

BALTIMORE JAZZ ALLIANCE

April 2017

BJA Founder Barry Glassman Leaving B'more.....	1
Jazz Jam Sessions	2
Interview with Bassist/Composer Linda Oh.....	4
Derrick Michaels: The Evolution of a Jazz Musician	7
Terry Koger Quintet at Mid-Atlantic Jazz Festival.....	8
BJA Member Notes, Benefits, Reviews, Post your events	10
Ad Rates and Member Sign-up Form.....	11

APRIL 2017

VOLUME XIII

ISSUE IV

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

BJA Founder Barry Glassman Leaving B'more

By Bob Jacobson

Most retirees who leave Baltimore head for warmer climes. BJA founder Barry Glassman, who recently shocked many with news of his impending move, is no exception. But Barry will not be moving to Florida or Arizona. At the end of April, Barry and his wife Dee will be moving to Cascais, Portugal!

When Barry arrived here in the 1990s from New York City, no one could tell him where to hear his beloved jazz and blues. He eventually found the music on his own and was struck by the enormous talent as well as the struggling venues. Always trying to find solutions to problems, as he had already done in his neighborhood, Butchers Hill, Barry created an online jazz calendar. Before long, jazz musicians and venue owners began posting their performances. In 2003, Barry convened a meeting of musicians, venue owners, writers, DJs and others to discuss the state of jazz in the Baltimore area. Many felt that Baltimore jazz needed an advocate. And so BJA was born. Barry became our first treasurer, which also involved membership coordination. A board was created, Darryl Harper became our first president, Greater Baltimore Cultural Alliance helped us get organized, and the Eubie Blake Cultural Center became our meeting place and partner. Barry pushed for a monthly newsletter and eighteen months later we began publishing one. Over the next eight years Barry also organized a Business of Jazz symposium, featuring Willard Jenkins as the keynote speaker; developed a working relationship between BJA and WEAA-FM; initiated and produced "Saxophone Colossi," an event that brought together two generations of great Baltimore sax players before a capacity crowd at the Creative Alliance; and played a big role in our third CD project, *Left Bank '66*, featuring his idol, saxophonist Mickey Fields.

A few years back, Barry retired from his job as a financial advisor to Baltimore County. In order to more fully enjoy his

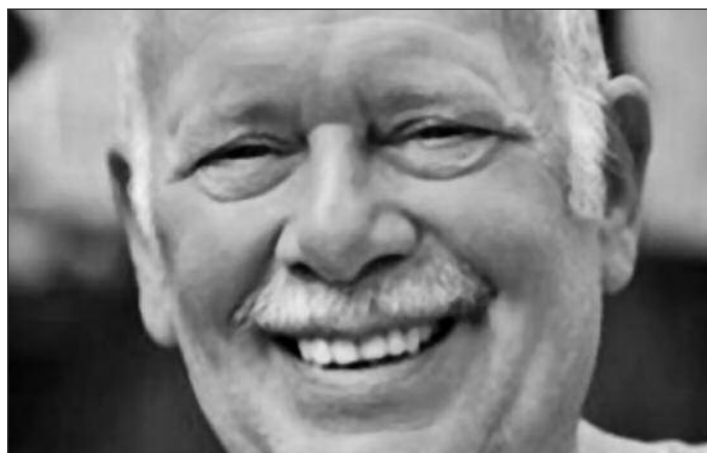


PHOTO COURTESY OF BARRY GLASSMAN

retirement, Barry left the BJA board and his post as treasurer but stayed on as webmaster; he continued to send e-blasts to members about jazz events and BJA discounts. In 2016 Barry's frustration with Baltimore's lack of a jazz festival reached a head. He initiated the Baltimore Jazz Fest, investing huge amounts of energy to transform it from an idea to a reality in just a few months.

The Baltimore jazz scene owes so much to Barry Glassman. We will miss his involvement, but wish him much happiness and fulfillment in his new life.

By Ian Rashkin

Amen to that—my experiences with Barry don't go back that far, but especially over the past year of working with him to develop the Baltimore Jazz Fest, I've seen how dedicated he is to Baltimore and its jazz scene. Not that I didn't already know. Like Barry, after I moved here, I didn't know where to find the live jazz I wanted to hear, and I didn't have a ton of time to go and seek it out, so I was lucky to have arrived right around the time Barry was putting the calendar online. I stumbled across it and started finding music to hear when-

(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:
webmaster@baltimorejazz.com

BJA BOARD

Tyrone Crawley
Alice Downs
Liz Fixsen, *Secretary*
Vernard Gray
Bob Jacobson
Sara Jerkins
Henry Kornblatt, *Treasurer*
Michael Raitzyk, *Vice President*
Ian Rashkin, *President*
Robert Shahid
Theresa Sise
Rena Sweetwine

Barry Glassman, *Founder and Emeritus*
Camay Calloway Murphy, *Emerita*
Mark Osteen, *President Emeritus*

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

NEW! An die Musik Live! – Jam sessions second and fourth Mondays hosted by Dan Wallace. 409 N. Charles Street. Adult \$10, Student \$5. No charge for participating musicians. 7:30 pm. danwallacesaxophone@gmail.com

NEW! Five and Dime Alehouse – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-40s & standards, some bebop for more advanced players. Vocalists are welcome. 7-11 pm. 901 W. 36th Street, Hampden. 443- 835-2179.

Taybor Ethiopian Restaurant – Clarence Ward III presents The Session at 328 Park Avenue. All are welcome to come out and express themselves. No cover, one drink minimum. Come on in and swing with us. 8:30-11:30 pm. 410-528-7234

TUESDAYS

Randallstown CC – Open jazz jam sessions/book and poetry readings every Tuesday from 6-8 pm. Hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

The Judge's Bench – Charlie Schueller leads informal jam sessions on the first Tuesday of each month from 8:30 pm-midnight. 8385 Main Street, Ellicott City. 410-465-3497

WEDNESDAYS

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

DaMimmo's Italian Restaurant – Wednesday jam sessions hosted by Lynn Roxy. Musicians and singers welcome. Piano, mic & bass amp provided. No minimum, no cover, free parking in private lot. 217 S. High Street. 6-10 pm. 410-727-6876. (lynnroxy3@gmail.com)

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

THURSDAYS

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**

JOIN BALTIMORE JAZZ ALLIANCE

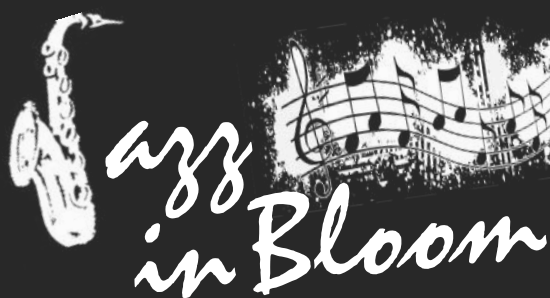
BJA Founder Barry Glassman Leaving B'more

(continued from front page)

ever I got the chance. That and the newsletter provided me with good updates about what was happening in the scene, and so I decided to join the BJA board to see how I could help. I worked with Barry then to take over some of the web-master duties, eventually getting him off the hook so that he could enjoy his retirement.

But apparently that free time just gave him a boost to take on more obligations, because he decided it was time for Baltimore to have a jazz festival, and that BJA should be the organization to present it. We quickly agreed on the basic format of the event, and then he was off like a lightning bolt, arranging meetings, raising money, making connections, and booking acts.

Concerning both the Jazz Fest and the Baltimore Jazz Alliance in general, I think it's fair to say that while there have been lots of people working hard to accomplish all we have accomplished, none of it would have gotten done without Barry's efforts and vision. On top of all that, he's a great personal supporter of live music, frequenting most of the jazz spots in town, and well known to almost all the musicians in town. He will indeed be missed in Baltimore, and I can't wait to see what happens to the Cascais jazz scene once he arrives!



BJA's Jazz Appreciation
Month Celebration (J.A.M.)
Thursday, April 20th 6-8 pm

Free admission, refreshments,
musical demonstrations, jam session
info@baltimorejazz.com

RAWLINGS CONSERVATORY
3100 Swann Drive, Druid Hill Park

Co-sponsored with the Greater Baltimore Cultural Alliance
and the Howard Peters Rawlings Conservatory



*Sensual Curves...
Graceful Neck...
Fluent*
In Many
Languages...
Comes From
A Respected
*Italian
Family...*
And Now
Available
*In North
America!*

RAMPONE & CAZZANI



Make An
Appointment
To Visit Our
Timonium
Showroom
410-833-9631

*You'll
Fall
In Love!*



www.ramponecazzani-usa.com

Interview with Bassist/Composer Linda Oh

By Bob Jacobson

Pat Metheny calls bassist Linda Oh “a really singular force in music and something exciting and new.” She returns to Baltimore on April 30th, this time as a leader, for the last concert of Baltimore Chamber Jazz Society’s 2016–17 season.

Oh was born in Malaysia in 1984. Her family migrated to Perth, Australia three years later. As a child she learned piano and clarinet, then focused on classical bassoon and electric guitar (playing covers of Red Hot Chili Peppers and Metallica songs) during high school. She was recruited at age 19, while studying at a conservatory, to play in the International Association for Jazz Education’s Sisters in Jazz program in New York City. Soon after that, she studied jazz bass at Manhattan School of Music, where she now teaches. Since the early 2000s she has played with numerous major jazz artists, including Kenny Barron, Dave Douglas, Joe Lovano, Chris Potter, Slide Hampton, Ravi Coltrane and Joel Frahm. Oh’s composing and arranging has incorporated North Indian rhythms, Korean folk music and traditional Chinese strings. She has released three albums as a leader, the first independently, the next two on Dave Douglas’s Greenleaf label. Her fourth album, *Walk Against Wind*, will be released on April 14th.

The following interview was conducted
by phone on March 12th, 2017.

BJ: You have just returned from a long tour with Pat Metheny. What was that like?

LO: It was great. It was our fourth tour so far. The first one was to Asia, the second to Europe and the third mainly to the West Coast. It’s something I never thought would happen. I’m honored to be playing with one of my heroes.

BJ: How do you feel about touring?

LO: I do enjoy it. One negative thing is being in a different city each day but not having time to check out the city. I got to see the Civil Rights Museum in Birmingham. I feel very fortunate to be able to travel and play music for people in various cities. Pat’s tours are different. There’s a lot of tech involved. We were on a band bus in the U.S. and flew to Puerto Rico. It’s hard to be away from home, but you can be a lot more productive. I did get to see my fiancé (pianist Fabian Almazan) a couple of times.

BJ: How do you juggle so many projects?

LO: I feel very fortunate. I love playing good music with great musicians. I don’t want to turn that opportunity down. I like leading my own band and composing. I love the energy of living in New York City, being challenged by new things. I would like to do more writing, like I did on the blog, about my process.

BJ: You have had so many mentors from older generations. Can you comment on this?

LO: Working with Renee Rosnes was a very special experi-



ence. I was nineteen when I first came to New York. I hadn’t had too many strong female influences. Renee was so clear and to-the-point. She was really very inspiring in my development. To be able to play with her later was great, too. I’ve learned a lot of things from various leaders, even through osmosis, like how they conduct themselves on the bandstand. You get some who give very little direction. They ask you to be assertive, ask for your specific presence. For some leaders, like Kenny Barron or Joe Lovano, a lot of it is about the energy and spirit of your playing versus tiny details.

BJ: In last year’s Village Voice profile of you, your tendency to cross genres was noted as part of a growing trend among younger jazz artists.

LO: I’m not intentionally crossing genres. It’s just what appeals to me, what kind of sound I want. Those categories aren’t so clear-cut. Many musicians want to feel free to express themselves without having to worry about what tradition or genre they’re in. This is what I’m trying to write

and get across, where I am right now and what I'm working toward.

BJ: Can you tell me about your upcoming concert in Baltimore?

LO: For the most part we'll be playing music from my new album. Matthew Stevens will be playing different guitars, both acoustic and hollow-bodied Stratocaster. I really dug what he did on the record in terms of sound. He plays with Esperanza Spalding. I'll have Troy Roberts, a tenor saxophonist from Perth, now in New York City. He studied at Miami and plays with Jeff "Tain" Watts. Dan Weiss will be on drums. We play together in the band Sonic Halo, led by Greg Osby.

BJ: Is there anything else you would like to say about the concert?

LO: I'll be selling the new album on Biophilia. It will look like a CD package, but the label doesn't use any plastic. It's twenty pages, sort of like origami, that includes liner notes and art work and a download code that people can use to hear the music.

BJ: Assuming you have any spare time, what do you do for fun?

LO: I just bought a foldable bike off Craig's List. I'm really enjoying it. I see a movie. I cook. I'm trying to learn Spanish and improve my Mandarin. I have to make my mother proud.

www.contemporaryartsinc.org

Celebrating 20 Years of Service to the Community



**Registration is now open for
Summer Activity Extraordinaire
(SAX) Music & Dance Camp Program
(1997-2017) for youth ages 4-17**

JULY 31-AUGUST 11, 2017
Monday-Friday, 9 am to 3 pm

**Offering: Instrumental & vocal music, dance,
chess and visiting artists**

LOYOLA UNIVERSITY MARYLAND
Fine Arts Building, Lower Level
4501 N. Charles Street, Baltimore, MD 21210

CLOSING PERFORMANCE, AUGUST 10, 2017 at 1 pm
OPEN TO THE PUBLIC – Reception immediately following performance
Manus Theater, Loyola University Maryland



CARL GRUBBS
Camp Director



WAYNE JOHNSON
Asst. Camp Director



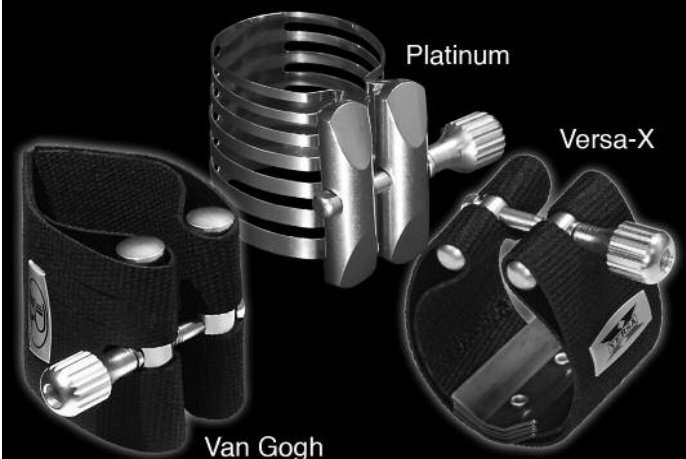
Contact: Barbara Harrell Grubbs
410-944-2909
www.contemporaryartsinc.org

Supporters:
Loyola University Maryland, Terry Koenig Fund,
Maryland State Arts Council, the National Endowment for the
Arts, Mitzvah Fund for Good Deeds
and The Citizens of Baltimore County

Spend a Few Bucks So You Don't Have To Work So Hard To Make A Few Bucks.



**Intonation. Even Scales. Power. Purity. Grip.
Versatility. Sizes To Fit Your Mouthpiece.
And Money Left Over For A Cup Of Coffee.
We Have What You Need.**



ROVNER™
P·R·O·D·U·C·T·S
♦MADE IN THE USA♦

Made in MARYLAND since 1974!

Covered by one or more U.S. patents. See website for details.

www.rovnerproducts.com

The Baltimore Chamber Jazz Society presents...



Linda May Han Oh Group

Sunday, April 30, 2017 5 pm

LINDA OH, bass / TROY ROBERTS, tenor saxophone
MATTHEW STEVENS, guitar / DAN WEISS, drums

Bassist and composer Linda May Han Oh celebrates her newest album, *Walk Against Wind*. She has performed with Joe Lovano, Vijay Iyer and Kenny Barron and has composed music for various ensembles and short films. In 2010 she was nominated for the Jazz Journalist Association Awards for Up and Coming Artist of the Year, and received the award of No. 1 Acoustic Bass Rising Star in the *DownBeat* Critic's Poll. Oh's understated yet highly sophisticated style is the phenomenal bassist's singular mark that characterizes her music. She is a member of Pat Metheny's most recent quartet project. On her fourth album, *Walk Against Wind*, Oh explores both the challenges and the rich rewards of an artist's journey.

THE BALTIMORE MUSEUM OF ART

10 Art Museum Drive
Baltimore, Maryland 21218

TICKETS ONLINE : <http://www.instantseats.com>

More info at: www.baltimorechamberjazz.org
BALTIMORE CHAMBER JAZZ SOCIETY
P.O. Box 16097 Baltimore, MD 21218
(410) 385-5888



\$35 General Admission

\$33 BMA Members/Seniors / \$10 Students

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.



SAVE THE DATE!!!

WEAA Spring Membership
Drive May 1-7, 2017

Become a WEAA member today.
Contact Carla Robinson at 443.885.2075 or pledge securely
online at WEAA.org TODAY!!

Want to promote your next event or business? Contact us TODAY!
443.885.3564 We would love to work with you!

VISIT WEAA.ORG for a complete list of great
events for the entire family!

The Wiz
3/31-4/2/2017
Morgan State, Murphy Fine Arts Theatre

The Greg Hatza Organization- April 20th
Reginald F. Lewis 3rd Thursdays

Bethesda Blues & Jazz-
4/1 Marion Meadows
4/9 Elan Trotman & Brian Simpson
4/21 Luther Re-Lives
4/26 Cyrus Chestnut

Visit www.weaa.org or call 443.885.2075 for more information on becoming a member!

DERRICK MICHAELS

The Evolution of a Jazz Musician

By Liz Fixsen

How does one become a jazz musician?

For Derrick Michaels, it has been a dynamic and uniquely personal journey, a process of self-discovery. Michaels has eloquently articulated how he evolved to become the prodigiously accomplished and creative musician that he is—and how that evolution is continuing.

Michaels came from a family of naturally gifted professional musicians and felt early on that the music business was work—competitive work—and as a kid, “wanted nothing to do with it.” It wasn’t until age 15 that Michaels found a musical voice, playing guitar and drums in metal bands. “It wasn’t work, it was freedom!” Then, at age 16, he heard the Sonny Rollins record *Tenor Madness* and immediately wanted to be a jazz saxophonist. Michaels learned as much as he could as quickly as he could, and found a personal identity in being a gifted musician—never too shy to take an improvised solo, ignoring the “correct” notes in favor of spontaneity. “The natural gift in our family genes ran through me too,” says Michaels. “I could learn new things quickly, and play with feeling. Unfortunately, I was an arrogant little child.”

In 2003, he attended Towson University, studying jazz saxophone performance, chasing the modern sounds of Michael Brecker and Chris Potter. But at Towson, he was still “full of himself,” he recalls, and his talent was egged on by his family. Then, two years into his studies, he had an epiphany. Discovering gifted and dedicated musicians like trumpeter Ben Frock and saxophonist Eric Trudel, Michaels began to feel like an impostor, and something inside him just wasn’t in sync. “These guys were practicing hours a day, while I was still coasting on natural ability, with no discipline.” He dropped out of Towson and spent a couple of years doing manual labor and playing bar gigs—not focusing on his growth as a musician, not embracing his creative musical destiny, merely passing the time. This led him to abandon the saxophone for four years, paralyzed by fear and self-doubt.

A turning point came when he heard two consecutive concerts—first, the Paul Motian Trio at the Village Vanguard in New York and then saxophonist Ellery Eskelin, bassist Michael Formanek and pedal steel guitarist Susan Alcorn at the Windup Space in Baltimore. These performances shook Michaels’s core and illuminated his own path. “Motian’s trio was playing standard tunes so freely and melodically that it sounded like free improvisation, while Ellery’s trio played free improvisation that had structure and direction, like composed tunes. I needed to pick up the saxophone again—and this time I knew what work I needed to do.” Since that time, Michaels has aimed for that synthesis of freedom and structure in his music, believing that a narrative must always be heard and felt within the improvisation.



PHOTO COURTESY OF DERRICK MICHAELS

His early orientation toward results evolved into an obsession with process—a holistic approach he learned from lessons with Eskelin: making slow, deliberate choices about what note comes next, guided by his ear. He may spend an hour playing just one phrase, or one interval, paying full attention to the delivery, tone and weight of each note. Musical raw materials are given higher priority than the rote memorization of licks. “The pursuit of that depth feeds the soul,” he says. “Celebrating your victories is like grasping at an ephemeral puff of smoke.”

This process has brought Michaels into the musical company of many of his heroes, starting with Frock, who brought him into the Out of Your Head collective in 2011, and also a four-year run in Phil Cunneff’s trio at Cat’s Eye Pub.

Derrick Michaels has become a prominent figure in the Baltimore jazz community, making music with heavyweights such as Formanek and Alcorn, as well as with a host of his favorites musicians on the scene. He spearheads a wide variety of projects. Among them are Talking Points, a jazz-metal quintet that released a double album in 2016, *Anagnorisis*, which focuses on atmospheric and melodic improvisation; and his own chordless jazz trio. Recordings from two of these bands are coming in 2017. Also noteworthy, Bertha’s in Fells Point has initiated a new Third Wednesday jazz series featuring Michaels. Each project, each performance, is different, but each offers something intriguing, arresting and challenging to lovers of jazz.

Visit derrickmichaelsmusic.com, and follow Michaels on Facebook for dates.

Terry Koger Quintet at Mid-Atlantic Jazz Festival

By Rhonda Robinson

The room was filled with enthusiastic friends and fans waiting to hear alto saxophonist Terry Koger in the MAJF Club venue at the Mid-Atlantic Jazz Festival. The annual event, run by saxophonist Paul Carr and his wife Karmen, is held in Rockville, MD, on Presidents' Day weekend. This festival features many Baltimore-based jazz musicians performing at their best; therefore, it should be at the top of Baltimore jazz fans' lists. Excitement about and appreciation for Terry Koger and his ensembles have been building over the past few years, much as the intensity builds during these musicians' improvisations. I attended Koger's debut at the festival two years ago. Since then his artistry has deepened and grown along with the audience size.

Koger had a great treat for the audience as they entered the room after enduring the typical hallway lineup prior to each concert at the festival: a rendition of "Mr. P.C." featuring burning solos by all of the band members. The rhythm section was composed of pianist Justin Taylor, bassist John Leonard, and our own BJA treasurer/Energizer bunny, drummer Robert Shahid. The fifth member was trumpeter Ralph Rogers, a Howard University alum. They used their sound check wisely, winning over the audience early on.

The second selection, "Troy's Bop," was written in honor of Koger's son. He shared happy memories of Troy (now a young adult vocalist) at the age of five or six, rushing to greet Daddy at the end of the day. "Troy's Bop" started with unison lines from the horns, then became a sensitive tune through the soloing. This sensitivity was interwoven with a wonderful playfulness throughout the song. They were definitely not just going through the motions. "New York," by Donald Brown, had a more epic, modern feel to it. As it began, Taylor's flowering, twinkling



PHOTO CREDIT: RHONDA ROBINSON

From left: Justin Taylor, Terry Koger, John Leonard, Ralph Rogers, Robert Shahid

lines cascaded beautifully over Leonard's bass and Shahid's drums. Then Koger's solo began over the bass and drums with Taylor jumping back in as it grew. It became more free and exploratory, evoking an experience of the streets of New York.

Ralph Rogers's solo on Sam Rivers's "Beatrice" elicited much applause and hollering from audience members. Taylor's solo and Shahid's hand-drumming kept the intensity going. Next, Koger and company generously offered up a calypso style "Happy Birthday" for several audience members. This got

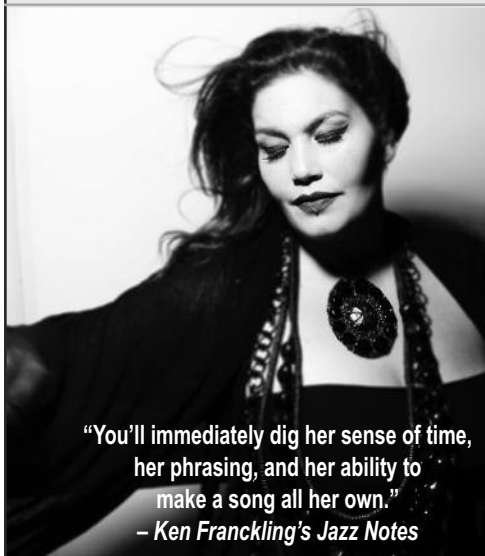
a few folks dancing. The final offerings were "Have You Met Miss Jones?," featuring just the rhythm section, and another of Koger's compositions, "Out of Time." This was an epic sonic journey. It was contemplative in a lovely way.

All the performances from each band member grew during the set. There were many flavors and colors presented. I really love tunes that have unison lines, especially in different octaves. When an ensemble nails these it's thrilling. But there is also an artistic way of doing it in which the musicians play together more loosely, giving the tune a ragged feel. And I can enjoy that, too. But for this group, with these types of selections, a tighter unison would have been more pleasing. Hopefully, the group will get a chance to rehearse and play more together. Overall, the audience and I thoroughly enjoyed the Terry Koger Quintet. We did not want the show to be over! I dubbed the performance two years ago (with a somewhat different lineup of musicians) the "quiet burn." I call this one the "epic, sensitive journey." I am looking forward to Terry's next outings!

Join us!

BJA is dedicated
to promoting
jazz in Baltimore!

 presents



"You'll immediately dig her sense of time, her phrasing, and her ability to make a song all her own."
— Ken Franckling's Jazz Notes

www.jazzway6004.org

JAZZWAY 6004

6004 Hollins Avenue, Baltimore, MD 21210
Phone: 410-952-4528

**SATURDAY
APRIL 29th
8 pm**

MARIANNE SOLIVAN QUARTET

From Ella to
SPARK

HOW ELLA
IGNITED
MY LOVE
FOR
JAZZ!

MARIANNE SOLIVAN vocals / JOSH RICHMAN piano
MATTHEW PARRISH bass / ANTHONY PINCIOTTI drums
and special guest IRENE JALENTI vocals

One of the most buzzed-about jazz singers on the New York scene, Marianne Solivan does not remember an "ah-ha" moment that brought her to the music she has devoted herself to: "I don't recall having a big moment that made me like jazz. I just dug it."

It is that same simplicity of statement with its intrinsic honesty that characterizes Solivan's style. The infallible swing of Ella, the daring of Betty Carter, the matter-of-factness of Carmen McRae . . . They can all be found in the voice of Marianne Solivan, whom trumpeter Jeremy Pelt has called "the modern-day paradigm to which all singers should aspire."

TICKETS: \$38 General

\$33 BJA Members (per registered member) / \$18-students

All tickets include a merchandise raffle, soft drinks, an elegant dessert, fruit and cheese buffet, post-concert and a chance to mingle with the artists.

All tickets must be purchased in advance at:

<http://www.jazzway6004.org/products.html>

NO tickets at the door.

**CREATIVE
ALLIANCE**
AT THE PATTERSON

**TWO
SHOWS!**

Made possible through the Jazz
Touring Network program of
Mid Atlantic Arts Foundation
with support from the National
Endowment for the Arts.

DR. LONNIE SMITH

SUNDAY APRIL 23, 2017 | 6PM & 8:30PM

Super funky and deeply soulful, this 2017 NEA Jazz Master is an authentic virtuoso of the Hammond B-3 organ.

TICKETS: \$35, \$30 mbrs. (+\$3 at the door)

Don't Forget!

FRI APRIL 7 | 8PM

GREG HATZA

ORGANIZATION Album Release Party!

TICKETS: \$20, \$17 mbrs. (+\$3 at the door)

CREATIVE ALLIANCE | 410.276.1651
3134 EASTERN AVE BALTIMORE MD 21224
CREATIVEALLIANCE.ORG

BJA Member Notes

WELCOME!

We welcome new member James Young and Jim Dow.

NEW BOARD MEMBERS

BJA welcomes Tyrone Crawley and Theresa Sise to its board of directors.

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 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.
- Baltimore Chamber Jazz Society 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.

Attention Members:

Many of us are now receiving a variety of publications in digital form only. The BJA is considering a shift to a digital newsletter, sent by e-mail to members. We'd like to know who would be interested in a digital-only version of the current newsletter (the past month's newsletter is always available on the website) and who would like to continue receiving the print newsletter. Please complete this short survey at <https://www.surveymonkey.com/r/85JKXKY>.

Alternatively, you may e-mail Liz Fixsen at efixsen@yahoo.com or write to the Baltimore Jazz Alliance, c/o The Eubie Blake Center, 847 N. Howard Street, Baltimore, MD 21201



www.unifiedjazz.com

UNIFIED JAZZ ENSEMBLE

**EVERY TUESDAY NIGHT
AT 49 WEST CAFE**

\$6 cover

49 West Street in Annapolis
410-626-9796

www.49westcoffeehouse.com



JAZZIN' IT UP AT THE PARK

FOR SISTERS ACADEMY

Saturday, April 22 7-11 pm

MONTGOMERY PARK

1800 Washington Boulevard

6-7: VIP RECEPTION by SAGAMORE SPIRIT
Shining Star Award presented to Baltimore's First
Lady of Jazz, ETHEL ENNIS

7-11: MAIN EVENT
20s/30s Jazz Club Venue
CRAIG ALSTON and his ensemble
+ plenty of dancing, food, beverage, games of
chance and much more!

TICKETS:
<http://jazzin4sab.brownpapertickets.com>
VIP Reception + Main Event – \$150
Jazzin' It Up Main Event Only – \$100

Contact: 410-242-1212
btipton@sistersacademy.org
<http://sistersacademy.org>

display advertising

LOW RATES FOR AD PLACEMENT

Reach a targeted jazz market by advertising in the BJA Newsletter. Limited space. Reserve early.

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.

Email your print-ready ad* to: 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:

\$15 for 1/8 page	(3 $\frac{5}{8}$ in. wide x 2 $\frac{1}{4}$ in. high)
\$30 for 1/4 page	(3 $\frac{5}{8}$ in. wide x 4 $\frac{3}{4}$ in. high)
\$60 for 1/2 page	(7 $\frac{1}{2}$ in. wide x 4 $\frac{3}{4}$ in. high) horizontal ad
\$60 for 1/2 page	(3 $\frac{5}{8}$ in. wide x 9 $\frac{3}{4}$ in. high) vertical ad
\$120 for full page	(7 $\frac{1}{2}$ in. wide x 9 $\frac{3}{4}$ in. high)

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

BJA, 847 North Howard Street, Baltimore, MD 21202

or via PayPal at www.baltimorejazz.com (click Donate button)

Please indicate ad size and month(s) for placement.

REMEMBER...BJA offers FREE online promotion of your jazz events!

Enter your gigs at: www.baltimorejazz.com

Direct questions or comments to:
webmaster@baltimorejazz.com

*DO YOU NEED A DISPLAY AD?

JAZZ PALETTE GRAPHIC DESIGN will design your print-ready display ad for a reasonable fee.

410-290-5638 jazzpalette@gmail.com
www.jazzpalette.com

Gail Marten, Editor/Designer
Baltimore Jazz Alliance Newsletter
jazzpalette@gmail.com
www.jazzpalette.com

BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE

847 N. Howard Street, Baltimore, MD 21201

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

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 _____

Phone(s) _____ Email _____

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!



847 North Howard Street
Baltimore, Maryland 21201
BJA is a 501(c)(3) tax-exempt organization



April 2017

Dedicated to promoting **JAZZ IN BALTIMORE!**

Jazz in Bloom

BJA's Jazz Appreciation
Month Celebration (J.A.M.)

THURSDAY, April 20th 6-8 pm

Rawlings Conservatory
3100 Swann Drive
Druid Hill Park

info@baltimorejazz.com

Co-sponsored with the Greater Baltimore
Cultural Alliance and the Howard Peters
Rawlings Conservatory

FREE ADMISSION
REFRESHMENTS
MUSICAL DEMONSTRATIONS
JAM SESSION

