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The Saxophone Summit: A Reflection

PHOTO COURTESY OF JOHN R. LAMKIN II



From left: John R. Lamkin II, Ron Pender, Warren Wolf (seated), Mark Gross, Tim Green and Craig Alston

By JOHN R. LAMKIN II

The Saxophone Summit, featuring Craig Alston and Ron Pender on tenor saxophones, and Tim Green and Mark Gross on alto saxophones, with Warren Wolf on piano, Kris Funn on bass and John Lamkin III on drums, was filled with swinging, soulful excitement from beginning to end. Once all the musicians arrived, I could feel the electricity and the love in the air as we anticipated what would surely be a once-in-a-lifetime event. Greeting the audience members, I could tell they were expecting a memorable evening. Looking around

the stage, I could feel the energy, and I knew we were ready to play.

Once the first note of Gigi Gryce’s “Minority” was played, I knew that this concert was going to be something special. Each player brought his distinctive style to the table. From Tim and Mark there were echoes of Lou Donaldson, Cannonball Adderley and Sonny Stitt. Craig and Ron harked back to Dexter Gordon, Sonny Rollins and, of course, John Coltrane.

On “Stablemates,” a Benny Golson classic, Tim and Craig were a study in contrasts: Craig with runs reminiscent of

Coltrane’s sheets of sound, Tim with his bouncy, swinging Cannonball approach. A spirited rendition of Wayne Shorter’s “Black Nile” then featured Ron and Mark. Ron’s approach reminded me of how Mickey Fields would navigate through the chord changes of jazz standards, while Mark extended Wayne Shorter’s concept, but on alto.

During my trumpet feature, I brought to the stage Skipp Pearson, one of my mentors when I was in college, the best man at my wedding and my son John’s godfather. Skipp, “South Carolina’s Ambassador of Jazz Music,” was visiting

(continued on page 2)

The Baltimore Jazz Alliance is a 501(c)(3) tax exempt organization.

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 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

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(continued from front page)

The Saxophone Summit: A Reflection

Philadelphia, so I invited him to sit in. John had no idea that Skipp was in town and what followed was a priceless, emotion-filled embrace. When we played "Bye Bye Blackbird" as we had done back in the 1960s, Skipp showed that big Gene Ammons-like sound, with phrases reminiscent of Sonny Rollins.

We started the second set with Charlie Parker's "Confirmation." Mark opened sounding like Bird himself; then Ron stepped up, reminding us of Stitt on tenor. After my solo came Craig's, whose melodic lines, harmonic and rhythmic sense always have a poignant, searching quality. Tim's interpretation was laced with the spirit of Cannonball and Trane. Next was Warren, who plays piano like he plays the vibes—exquisitely! Finally John traded fours with the ensemble, after which the horns re-introduced the theme and took it out.

Ron suggested "Giant Steps" and Tim agreed to play it with him. After they stated the melody, Ron delivered several inspired choruses, each building in momentum. Then Tim took the spotlight and answered with a number of spirited choruses that built on Ron's momentum and carried it to another level. After Tim was finished, Warren filled his solo with interesting harmonic and rhythmic explorations, after which Ron and Tim traded fours. This was reminiscent of the classic saxophone battles between Rollins and Stitt or Johnny Griffin and Trane in which there were no losers. The crowd loved it!

"Whisper Not," another Golson classic, featured Craig and Mark playing two remarkably stylish solos, complete with Craig's Coltrane-derived sound and Mark's Charlie Parker-inspired lyricism. Tim followed with "Blue Monk," the only blues of the afternoon. His extended introduction morphed into the theme and was then followed by a solo

dripping with pure soul!

As Tim finished and the crowd settled down, it was time for the last tune, "Oleo," by Sonny Rollins. Each solo provided a stirring coda to an evening that appeared to end all too quickly. We then spontaneously broke into "Killer Joe" as the crowd reluctantly began to disperse.

The Saxophone Summit could not have come to fruition without the collaborative efforts of Caprece Jackson-Garret, founder of the Bonneau Caprece Jazz Series, the John Lamkin "Favorites" Jazz Quintet, all the musicians who agreed to participate, and of course the audience, whose support was overwhelming. Everyone with whom I spoke after the performance seemed to share the same feeling. Caprece said that the Saxophone Summit represented a "continuum in the evolution of Baltimore's jazz tradition." Mark Gross pointed out how delighted he was "to be part of that wonderful concert," and how great it is to be "from Baltimore, where there is such a rich jazz tradition." The audience, similar in enthusiasm to that of the old Left Bank Jazz Society's Famous Ballroom concerts, was probably the most important player of all. Caprece noted that at least four guests commented that the Saxophone Summit was "the kind of performance you get at the Kennedy Center!" Another guest, Bob Rhodes, remarked that he really enjoyed the venue, and loved "seeing the old Baltimore jazz crowd." He also noticed "there were several younger folks" present among the "very diverse crowd." The greatest feeling experienced by everyone in attendance was hearing the musicians who participated in the Saxophone Summit in the splendor of the Tremont Grand historic venue. Look for the next installment of the Bonneau Caprece Jazz Series, featuring a Vocal Summit, on May 18th.

SUPPORT LIVE JAZZ

The Baltimore Chamber Jazz Society presents...

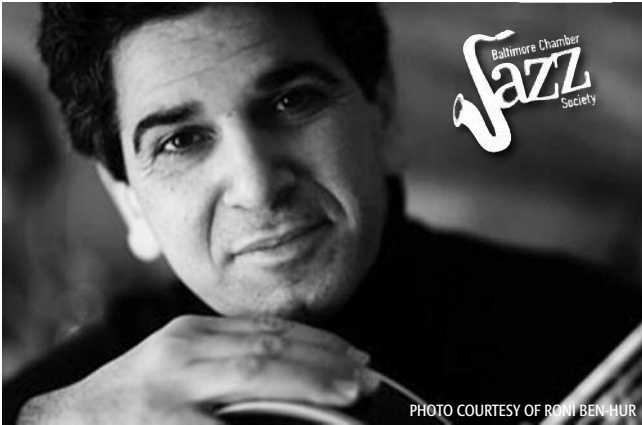


PHOTO COURTESY OF RONI BEN-HUR

Tribute to Wes Montgomery and Grant Green featuring the RONI BEN-HUR SEXTET SUNDAY, APRIL 27th 5 PM

\$32 General Admission / \$30 BMA Members & Seniors / \$10 Students

RONI BEN-HUR, guitar / CLAUDIO RODITI, trumpet / STEVE WILSON, alto sax
GEORGE CABLES, piano / SANTI DEBRIANO, bass / VICTOR LEWIS, drums

Israeli-born guitarist Roni Ben-Hur has earned a reputation as a "story-teller" and one of the "jazz elite." Renowned for his golden tone and crisp, fluid style, Ben-Hur possesses a signature sound that infuses jazz with melodies and rhythms from many cultures. Here he leads a formidable ensemble of players as they offer reverence to jazz guitar greats Wes Montgomery and Grant Green.

KAPLAN CONCERT HALL

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More info at: www.baltimorechamberjazz.org
Baltimore Chamber Jazz Society
P.O. Box 16097
Baltimore, Maryland 21218
(410) 385-5888

TICKETS and INFORMATION: Towson University Box Office
410-704-ARTS (2787) or 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.

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Don't miss performances by the Peabody Improvisation and Multimedia Ensemble and the Peabody Jazz Orchestra.

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- ★ Call for Performing Musicians
- ★ Call for Original Jazz by Maryland Composers and Arrangers

HERE WE GO AGAIN! The Baltimore Jazz Alliance Big Band is ready to start its FOURTH exciting year.

This summer-only (June to September) big band (18 pieces) had a great season last year performing at Cecil College, Carroll Community College, Stevenson University and Loyola University Maryland. WEAA broadcast our concert for the second year and has committed to doing so this year.

THE BAND IS GETTING READY TO TACKLE SOME NEW CHALLENGING CHARTS IN 2014.

The BJABB's mission is to provide area musicians with an opportunity to rehearse and perform works by Baltimore and Maryland-area composers and arrangers and to bring this great music to the community in free concerts.

We rehearse each Tuesday during the summer from mid-June to early September.

The life blood of the band is new music by Baltimore musicians. Composers and arrangers are enthusiastically encouraged to email pdfs and mp3s of the big band chart(s) to Villa for consideration for this year's concerts. The earlier, the better!

Baltimore jazz musicians, we welcome you! Be a part of the big band music scene in Baltimore. Be a part of the Baltimore Jazz Alliance Big Band.

- Play pro-level charts with other great musicians.
- No year-long commitment (June 17 to September 11).
- Rehearsals Tuesdays 7-9 at Loyola University Maryland.
- Plenty of free parking. Drum set and piano are on-site.
- Play concerts (4 are planned in September; Loyola 9/12 others TBA)
- Hear your performance on WEAA.
- Get recorded.
- Composers and arrangers — submit your scores.

Further information about membership application, or for complete details for sending mp3 and pdfs, please contact Anthony Villa at avilla@loyola.edu.

www.baltimorejazz.com

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at JAZZWAY 6004
www.jazzway6004.org

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MATHENY
KATZ**

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IN PARADISE**



Saturday, May 17th 8pm

**VINCE EVANS piano / ERIC WHEELER bass
ERIC KENNEDY drums / CRAIG ALSTON tenor saxophone
TODD MARCUS bass clarinet / ALEX NORRIS trumpet**

"Marianne Matheny-Katz possesses a quintessential jazz voice, which she enlivens with lissome, conversational phrasing. She remains mindful of the melodies and lyrics of her material and has a penchant for dressing it in new and noteworthy arrangements." — JOHN MURPH

Billie Holiday Vocal Competition award winner Marianne Matheny-Katz, has been a performer and jazz presenter in the Mid-Atlantic area for more than a decade. Her new CD celebrates Charm City's fertile jazz scene by featuring such heavyweights as reed players Todd Marcus, Tim Green and Craig Alston; bassist Eric Wheeler; pianist Vince Evans; drummer Eric Kennedy; and triple-threat jazz superstar Warren Wolf on vibraphone, piano and drums. Trumpeter Terell Stafford is also featured.

Tickets: \$38 General / \$33 BJA Members (per registered member / \$18-students
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6004 Hollins Avenue, Baltimore, MD 21210

Phone: 410-952-4528 or 410-624-2222 (info line)

All tickets include soft drinks, and after concert appetizers, desserts and fruit.

Marianne's new website
www.m2kjazz.com is coming soon!

Dave Liebman/Ravi Coltrane Quintet

An offshoot of the Saxophone Summit band founded by David Liebman, the Dave Liebman/Ravi Coltrane Quintet featured an acknowledged master in every chair. NEA Jazz Master Liebman has been blazing a unique trail as a soprano and tenor saxophonist for over forty years, and his passion and fire for improvised music was on display this evening. Ravi Coltrane has been steadily building a reputation as a worthy saxophonist and composer in his own right for the last twenty years, recording over thirty albums as a sideman before putting out his own records. The front line was backed by Phil Markowitz on piano, Rufus Reid on bass and Adam Nussbaum on drums.

Because Liebman had to catch a plane, the band decided to play one long set. Liebman kicked off the session with an up-tempo interpretation of Miles Davis's "All Blues." In the hands of masters this tune is a vehicle to explore alternate avenues in the blues. Liebman tore into the tune with characteristic intensity, and Coltrane offered a dark-toned slow burn in return. With killer solos from Markowitz and Reid, and a spirited set of traded choruses with Nussbaum, the band blazed a new trail in this jam session favorite.

The concert took on an introspective tone with an original tune by Phil Markowitz entitled "The Twelfth Man." Coltrane and Liebman blended beautifully on the harmonized melody, the two horns seeming to grow into a much larger ensemble. The two took turns digging deep over a static-harmony vamp. Though both saxophonists are strongly influenced by John Coltrane, they took very different approaches to the same improvisational context. Coltrane brought a more aggressive strategy, while Liebman provided a side-stepping, almost impressionistic solo. Rounding out the tune with a compositional solo from Markowitz, the horns returned to restate the opening theme, building to a climax before a long decrescendo to the close.

At this point the band turned to the repertoire of John Coltrane, with the Spanish-flavored composition "Olé." Nussbaum kicked off the tune with an extended drum intro, slowly building from a steady pulse into a powerful groove before the rest of the band crept in. After a strong statement from Coltrane, Markowitz took over, and gradually the rest of the rhythm section dropped out. Once Liebman returned, he and Markowitz played an extended duet with occasional punctuation from Nussbaum and Reid.

Delving further into John Coltrane's catalog, the group presented a tune from his late period, "Seraphic Light." For this selection, Liebman put down his signature soprano and picked up his tenor. This time it was Markowitz who set the tone with a beautiful, meditative intro. Both tenors played the melody in a call-and-response style, but then moved their

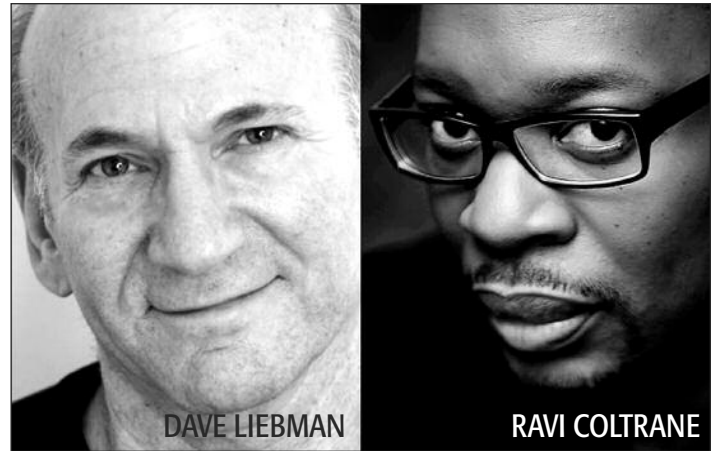


PHOTO COURTESY OF BCJS

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statements closer and closer together, creating a looping feel that seemed almost like an electronic delay effect. As the horn players tapered the melody organically into Liebman's solo, the time and harmony became more open. Both Liebman and Coltrane offered passionate solos, exploring tonal colors of the instrument as much as melodic and harmonic structures; the tune culminated in a collective improvisation, with all five players contributing to a resonant whole.

The evening came to a close with two John Coltrane tunes, "Peace on Earth" and "India," again spotlighting the rhythm section. Reid, the man who wrote the book on jazz bass, devised an extended solo intro. Whereas bass solos often take a back seat, Reid played a masterpiece of melodic invention that left the audience breathless. As he brought his solo to a close, the band entered, again with both tenors weaving in and out of the melody. Rather than playing extended solos, the quintet simply stated the melody expressively and beautifully several times before ending on a major harmony. Liebman immediately launched into a melodic prologue on a tin whistle before jumping into the driving "India." After solos from Markowitz and Liebman, Coltrane entered with a blistering solo on soprano saxophone, closing the evening on an intense peak.

Every member of this band could have easily been the headliner, and as a result the stalwarts who braved the snow were treated to a powerhouse performance that they'll not soon forget.

— JOHN THOMAS

An Interview with Charles Funn

Gail Marten recently interviewed Charles Funn, a working musician, dancer, singer—and full-time improviser. A career teacher in the Baltimore school system, Funn established the Dunbar Jazz Ensemble in 1995 and also heads Dunbar's concert and marching bands. Originally from Prince Frederick in Southern Maryland, where his father was principal of the all-black high school, Funn first came to Baltimore to study instrumental music at what was then Morgan State College. He obtained both his bachelor's and master's degrees at Morgan and began teaching at the elementary level in the city school system. Later he graduated to high schools, where he has been ever since, except for a thirty-month leave of absence in the late 1980s, when he appeared and toured in the off-Broadway shows *Satchmo* and *Harlem Suite*. Funn plays trombone locally in Gene Walker's big band and has appeared with The Temptations, The Four Tops, The Dells, Aretha Franklin, and Stevie Wonder during their Baltimore-Washington area shows.

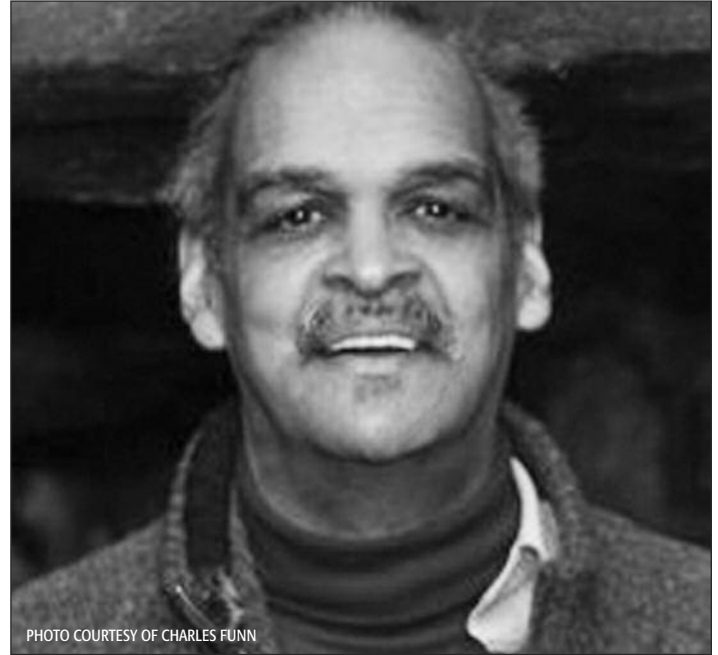


PHOTO COURTESY OF CHARLES FUNN

GM: When did your interest in music begin?

CF: It started in elementary school with a cornet handed down from my two older brothers, Langston and Malcolm.

GM: How did your interest in jazz begin?

CF: My oldest brother's record collection, and listening to my brothers practicing the cornet.

GM: Are there other musicians in your family?

CF: My dad played "Stormy Weather" on the piano, and my two sons play. Kyle plays trumpet, drums and piano, and Kris plays bass, trumpet, tuba, drums and piano.

GM: At what age did you start playing professionally?

CF: As a junior in high school, in a local soul group called The King of Hearts.

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

CF: I have several: my brother Langston through his jazz record collection, and my role models—Ellington, Clark Terry, Bird, Trane, Frank Rosolino, et al, by just setting the bar.

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

CF: Performing, writing, arranging and getting my students to perform.

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

CF: Students not realizing their potential, not only as musicians but as contributors to society.

GM: What are you up to right now, music-wise? Any current or upcoming recordings, appearances or tours?

CF: Performances with my son Kris and his wife Paige, several upcoming performances of the Dunbar Alumni Ensemble.

GM: Please tell me about your latest composition.

CF: I have written several compositions for the school marching band that combine the styles of Earth Wind & Fire, Prince, James Brown, and many other people they have to have some knowledge of. I imagine you can call it learning history through performance.

GM: What's the saddest song you ever heard?

CF: One that is played poorly.

GM: Name a band or musician, past or present, whom you flat-out LOVE and think more people should be listening to.

What's one of your all-time favorite recordings by this band/musician?

CF: Currently I'm loving Joe Henderson. The Alumni Band is doing his arrangements of "Isotope" and "A Shade of Jade." I plan on getting his arrangements of "Punjab" and "Without a Song." It amazes me he wasn't supported more as an arranger as much as he was a performer. I thought Thad Jones was a fantastic composer/arranger. Joe Henderson carries it to another level. The way he arranges is phenomenal. You really can appreciate his genius by playing his arrangements. . . . And then there is always Ellington, one of my favorite musicians, composers, role models and survivors in music.

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

CF: Blessed to have inspired so many people, interesting to never give up hope in the future of what Ellington called American music, intrigued by the never-ending book that you can never put down and each page gets better and better. Realizing the more you find out, the more you realize what you don't know and the constant quest to

improve and reach back to teach and inspire others.

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

CF: I consider myself a musician. I imagine I would be some sort of performer with a teaching aspect.

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

CF: Yes, I do. Some of my most favorite artists are Ray Charles, Stevie Wonder—mainly artists who transcend categorization.

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

CF: The improvisation that occurs. Barry Harris says that you are a composer when you improvise. The creative process that is instantaneous when one improvises. I consider it one of the highest forms of creativity, the supreme higher-order thinking skill.

GM: *What does playing jazz mean to you? How does it make you feel?*

CF: It encompasses all of the emotions I have as a human being. There's nothing like hearing a group perform your arrangement, composition, etc. The memories a song or phrase can remind you of—it rivals all the other emotions.

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

CF: Keeping it honest for you, the group and the audience.

GM: *What's the most unusual place you've ever played a show? How did the environment affect the show?*

CF: I played a big band gig in a hall in the woods down a dirt road in Georgia that had a sign on the wall outside that read "Leave your guns and knives in your car." After we got over the initial shock the audience was superb, which instilled in me [that you should] never under- or over-estimate your audience.

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

CF: Clark Terry, Ray Charles, Billie Holiday, Sarah Vaughan, Frank Rosolino, et al.

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

CF: Still working on it—hopefully an album with my sons entitled *Sorry to Have Kept You Waiting*.

GM: *How did you choose the songs for this album?*

CF: Plan to do originals to escape royalties.

GM: *How do you put your stamp on songs that have been done so many times before by very well-known artists?*

CF: That's the improvisational aspect done through the melody. Conversationally you recognize a person's voice and meaning when speaking. I try to do the same when playing the melody.

GM: *Do you still take lessons?*

CF: Every day of my life. I learn from students. I learn from

recordings. I learn from going to concerts. Living is always a series of lessons because it influences what you play.

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

CF: Thank you everybody and God for allowing me. . .

Read James D. Dilts's CityPaper article, "JAZZ ODYSSEY: Dunbar Ensemble Makes Its Mark in Baltimore and Beyond" at: <http://www2.citypaper.com/music/review.asp?rid=7178>



**IAN SIMS
AND DIVERGENT PATHS**

Ian Sims (tenor sax)
Alex Norris (trumpet)
Kevin Clark (guitar)
TBA (bass)
Byung Kang (drums)

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BALTIMORE JAZZ ALLIANCE NEEDS YOU!



Jazz Celebrations of Women's History Month

An die Musik Live! celebrated Women's History Month in March with concerts by local, national and international women musicians: **Jamie Baum**, an award-winning jazz flutist/composer; **Lisa Sokolov**, a frontline New York jazz vocalist, improviser and composer; **Charmanie Michelle**, a trumpeter, composer, writer, spoken word artist (with **Janelle Gill**, piano, and **Ama Chandra**, vocals); **Eri Yamamoto**, who has established herself as one of jazz's most original and compelling pianists and composers; and **Linda Oh**, with her stellar quartet featuring **Dayna Stephens**; **The Other Women**, with **Jessica Boykin-Settles** and **Irene Jالenti** (vocals), **DeLandria Mills** (flute), **Rachel Winder** (alto sax), **Janelle Gill** (piano), **Amy Shook** (bass) and **Savannah Harris** (drums).

Also celebrating Women's History Month, vocalist and instrumentalist **Rhonda Robinson** led a quartet at the National Aquarium's First Friday event, playing two sets of music by women composers and lyricists. These included Abbey Lincoln, Mary Lou Williams, Carmen McRae, Billie Holiday, Dorothy Fields, Irene Kitchings, Bernice Petkere, and Rhonda Robinson herself.

— GAIL MARTEN



PHOTO OF ROY CROSSE COURTESY OF: ALL ABOUT JAZZ

Renaissance Man

Musician, composer, writer, poet, photographer, videographer, curator, multi-media visual artist, gardener, cook and carpenter Roy Crosse passed away February 20th, 2014. Originally from Port of Spain, Trinidad, and schooled in Canada and the USA, he frequently invited musicians and jazz lovers to jam and enjoy the music and food in his garden or inside his studio on North Avenue in Baltimore, where he resided with his wife Anelda.

"He made the steel drums sound amazing as a melodic and harmonic voice. He was effortlessly cool, confident and generous on stage and off. He did the best version of 'Eleanor Rigby.'" (Jay Seay)

Read Roy Crosse's eloquent chronicle at:

<http://roycrosse.wordpress.com>

— GAIL MARTEN

UNIFIED JAZZ ENSEMBLE
EVERY TUESDAY NIGHT
at 49 WEST CAFE

49 West Street in Annapolis, Maryland
 410-626-9796 / www.49westcoffeehouse.com
 \$6 cover / www.unifiedjazz.com

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

Where are my newsletters and membership card?

If you are a new or renewing BJA member and have not been receiving your BJA newsletters, or you have not received your current BJA member card, please contact: altcwgai@aol.com

We apologize for this lapse. We are undergoing a transition in our membership coordinators, and we promise that all will be resolved very shortly and that you'll receive your cards and newsletters promptly in the future. Thank you for understanding.

Sincerely,
 Mark Osteen



John R. Lamkin II "Favorites" Jazz Quintet



JOHN R. LAMKIN II, trumpet and flugelhorn
CRAIG ALSTON, saxophones
BOB BUTTA, piano
KRIS FUNN, bass
JOHN LAMKIN III, drums

APRIL 8th 7:30 to 8:30 pm

Loyola University Maryland, Recital Room

4501 North Charles Street
Baltimore, MD 21210

JOHN R. LAMKIN II, trumpet and flugelhorn
CRAIG ALSTON, saxophones
BOB BUTTA, piano
ROMEIR MENDEZ, bass
ERIC KENNEDY, drums

APRIL 18TH Noon to 2 pm

Lexington Market

400 W. Lexington Street
Baltimore, Maryland 21201

WANTED: NEW MEMBERS

If you enjoy reading our newsletter, please show your appreciation by joining the BJA. If you're a musician, joining will get you on our email list for gigs. If you just love jazz, your membership will help our efforts immeasurably. Membership information on page 11.

CENTRAL PENNSYLVANIA FRIENDS OF

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June 18, 19 & 20, 2014
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member notes

Condolences

Our condolences to Deborah Wilkins and her family on the passing of her mother on February 21st.

Condolences

Our condolences to Wes Crawford and his family on the passing of his father-in-law KGV Krishna on March 12th.

Congratulations!

Thanks to 138 backers, *Tell Me More and Then Some* has been successfully funded through Kickstarter.

Congratulations, Seth Kibel!

For the sixth time Seth Kibel has been recognized by his colleagues and peers in the Greater Washington area musical community with the Wammie (Washington Area Music Award) for 2013 Jazz Instrumentalist.

Cameo Interview

BJA prez Mark Osteen, author of *Nightmare Alley: Film Noir and The American Dream*, was interviewed by Amy Mulvihill on the subject of this year's Oscars in the March 2014 issue of Baltimore magazine. Read the online version at:
<http://www.baltimoremagazine.net/people/014/03/cameo-mark-osteen>

member discounts

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

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.

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.

Jazzway 6004 offers BJA Members a \$5 discount on performances at their venue.

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JAZZ JAM SESSIONS

where the cats congregate
to groove and grow*

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

SUNDAYS

New Haven Lounge – Sunday night jam sessions hosted by The Tom Reyes Trio. 1552 Havenwood Road. 4-8 pm. 410-366-7416

MONDAYS

Liam Flynn's Ale House – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s and standards. 22 W. North Avenue. 8-midnight. Call Michael Harris for more information at 443-884-2123.

TUESDAYS

Trade Winds Restaurant at Best Western Plus – Jazz musicians are welcome to sit in at straight-ahead jam sessions. 5625 O'Donnell Street. 6-9 pm. 410-633-9500

Randallstown CC – Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 5:30-8 pm. Hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

WEDNESDAYS

Phaze 10 – Jam sessions at Phaze 10 hosted by April Sampe and The Next Level Band. 885 N. Howard Street. 8-midnight. 410-462-2010

49 West Café – FIRST and THIRD Wednesdays. "Starr's Jazz Jam" at 49 West Street, Annapolis. Hosted by John Starr and house band. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. 7-10 pm. Reservations 410-626-9796

THURSDAYS

The Place Lounge – "Tho' Down Thursdays" jam sessions hosted by Jesse L. Powers, Jr. 315 W. Franklin Street. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

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

If any of the jazz jam sessions listed are discontinued please inform the editor at: jazzpalette@gmail.com

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Baltimore Jazz Alliance Newsletter
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