised solo pieces performed in real time on electronic drums. Check out <http://musicandgames4u.com/game-rmm.html>

*GM: Do you still take lessons?*

WC: As President of our Percussive Arts Society chapter for Maryland and Delaware, I attend the PAS International Convention each year. See <http://www.PAS.org>. I learn lots from this!

*GM: If you were writing your epitaph, what would you say?*

WC: What I would most like to be known for as a performer would be that I was solid, dependable, upbeat, had creative ideas, and was stylistically diverse; as a drum teacher, that I taught the fundamentals well, covered a diversity of useful styles, and motivated my students to excel enough that I now sometimes compete for the same gigs with them! I do this through private lessons at Goucher and at my home, and through my summer camp, <http://www.DrumsetAndPercussionCamp.org>. I would also like to be known for my original musical products and media.

Read more about Wes Crawford and enjoy his interactive tutorials and games at: <http://www.wescrawford.com>

## *JOE BYRD JAZZ presents . . .*

**STEF SCAGGIARI, piano and vocals  
in concert with**

**MARK RUSSELL, bass**

**Friday, October 5 – shows at 8 & 9:30 pm**

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**Tickets: \$15 Contact: 410-385-2638**

**HARMONIOUS WAIL!**

**A Rompín' Stompín' Gypsy Jazz Quartet!**

**Friday, October 12 – 7:30 show**

**GERMANO'S**

**300 S. High St. Baltimore 21202**

**Tickets: \$20 Reservations: 410-752-4515**

**VERONNEAU**

**and The Jazz Samba Project**

**Saturday, October 27 – 8 pm show**

**O'CALLAGHAN'S HOTEL**

**174 West St. Annapolis 21401**

**Tickets: \$20 Reservations: 410-269-0777**

**HOWARD ALDEN, guitar**

**and JEANNE GIES, jazz vocalist**

**Thursday, November 8 – 7:30 show**

**GERMANO'S**

**300 S. High St. Baltimore 20202**

**Tickets: \$20 Reservations: 410-752-4515**

**RESERVATIONS ARE SUGGESTED!**

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more about jazz in Baltimore and Annapolis.**

**Contact: [elanabyrd@comcast.net](mailto:elanabyrd@comcast.net)**

**or call (410) 269-0777**



## An Evening of Jazz Piano with George Spicka

Friday, November 2nd 7:30-9:30 pm

GEORGE SPICKA piano / PHIL RAVITA bass

NUCLEO VEGA percussion / CHARLENE COCHRAN vocals

George Spicka has composed over 500 pieces of music and has actively promoted the works of other Baltimore jazz composers with his not-for-profit performing arts organization, Jazz Street Station. He has performed at numerous concerts in the region including Baltimore Museum of Art, Blues Alley, Oregon Ridge Park, and the Kennedy Center. His ensemble's 1994 CD *The Rhythm of Love* was selected for the Grammy nominations ballot and received extensive airplay in Europe. A member of the Baltimore Composers Forum since its inception in 1993, George Spicka conceived and organized The First Baltimore Jazz Composers Showcase in conjunction with the Baltimore Jazz Alliance, which took place at the Eubie Blake National Jazz Institute in October 2005.

In 2009, George performed compositions by all of the eighteen composers featured in the *Baltimore Jazz Real Book* in two concerts at An die Music.

On Friday, November 2nd, George will present his own favorite works, plus two by long-time associate, Phil Ravita. He will also debut his latest jazz composition "SETI", a multi-meter piece that pays homage to the SETI Institute.

## Germano's Trattoria

300 South High Street  
Baltimore, MD 21202

RESERVATIONS RECOMMENDED

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

410-752-4515

\$10 cover \$15 food/drink minimum

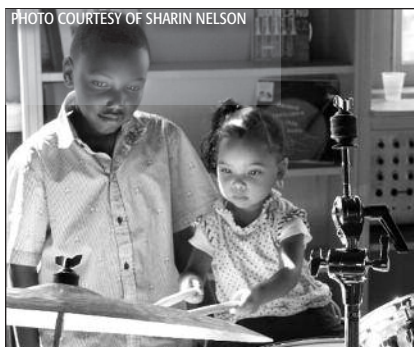


PHOTO COURTESY OF SHARIN NELSON

## Jazz for Kids

On Sunday, October 7th, at 2 pm, BJA's Jazz for Kids band will again provide a fun introduction to jazz and musical instruments to children of elementary school age. Children will hear and

participate in jazzy versions of familiar tunes, have a chance to try scat singing, march in a New Orleans-style jazz parade and try up to eight musical instruments. The program, part of Baltimore Office of Promotion and the Arts's Free Fall Baltimore series, takes place at Jubilee Arts, 1947 Pennsylvania Avenue (corner of Presstman). To register, please call 410-728-1199 or email [info@jubileeartsbaltimore.org](mailto:info@jubileeartsbaltimore.org).

## BJEP Concert at Towson University



BJEP's annual fundraiser event will be held Saturday, October 6th, from 7:30 to 9:30 p.m. The concert will be held at Towson University's Concert Hall in The Center for the Arts, 8000 York Road, Towson, Maryland. Fea-

tured performers are The Patterson Park Defenders, The Flat-Five Quintet, Berceuse Saxophone Quartet, Lafayette Gilchrist, Carl Filipiak, Robert Shahid, Blake Meister, Greg Thompkins and BJEP students. It is co-sponsored by the Herbert Bearman Foundation, Towson University, and Music and Arts.

In the past five years, The Baltimore Jazz Education Project (BJEP) has raised over \$100,000 and provides free percussion instruments to Patterson Park Public Charter School (PPPCS) and free lessons at Winston Middle School and PPPCS. The BJEP has funded school concerts and arranged for local jazz musicians to teach private lessons. Teachers include Towson University music education student Katie Kilroy, percussionist Scott Tiemann and saxophonist Gregory Thompkins, BJEP Music Director.

The purpose of the fund is to provide jazz education to underserved youth through the funding of individual musical instruction in selected Baltimore City Public Schools.

Contact Greg Thompkins: 443-854-5876 or [greg@rolandparkjazz.com](mailto:greg@rolandparkjazz.com)  
More information at: <https://www.facebook.com/pages/Baltimore-Jazz-Education-Project-BJEP/355215161174152>

**Help support jazz in Baltimore.  
Become a member of BJA.**





6004 Hollins Ave  
Baltimore Maryland 21210  
410-624-2222 or 410-952-4528

JAZZWAY 6004 welcomes

## The SAM KING QUARTET

# Saturday, October 13th at 8 pm

SAM KING saxophone / JUSTIN TAYLOR piano / AMY SHOOK bass / ROBERT SHAHID drums

*"Sam King is a young emerging bebop player creating a huge buzz!"*

*"He sounds like a reincarnation of Charlie Parker."*

Price: \$38/general \$33/BJA members\* \$18/Students with ID

All tickets include an elegant dessert, fruit and cheese buffet and soft drinks.

Tickets available at: <http://www.jazzway6004.org/products.html>

\*BJA MEMBERS: \$5 off YOUR general ticket price (BJA membership card must be shown at the door)

*Upcoming shows at Jazzway 6004 ([www.jazzway6004.org](http://www.jazzway6004.org))*

SATURDAY, NOV. 3rd – THE TODD MARCUS QUARTET – CD release performance for new album *INHERITANCE*

SATURDAY, DEC. 15th – TIM WARFIELD'S HOLIDAY JAZZ RETURNS WITH AN ALL-STAR BAND



Carl Grubbs

OPEN TO THE PUBLIC  
GENERAL SEATING



Michelle Nelson



Adam Hopkins



Vincent Thomas



Todd Marcus



Presented by Contemporary Arts Inc & The Enoch Pratt Free Library

Free Fall Baltimore Event

## *An Evening of Artistic Excellence*

FEATURING BALTIMORE'S AWARD WINNING ARTISTS

MARY SAWYER BAKER AWARD RECIPIENTS:

CARL GRUBBS, saxophonist; PETER MINKLER, violist; NATHAN BELL, banjo

BAKER ARTIST AWARD RECIPIENTS:

VINCENT THOMAS, dance/choreography; AMANDA FAIR, dance/choreographer; ADAM HOPKINS, bass;  
ROB LEVIT, guitarist; MICHELLE NELSON, poet; BASHI ROSE, actor/filmmaker;  
ELLEN CHERRY, singer/songwriter; NAOKO MAESHIBA, dance/choreographer

CMA AWARD RECIPIENT: TODD MARCUS, bass clarinetist

## TUESDAY, OCTOBER 23rd 7 to 9 p.m.

WHEELER AUDITORIUM / Enoch Pratt Free Library / 400 N. Cathedral Street / Baltimore, Maryland

This event is supported by Mayor Stephanie Rawlings-Blake & the Baltimore Office of Promotion & the Arts, The Baltimore County Commission on Arts & Sciences, the William G. Baker Memorial Fund, creator of the Baker Artist Awards, [www.BakerArtistAwards.org](http://www.BakerArtistAwards.org), the Maryland State Arts Council and The National Endowment for the Arts.

## Jerry Gordon

On August 26th the music world lost a great jazz musician, guitarist Jerry Gordon. His tone and lyrical approach, which owed much to Wes Montgomery, resulted in music exceedingly sweet, pretty, and swinging.

**Friday, October 12th 7-11 pm**

The Eubie Blake Center presents

**DR. JOSEPH D. HOWELL** clarinet and saxophone

ALEX BROWN piano / MAX MURRAY bass  
DANA HAWKINS drums / special guests TBA

**IN CONCERT AT EUBIE LIVE!**

847 N. Howard Street • Baltimore, MD 21201  
[www.eubieblake.org](http://www.eubieblake.org)

**410-225-3130**

\$20 admission (includes light fare)

## bja member notes

### New Members

Musicians: Baltimore Vocal Jazz Ensemble

Music Lovers: Marilyn Julius and Eric Briscoe

### Hybrid Jazz

Trish Hennessey is looking for great talent in our region to interview on her radio show *Hybrid Jazz from Trish Hennessey*. The only requirement is to have a CD and a positive outlook. Contact: [altcwgai@aol.com](mailto:altcwgai@aol.com) or 410-686-4424.

### Letters to the Editor

BJA members are invited to email letters regarding member interest, constructive criticism, and/or good suggestions. One or two letters will be printed in each issue. 300 word maximum. Email your comments to: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

## bja member discounts

**Chamber Jazz Society of Baltimore** is now offering BJA Members a \$2 discount off the general admission price. Just indicate your affiliation when ordering tickets.

**An die Musik** offers 10% discount for BJA members for music purchases at the An die Musik record store.

**Eubie Live!** at the Eubie Blake Cultural Center at 847 N. Howard Street offers a discount to BJA members on rentals of its performance and events spaces.

*If you learn of opportunities for music education scholarships or grants, please email the information to the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)*



PHOTO IMAGE BY LEO HOWARD LUBOW

## Baltimore Jazzscapes II

The BJA'S 16 track compilation CD *Baltimore Jazzscapes II*, showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

The new tracks (all but two of them original compositions) on *Jazzscapes*

*II* testify to the breadth and depth of the contemporary Baltimore jazz scene. *Jazzscapes II* also presents a bonus track by the late Baltimore saxophonist Mickey Fields, an inspired rendering of "Lover Man."

CD available at [www.cdbaby.com](http://www.cdbaby.com) and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway

BALTIMORE MUSEUM OF ART, Art Museum Drive

AN DIE MUSIK, 409 N. Charles Street

BALTIMORE SYMPHONY STORE, 1212 Cathedral Street

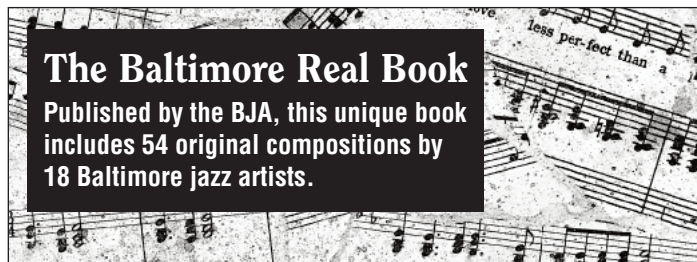
FELLS POINT VISITOR CENTER, 1724 Thames Street

JAZZ HOUSE WEST, 6035 Liberty Road

RECORD & TAPE TRADERS, 7551 Ritchie Highway, Glen Burnie  
and 736 Dulaney Valley Road, Towson

SOUND GARDEN, 1616 Thames Street, Fells Point

and by the various band leaders on the disk



**Members may purchase copies directly from the BJA for \$8 (20% discount) or at the following retail outlets:**

Appalachian Bluegrass, 643 Frederick Road, Catonsville

Baltimore Brass & More, 99 Mellor Avenue, Catonsville

Bill's Music, 743 Frederick Road, Catonsville

Coffey Music, 31 E. Main Street, Westminster

Dale Music, 8240 Georgia Avenue, Silver Spring

Dundalk Music Center, 15 Center Place, Dundalk

Music Go Round ("C" Book only), 10112 York Road, Cockeysville

Peabody Bookstore, 5 E. Centre Street, Baltimore

Reisterstown Music Center, 519 Main Street, Reisterstown

Rosso Music Center, 5600 Ritchie Highway, Brooklyn Park

Stu's Music, Rt. 140, Westminster

Ted's Musician Shop, 11 E. Centre Street, Baltimore

The Guitar Center ("C" Book only), 1524 E. Joppa Road, Towson  
and 6320 Ritchie Highway, Glen Burnie

Washington Music Center, 11151 Veirs Mill Road, Wheaton

## display advertising

### LOW RATES for ad placement

REACH A TARGETED JAZZ MARKET BY  
ADVERTISING IN THE BJA NEWSLETTER.

Email your print-ready ad\* to: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

**\*Ad Specs:** Original B&W line/vector artwork in **jpg format**  
at 600 dpi are preferred. Pixel-based images should be  
300 dpi or higher resolution.

#### AD PLACEMENT RATES AND SIZES:

\$12.50 for 1/8 page (3<sup>5</sup>/<sub>8</sub> in. wide x 2<sup>1</sup>/<sub>4</sub> in. high)  
\$25.00 for 1/4 page (3<sup>5</sup>/<sub>8</sub> in. wide x 4<sup>3</sup>/<sub>4</sub> in. high)  
\$50.00 for 1/2 page (7<sup>1</sup>/<sub>2</sub> in. wide x 4<sup>3</sup>/<sub>4</sub> in. high)  
\$100.00 for full page (7<sup>1</sup>/<sub>2</sub> in. wide x 9<sup>3</sup>/<sub>4</sub> in. high)

#### Deadline for ads and payments:

15th of the month prior to the appearance of your ad.  
LIMITED SPACE. Reserve your ad space EARLY.  
*BJA reserves the right to reject inappropriate copy.*

**Payment (checks only) payable to BJA should be  
mailed to:**

Barry Glassman  
2002 East Pratt Street, Baltimore, MD 21231  
Please indicate ad size and month(s) for placement.

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promotion of your jazz events!**

enter your gigs at:  
[www.baltimorejazz.com](http://www.baltimorejazz.com)

direct questions or comments to:  
[webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

### **\*DO YOU NEED A DISPLAY AD?**

JAZZ PALETTE GRAPHIC DESIGN will design  
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410-290-5638 [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

Gail Marten, Editor/Designer  
Baltimore Jazz Alliance Newsletter  
[jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

## BALTIMORE JAZZ ALLIANCE MEMBERSHIP APPLICATION

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE, 847 North Howard Street, Baltimore, MD 21201

Your membership card will be mailed to you or the person named below.

***The perfect gift for the jazz lover who has (almost) everything!***



**Note: All contributors of \$75 or more get a free BJA baseball cap.**

First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Street Address \_\_\_\_\_ Apt/Suite No. \_\_\_\_\_

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

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Please DESCRIBE yourself: (just one please) ☐ Music Lover ☐ Musician ☐ Producer/Promoter ☐ Agent

☐ Media ☐ Club Owner/Manager ☐ Non-profit or Educational Institution ☐ Other \_\_\_\_\_

AMOUNT OF CONTRIBUTION: ☐ \$25 Basic ☐ \$50 Sustaining ☐ \$50 501(c)3 Organization ☐ \$75 Other

☐ \$100 Patron ☐ \$200 Corporate ☐ \$15 Student – (copy of ID required)

*Thank you for joining! Your membership makes a difference!*

BJA has been granted 501(c)(3) status by the IRS. Anything pledged above the basic \$25 membership is tax deductible and greatly appreciated!





Peabody Improvisation and  
Multimedia Ensemble (P.I.M.E.)  
Gary Thomas, Director



Peabody Latin Jazz Ensemble  
Tim Murphy, Director



Peabody Jazz Orchestra  
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### UPCOMING JAZZ CONCERTS AT PEABODY

October 12

Peabody Improvisation and  
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November 9

Peabody Latin Jazz Ensemble

December 13

Peabody Jazz Orchestra

All concerts at 7:30 pm

To view the complete calendar, visit  
[www.peabody.jhu.edu/events](http://www.peabody.jhu.edu/events)

For information about the series  
Jazz at the Johns Hopkins Club, visit  
[www.peabodyjazz.org/hopkinsclub/](http://www.peabodyjazz.org/hopkinsclub/)

## A DECADE OF JAZZ STUDIES AT PEABODY IN THE HEART OF BALTIMORE'S MOUNT VERNON CULTURAL DISTRICT



BALTIMORE JAZZ ALLIANCE

847 North Howard Street  
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## OCTOBER 2012

*Dedicated to promoting* **JAZZ IN BALTIMORE!**