

BALTIMORE JAZZ ALLIANCE

April 2016

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

BCJS presents Antonio Sanchez and Migration



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From left: John Escreet, Seamus Blake, Matt Brewer and Antonio Sanchez

By Wes Crawford

HE SOARED FROM THE CLOUDS, twisting and turning while bending the environment to his will. Seemingly omniscient, he was a hero to all and existed to uplift spirits, bring hope, and save lives from mediocrity. I could be talking about the superhero Birdman, from the Oscar-winning Alejandro González Iñárritu film of the same name. Drummer Antonio Sanchez created the film's original score, composed of solo drumset pieces that gave the film a special aural treatment which was at times unsettling. At other times it grooved hard, but always with an el-

ement of spontaneity. No, I am instead describing the Antonio Sanchez and Migration live concert at the Baltimore Museum of Art on Sunday, March 6th! Hmmm, birds migrate.

In addition to Sanchez, Migration consists of tenor saxophonist Seamus Blake, pianist John Escreet, and bassist Matt Brewer, all composers and band leaders in their own right. Sanchez prominently featured selections from his 2013 *New Life Migration* album. Sanchez began the concert with "Nar-This," a 7/8 version of Miles Davis's "Nardis," from his 2015 trios CD, *Three Times Three*. Sanchez took his time cre-

ating a sparse and often fluttering introduction. Escreet's piano entrance set the tone and established the time, leading into Blake's introduction of the familiar melody. Piano, bass, and sax solos followed, each building to a zenith under gentle, creative nudging by Sanchez as he probed the limits of dynamic contrast, culminating in an extended silky single stroke roll from pianississimo to fortississimo. A funky romp followed, this time building to a band sforzando and an exciting solo bass flight. This segued nicely into the second song of the set, "Nighttime Story." Sanchez began with a soft 12/8 brush groove as the

(continued on page 3)

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:
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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!**

MONDAYS

Liam Flynn's Ale House – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s & standards. 22 W. North Avenue. 8-midnight. 410-244-8447

Amy's Place – Every other Monday featuring house band SPICE. 5517 Ritchie Highway, Unit B, Brooklyn Park. 8 pm. 410-725-9131 or 410-725-9193

Sign of the Times – Clarence Ward III presents The Session. 139 N. Belnord Avenue. All are welcome to come out and express yourselves. No cover, one drink minimum. Come on in and swing with us. 8:30-11 pm. 410-522-0600

TUESDAYS

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

WEDNESDAYS

Conah's Bar & Grille – FIRST and THIRD Wednesdays. Jazz jam session hosted by Charles Eron Trio. 84 E. Main Street, Westminster. 7-9:30 pm. 443-821-3267
charleseronjazz@gmail.com

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

Homeslyce – Todd Marcus leads jazz jam sessions every Wednesday. Musicians and singers welcome. 336 N. Charles Street. 8-11 pm. 443-501-4000

THURSDAYS

Liam Flynn's Ale House – Jam sessions hosted by Mike Raitzyk. 22 W. North Avenue. 8-11 pm. 410-244-8447

The Place Lounge – Jam session/open mic hosted by Spice. 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

Help us support live jazz in Baltimore by becoming a member of BJA.

BCJS presents Antonio Sanchez and Migration

(continued from page 1)

band stated the melody. Improvisations followed by Brewer and Escreet, with Blake taking flight on sax by continuing the prior motif of double note piano runs. An understated melody with fade finished the piece.

The closer for the first set was a very contemporary and often free version of Thelonious Monk's "I Mean You." Sanchez repeatedly led the rhythm section out of temporal chaos and into a walking swing groove which would then accelerando and decelerando in tight formation. A melodic drum solo ensued, followed by the free head section, moving swing, and finally a high energy 7/8 vamp. During the intermission someone was heard to question whether Monk might be rolling in his grave. I think he might have smiled upon this contemporary take on his standard, which managed to simultaneously innovate and pay homage to the traditions of the song's era in unexpected ways. Isn't this what Monk himself accomplished?

Set two opened with "New Life." A delicate melody morphed into a sax solo over a rock groove in 3/4. Textures changed with piano/bass improvisations in duo. Never one to nest, Sanchez nudged ensuing solos with funky grooves, a fade, and finally a super-charged sax/drums duet which segued into the second and final song of the set, "The Real McDaddy." This began as a contemporary boogaloo with stop time phrasing, followed by an exploration of quintuplet flights. After piano and bass solos, Sanchez improvised over the complex accents of the form. An understated closing head section was followed by an energetic and twisted shuffle to close out the concert.

As I walked out of the concert hall, I heard simply, "Wow!" repeated over and over. Personally, I was so moved by this concert I wanted to hear impressions by a few of the many noted regional musicians in attendance. Here are a few:



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"Antonio Sanchez makes use of texture, sound, dynamics, and rhythmic variation in playing the drumset. He not once stepped on the melody or any soloist. Instead, he added to the conversation, building intensity and releasing, and adding his own voice to the conversation along with the other players. . . . One of the best jazz shows I have had the privilege of hearing and seeing." – Mike Kanter, drummer / teacher

"All the musicians are incredible on their own, but were willing to let the music be first." – Jesse Moody, drummer

"You could tell that each individual in the band not only was heavily steeped in jazz tradition, but had studied modern interpretations of jazz standards as well as other styles of music." – Anders Eliasson, drummer

"[Sanchez] supported the melody of the song and instrumentalists by outlining the form and taking the audience on adventures full of twists and turns without ever playing unmusically." – Jason Cohen, drummer

"I truly believe that Sanchez is one of the most melodic drummers I've ever seen . . . and his interplay was amazing. [He] has a way of playing with such intensity and focus without requiring volume or sheer bombast." – Steve Long, pianist

As you may rightfully surmise, and no more bird references will follow, this concert did not lay an egg.

Wes Crawford freelances on drumset and percussion regionally and teaches privately in Silver Spring and at Goucher College. Please see www.WesCrawford.com for his performance schedule, original musical education products, and more.

The Ethnic Heritage Ensemble at An die Musik

By Dan Hanrahan

Four notes. The concert began in a ritualized fashion, with bandleader Kahil El’Zabar seated center stage behind a trap kit, coaxing two different tones from the tom toms with a pair of soft-headed mallets: bim bim bom bom. The tones issued forth as breaths, announcing that the ceremony could begin. Indeed, the performance by the Ethnic Heritage Ensemble on February 26th at An die Musik in Baltimore was an experience more akin to a ritual or ceremony than to a typical concert or show. The unlikely trio of drums/percussion, trombone and baritone saxophone played three extended pieces that could be said to correspond to the stages of invocation, visitation and deliverance.

The quotation to the right from Martiniquen poet Aimé Césaire from his *Notebook of a Return to the Native Land* expresses well the different elements of the performance—the audience experienced the soothing of dewdrops and the jarring rumbles of a mighty storm. Onto El’Zabar’s understated drum pattern opening the concert came sounds from Craig Harris’s trombone. But in keeping with the feeling of invocation, Harris did not play voiced tones, but rather let us hear his breath entering the instrument and touching off infinite microtones. This gesture caused the audience to listen and to concentrate with the group. Baritone saxophonist Hamiet Bluiett entered in a similarly contemplative and evocative manner. The trio went on to construct the piece, using the full range and capacity of their instruments, testing the limits of them using strategically employed extended techniques. This piece evolved into something fast and fluid, with each of the players listening intently and then building upon the others’ phrases.

With the invocation realized, the trio could alter its arrangement slightly to



PHOTO COURTESY OF KAHIL EL’ZABAR

ETHNIC HERITAGE ENSEMBLE Kahil El’Zabar, Craig Harris and Hamiet Bluiett

“I would rediscover the secrets of great communications and great combustions. I would say storm. I would say river. I would say tornado. I would say leaf. I would say tree. I would be drenched by all the rains., moistened by all dew.”

– Aimé Césaire, tr. Clayton Eshelman and Annette Smith

proceed with the next act of the ceremony. El’Zabar came out from behind the trap kit and commenced to play a solo on the large kalimba that hung on a collar around his neck, vocalizing and adding percussion with a shaker that was wrapped around his ankle. Evoking the distant outposts of the journey, Harris brought forth the call of an elephant from his trombone. Bluiett masterfully punctuated this scene with low blues lines on the baritone. The piece rose skyward and did, indeed, conjure added presence into the room.

For the final piece, El’Zabar played a rolling beat while sitting atop the cajón, vocalizing deeply and powerfully. The other members of the trio joined in on Ray Noble’s “Cherokee,” the song that Charlie Parker famously transformed into the opening statement of the bebop era. The Ethnic Heritage Kahil El’Zabar Ensemble’s version actually harkened

back to the Count Basie Orchestra treatment of the song that predated Parker’s—a wide open and scenic take on the piece. Hearing Harris’s trombone harmonize in a joyful way with Bluiett’s baritone offered deliverance, “a drenching by all rains.” In between pieces, El’Zabar remarked that 2016 marks the 44th year of the group. He said that upon graduating from college, he told his dad that he wanted to front a trio of percussion with two horns. His father thought the idea was crazy. All these years later the ensemble El’Zabar has been leading continues to prove itself the perfect vehicle to engage music in exploration and deep communication.

Baltimore-based writer, musician, composer and performer Dan Hanrahan has presented his music and monologues throughout North America. Learn more at: www.danhanrahan.net

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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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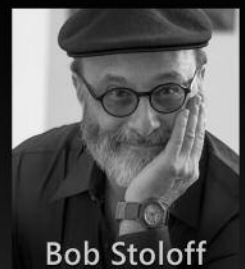
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Accolades for Grammy-winning saxophonist Joe Lovano include multiple wins as *DownBeat's* Jazz Artist/Musician of the Year, Tenor Saxophonist of the Year and Album of the Year. "The secret to Lovano's success is his fearless ability to push the conceptual and thematic choices he makes in a quest for new modes of artistic expression." (*JazzTimes*) "His breathy, broad, and sometimes dark-toned tenor saxophone sound seems simultaneously comforting and radical." (Blouin Artinfo) In Joe Lovano's Classic Quartet, Lovano will explore the rich history of mainstream jazz through swing and bebop.

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This event will feature light fare and a champagne toast! A cash bar will be available.

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BJA's New Officers

By Bob Jacobson

In the 2016 February/March newsletter we profiled all of BJA's new board members, accompanied by a photo of the entire board. The following officers were selected at its February meeting:

IAN RASHKIN, President

Ian has been a consistently responsible board member for the past two years, particularly focused on upgrading the web site. He is an active bass player, composer and bandleader. While living in Seattle in the 1990s, Ian co-directed the Young Composers Collective, then was on the board of its successor organization, the Degenerate Art Ensemble. He has contributed several excellent articles to the BJA newsletter.

MICHAEL RAITZYK, Vice President

Michael is well known as one of the Baltimore area's finest musicians in a wide variety of genres, especially jazz. He has led combos, a big band, klezmer band, and co-leads a family band that plays mainly Celtic music. Michael teaches at Frederick and Howard Community Colleges. He has contributed several excellent articles to the BJA newsletter.

ROBERT SHAHID, Treasurer

Robert, who is a CPA, continues his role as treasurer. For decades he too has been a mainstay of the Baltimore jazz scene on drums. He has been very active in our Jazz for Kids program and is also one of the main boosters of the Caton Castle. Robert is heard week-day mornings on WEAA-FM's "Baltimore Blend."

LIZ FIXSEN, Secretary

Liz continues as secretary after two years of solid service. For many years she has led the band Moonstruck Jazz. Liz has taught English and writing at various colleges in the Baltimore-D.C. area and recently has done publicity for Jazz Beyond Borders. She has contributed dozens of excellent articles to the BJA newsletter.



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Jazz instrumentalists are invited to a FREE OPEN REHEARSAL/MASTERCLASS with drummer RALPH PETERSON, Artist-in-Residence, at the Johns Hopkins Homewood campus on MONDAY, APRIL 4th from noon to 3 pm.

For nearly 30 years, Ralph Peterson has been one of the most distinctive and recognizable drummers in Jazz. Peterson quickly rose to prominence after meeting master drummer Art Blakey in 1983. His recording and touring resume includes Terrence Blanchard, Branford Marsalis, Stanley Turrentine, Michael Brecker, Kenny Barron, and many more of the greatest names in jazz. (Read more at <http://www.ralphpetersonmusic.com/live/>).

★★★★★ Peterson will also be giving a **FREE CONCERT** on **THURSDAY APRIL 7th** at 8 pm at the Cohen Davidson Hall on the campus of Peabody Conservatory. The ensemble will include Baltimorean Nate Hook on piano, and New Yorkers Billy Test on piano and Adrian Moring on bass.

Visit www.baltimorejazz.com for more information

A Celebration of The Life of O'Donel Levy

By Gail Marten

O'Donel (Butch) Levy was born in Baltimore on September 20th, 1945, the eldest of three children born to O'Donel Levy and Pearl Ruth Johnson-Levy. He was educated at Frederick Douglass Senior High School and Peabody Music Conservatory.

At age 16, O'Donel began his musical career with teacher Boyd (Dick) Anderson. He developed his guitar skills and formed several musical groups that included many talented Baltimore-area musicians.

O'Donel continued to master the guitar and eventually became one of the world's top soul-jazz guitarists, touring and recording with Herbie Mann, Jimmy McGriff, Wynton Marsalis, George Benson, Dennis Chambers, Jack McDuff, Dizzy Gillespie, Richard "Groove" Holmes, Ethel Ennis and other notables.

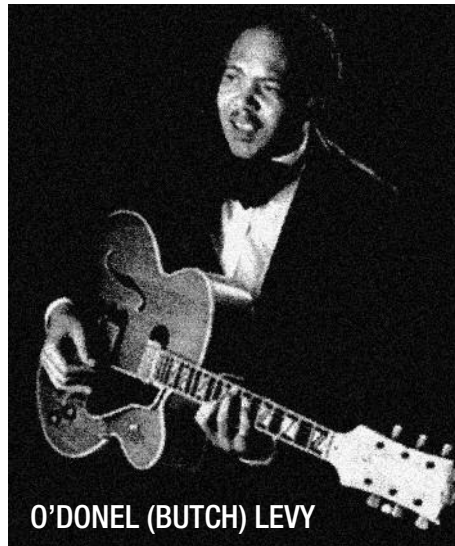
He released six albums on Sonny Lester's Groove Merchant Records in the '70s and led his own band at Switzerland's Montreux Jazz Festival for several years. He toured Finland, Austria, England, Germany, France and Spain; Singapore, Hong Kong, Thailand, Malaysia, Indonesia and India. He also performed in Australia and New Zealand.

Over the years, Levy won numerous awards, including that of The World's Greatest International Legendary Jazz Entertainer. He recorded with and wrote for many luminaries including Sarah Vaughan, Luther Vandross, Anita Baker, Dave Valentin, Earl Klugh, Herbie Mann and David "Fathead" Newman.

In 1983 he met his beloved soulmate, Dr. Estella Ingram-Levy, his "eternal flame." She provided her loving support to him through the good times and through his recent challenges.

In 1989 he relocated to Singapore, remaining there for 13 years, opening his own night club and restaurant, OD's Backstage. He also learned and mastered studio recording skills while he was there. When he returned from the Far East, he opened his own studios in the Baltimore area.

In 2006, O'Donel and I had been working for weeks on a CD project at his Har-



O'DONEL (BUTCH) LEVY

PHOTO COURTESY OF ESTELLA INGRAM-LEVY

ford County studio. We were making progress and had laid down four vocal/guitar tracks. We were about to add more the day he suffered the cruel stroke that resulted in his partial paralysis.

Following his stroke O'Donel resided at the Summit Park Health and Rehabilitation Center in Catonsville, working hard on his agonizingly slow and uncertain recovery, remaining irrepressibly upbeat until his death in March, 2016. During his stay at Summit Park he received visits and long distance phone calls from friends, family and admirers.

In October 2009, The O'Donel Levy Jazz Benefit Concert was a success thanks to the 65 musicians who donated their performances, almost a dozen emcees from local radio and television stations, several print media representatives and other Baltimoreans who, in one way or another, helped to promote and serve the event. The benefit concert was made possible by committee members Earl Wilson Maultsby, Eddie Harrison, Gail Marten, Nick Costa, Mike Binsky, Tom Reyes, and Dr. Estella Ingram-Levy. Headliners included Ethel Ennis, Donald Harrison, Larry Willis and a list of musicians too long to include here. All of the musicians and vocalists gave outstanding performances that were enthusiastically received by the audiences at both shows. It was quite amazing knowing that all of these

artists performed for free to help raise funds to defray Levy's daunting medical expenses.

"O'Donel was a wonderful friend. He was a beautiful spirit who lived every moment of life. He was also the most giving musician I have ever worked with. There was never a time when he didn't give you your space to shine on his own gig. What a remarkable friend and mentor!" – Mark Russell

"O'Donel Levy was an optimist. He was a dreamer. He was a go-getter. He was a great musician and a guitar monster. He was generous, really funny and very smart; a good man and everybody's best friend. He is gone but not forgotten and will be missed by very many." – Gail Marten

"O'Donel Levy was a friend, a brother, a mentor to us, as well as a great guitarist. He was truly Baltimore's jewel ambassador."

– Marshall and Mary Booze

On Saturday, March 19th "A Celebration of O'Donel Levy's Life" was presented to a large audience at Mount Hope Baptist Church. In addition to the stirring musical tributes, words of reflection were offered by some of O'Donel's best friends and his widow, Estella Ingram-Levy.

"Kendra Holt and I provided musical accompaniment for O'Donel Levy's homegoing service in Baltimore. The church was packed with friends, family and great musical moments—David Alan Bunn and his sister Gabrielle Goodman, Larry Willis, Marshall Booze, Nevitta Ruddy, Ron Pender, Johnny Jones, Chester Thompson, Jump Street and Ethel Ennis. These are just the folks who played. Dennis Chambers, Jimmy Wilson, Mark Russell, Gail Marten, Kevin Walker, Sheila Ford, Moe Daniels, Scott Peaker, Gary Richardson, and many others were also there. Robert Shahid emceed. The key musical moments, in my opinion, were Jump Street's "The Very Thought of You," Larry Willis's rendition of Ellington's "Single Petal of A Rose," Kendra Holt's "Walk Around Heaven," and "Over the Rainbow" by Gabrielle Goodman and David Allen Bunn.

"There was a lot of love and energy in the room. It was great to see everyone. Butch would have loved it." – Nick Costa

Tuesday Nights at Randallstown C.C.

By Bob Jacobson

The life span of a jam session is often short. Two years may be considered quite a success. The BJA Weekly Jazz, Blues and Poetry Workshop (a.k.a. “the workshop”), hosted by pianist Derrick Amin, has just passed the six-and-half-year mark. On a recent Tuesday night participants included a pianist, a bassist, a drummer, a percussionist, five saxophonists, two trumpeters, four vocalists and one trombonist. According to vocalist Rena Sweetwine, they range “from 80 to 8.”

I asked Amin whether the session was a workshop or a jam. “It’s a little of both. There’s an academic element to it, but it’s mostly for fun,” he replied. “It’s all very loosely organized. I liken it to a weekly pick-up basketball game.” While the fun element is part of the workshop’s appeal, other needs get fulfilled there as well. Younger players, or even older musicians who are new to jazz, learn the craft. Donovan Medley, a sax player from Sudbrook Middle School who comes every week, says, “It helps me progress and learn how to play in certain styles, like swing and ballads, and understand a new vocabulary.” About the older players, Donovan continues, “I see their passion when they play their songs. I really love that.” Rohan Israel, whose daughter Kelsey is a thirteen-year-old trumpet player from Old Court Middle School, adds, “The experienced players embrace the young players. A couple of the older guys showed her how to play different things. It’s very welcoming. You can’t get any better than that.” Some seasoned players, like saxophonist Terry Koger, consciously take on the roles of teaching and encouraging. Koger says, “The best thing is trying to help the kids with theory, and even some of the older folks. I get a thrill helping others remove their fear or frustration.” Sweetwine, who had limited experience as a vocalist when she began attending the workshop two years ago, talks about how she has learned in the workshop. “You can see how other singers carry a song. You learn phrasing, how to take control over a song. Derrick and them are really great musicians. You know when they like you, ‘cause they’ll get on you. ‘You need to do this, you need to listen to this song more.’ I’m growing, to be able to hear some criticism.”

For some of the older players the workshop has met other needs. Percussionist Mel Valentine, who is retired, has come to the workshop since 2009. He talks about rediscovering himself and finding a niche there. He did a lot of playing in younger days, followed by a gap of many years. Valentine says, “I wasn’t prepared at first. I only had bongos. Now I have all kinds of equipment.” His experience in the workshop has spurred him on to join the Baltimore Senior Swing Band and the Reisterstown Songbirds. Multi-instrumentalist Bill Pedro (sax, trumpet, etc.) calls himself a “comeback



PHOTO CREDIT: CAESAR MEDLEYN

Donovan Medley, sax player from Sudbrook Middle School who comes ever week, says, “It helps me progress and learn how to play in certain styles, like swing and ballads, and understand a new vocabulary.”

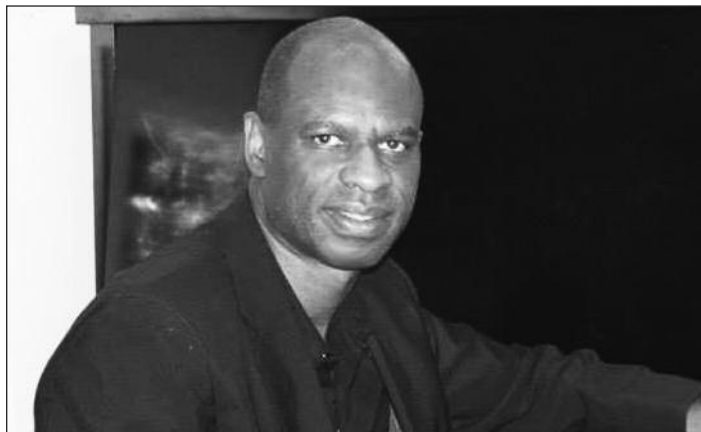
player” who, like Valentine, returned to music after a long gap. First he jammed at Street Folks, a venue on Liberty Road that folded before Amin started the workshop. Pedro says that he comes to the workshop more to socialize than to practice, “to stay connected with the guys.” However, he has used the workshop for more than social connections. With others he met here, including Sweetwine, he formed the quintet Jazzy N Blue.

I asked Amin what about the workshop experience makes him proudest. He replied, “Many of the greats have come by and were thrilled that the younger people were there.” He names recently departed saxophonists Arnold Sterling and Major Boyd. Amin also says, “We’ve had some pretty heavy young players. Some have used us as a stepping stone,” citing saxophonist David Diongue and saxophonist/vocalist/actor Trey McMichael. Asked about the workshop’s future, Amin says that he’s hoping the format stays open, that he is resisting more structure. He wants people to come because it’s fun to do. He would like more of the seasoned musicians to come by. Proudly he says, “It’s a pretty special place. As long as people know it’s there, it’s going to get even better.”

The BJA Weekly Jazz, Blues and Poetry Workshop meets every Tuesday night, 6-8 p.m. at the Randallstown Community Center, 3505 Resource Drive, Randallstown.

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APRIL 1 & 2 at 9 & 11 PM
Michel Nirenberg Brazilian Quartet
 Twins Jazz, Washington, DC
twinsjazz.com

APRIL 8 & 9 at 9 & 11 PM
Terry Marshall & Bridges
 Twins Jazz, Washington, DC
twinsjazz.com

APRIL 9 at 8 & 9:30 PM
Laura Dreyer: Manhattan – Rio Connection
 An die Musik Live, Baltimore, MD
andiemusiklive.com

APRIL 16 at 8 PM
César Orozco & Kamarata Jazz
 Jazzway 6004, Baltimore, MD
jazzway6004.org

APRIL 16 at 8 & 9:30 PM
Terry Marshall & Bridges
 An die Musik Live, Baltimore, MD
andiemusiklive.com

APRIL 22 at 7:30 PM
Juanito Pascual New Flamenco Trio
 Maryland Hall, Annapolis, MD
marylandhall.org

APRIL 29 at 8 & 9:30 PM
Kristen Callahan Quintet: "Spring Fever" Concert
 An die Musik Live, Baltimore, MD
andiemusiklive.com

MAY 6 & 7 at 9 & 11 PM
Laura Dreyer: Manhattan – Rio Connection
 Twins Jazz, Washington, DC
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JUNE 10 & 11 at 9 & 11 PM
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From right: CHARLES RAHMAT WOODS, flutes/saxophones/handleader
 Allen Jones, drums / Jeron White, acoustic bass / Joseph Wilson, piano

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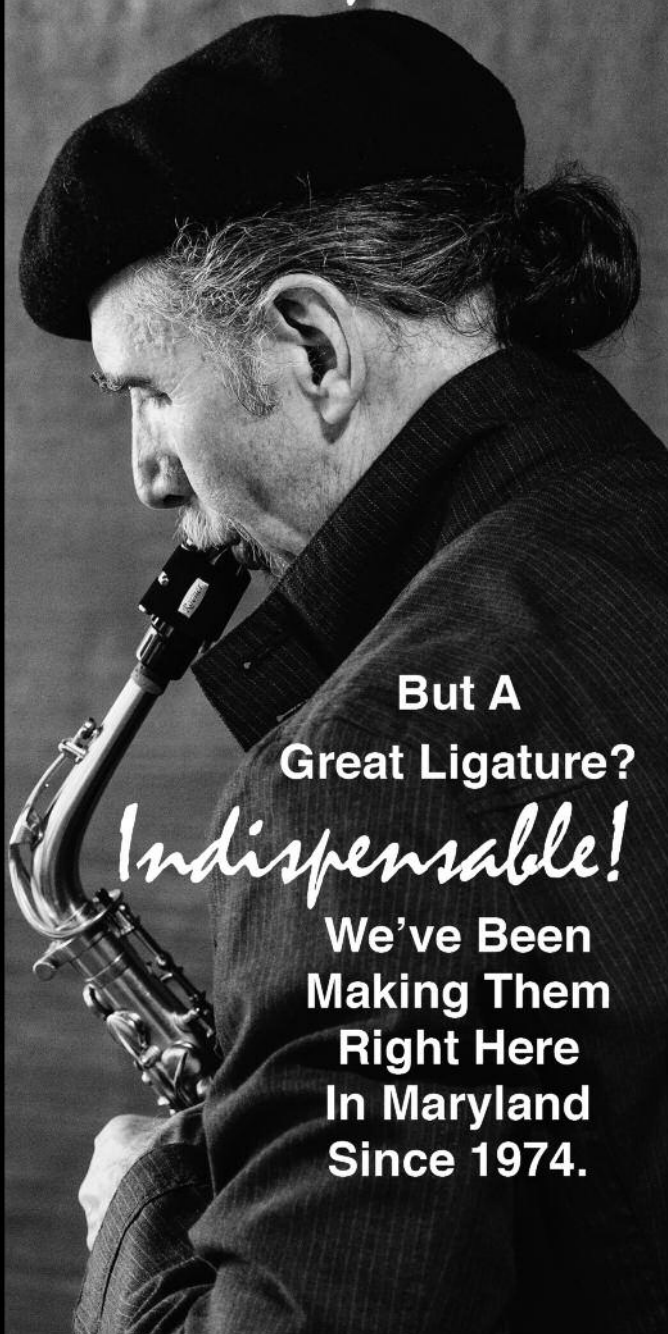
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For additional information contact: Barbara Harrell Grubbs
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This event is supported by funds from the William G. Baker Memorial Fund
 (creators of the bakerartistawards.org), the Citizens of Baltimore County,
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BJA Member Notes

WELCOME

We welcome our new BJA members: SARAH MERROW, RYAN MCQUILLEN, KATHERINE RIBACK, JIM TAVENER, DENIZ OZTURK, CAESAR MEDLEY, BILL CARRUTH

CONGRATULATIONS

Richard Walton has been nominated for a Maryland Music Award as "Best Jazz Artist." The award show takes place on May 13th at Goucher College. Tickets may be purchased online.

The title track of **The Richard Walton Group's** CD *Under The Current* tied for 3rd place in the "Instrumental Category" of the 32nd Annual Mid-Atlantic Song Contest.

CONGRATULATIONS

Tom Reyes is being inducted into The Maryland Entertainment Hall Of Fame. The ceremony, banquet, and entertainment take place on May 22nd. Tickets may be purchased online.

Also, for the second year in a row, **Tom Reyes** has been nominated for a Maryland Music Award, in the "Jazz Category."

BJA Member Benefits

Your support is crucial to the success of the Baltimore Jazz Alliance! When you join, membership benefits include receipt of our monthly newsletter, discounts on BJA merchandise, advance notice about all BJA events, and of course the satisfaction of being a part of Baltimore's best source of information and advocacy for Jazz.

But that's not all! The following venues and other businesses offer discounts to BJA members:

- An die Musik offers 10% discount for BJA members for music purchases at the An die Musik record store.
- Chamber Jazz Society of Baltimore offers 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.
- Germano's Piattini often offers discounted tickets to specific events for BJA members, announced by email.

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OPEN TO THE PUBLIC



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

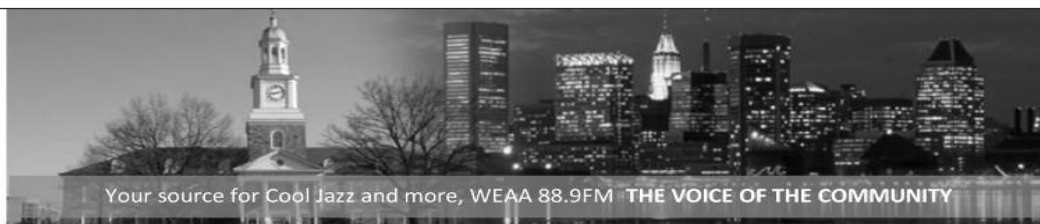


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