

BALTIMORE JAZZ ALLIANCE

DECEMBER 2013

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

BJA and Left Bank Jazz Society Collaboration

PHOTO COLLAGE COURTESY OF ELIOT CAROOM



From left: Phil Harris, Walter Namuth, Mickey Fields, Vernon Welsh

No one ever said it takes a village to make a jazz album, but that approach can do the trick, as a new Baltimore Jazz Alliance/Left Bank Jazz Society collaboration shows.

The recording spent 45 years in the care of Left Bank members, who kept it dry, dark and safe, then spent six hours baking in the heat of an oven, was gingerly unspooled on a vintage reel-to-reel machine, and subjected to 30 days of fundraising on the Internet. Then at last a "new" recording of Mickey Fields, Walter Namuth, and three other Baltimore jazz greats was released on October 27th at Caton Castle.

The fact that it happened at all is thanks to the efforts of a large and diverse group of jazz lovers.

The first link in the chain was Vernon Welsh, a Left Bank founder who recorded all of the Society's shows, and did so with great clarity and big ears. The next link: Left Bank comrades who kept the recording safe, and John Fowler and

other board members who agreed to publish the music in collaboration with BJA. In upstate New York, David Schwartz used his vintage reel-to-reel machines to digitize the recording, after he baked the tape so it wouldn't stick together. A big thanks goes to Baltimore-bred sax player Ellery Eskelin for helping to identify tunes.

Family members of the musicians were a huge boost to the project, offering enthusiastic support along with photos of their beloved relatives, all of whom have passed on. Those thanks go to Linda Swain, niece of bassist Phil Harris; Bob Munson, stepbrother of guitarist/leader Walter Namuth; Moira Namuth, wife of Walter; Grace E. Rice, wife of drummer Purnell Rice; and last but far from least, saxophonist Mickey Fields's family—wife Connie, daughter Jackie, granddaughter Danielle and great-grandson Christopher. A more generous and kind group of people

(continued on page 2)



We are 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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PHOTO COURTESY OF ELIOT CAROOM

L to R: Grace Rice and Connie Fields enjoy each other's company at Caton Castle.

(continued from front page)

couldn't be imagined.

Next came a one-month fundraising period on the social funding website Kickstarter, where jazz fans donated large and small amounts to make the album a reality, from places like South Korea, Luxembourg, Estonia, Switzerland, Australia, Belgium and of course the United States. Kickstarter donor Andrew Carrig helped to identify the song "The Gypsy." Proud Maryland donors were key in surpassing the funding goal and putting the CD out.

The night of the release, Robert Shahid's band played a scorching set, Ron Scott and Leslie Imes were gracious hosts at Caton Castle, and the crowd gave a warm welcome to the families of the musicians. Thanks go to BJA leaders, including Mark Osteen, Bob Jacobson, Barry Glassman and the one-of-a-kind Camay Calloway Murphy, who gave counsel during the course of the project.

Since that night, there's been talk of future collaborations between BJA and Left Bank to preserve, if not immediately release commercially, more of the LBJS's treasure trove of Baltimore Jazz. Stay tuned.

The CD, *Left Bank '66 Live at the Madison Club*, by Walter Namuth's Quintet, featuring Mickey Fields, is available on CDBaby.com, iTunes and Amazon.com.

Thanks again to everyone,
Eliot Caroom, former BJA newsletter editor, and producer of *Left Bank '66*

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\$6 cover / www.unifiedjazz.com

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 – Tuesday night Jazz musicians 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 – Wednesday night 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

www.baltimorejazz.com

Jazzy Thursdays at THE COLONNADE



Kick back, relax and enjoy Baltimore's finest jazz artists in the cozy ambience of The Colonnade.



DECEMBER 5
DELANDRIA MILLS TRIO
with Delandria Mills, flute



DECEMBER 12
SARA JONES TRIO
Sara Jones, vocals
Tim Murphy, piano
Paul Langosch, bass



DECEMBER 19
GAIL MARTEN QUARTET
Gail Marten, vocals
Mike Noonan, piano
John Pineda, bass
Dominic Smith, drums

Paid underground parking is available and your ticket can be validated with a small food purchase. Great food, drinks, jazz and atmosphere make for a perfect Thursday date night.

Visit www.jazzway6004.org to learn more about upcoming Jazzway events.

Come out and help make this a successful series!!
We need music more than ever to help uplift our spirits!!

THE INN AT THE COLONNADE
4 West University Parkway, Baltimore, MD 21218 410-235-5400

BCJS Presents The Heath Brothers at Towson

Jazz icons The Heath Brothers wowed the crowd at Towson University's Harold J. Kaplan Concert Hall, on the evening of November 10th, 2013. The concert (the second of the five-part series) was sponsored by the Baltimore Chamber Jazz Society.

Saxophonist Jimmy Heath's "Wintersleeves" was a strong start. Beginning softly, drummer Albert "Tootie" Heath played swung eighths with his fingers on the side of a plastic tambourine. Next came the bass drum with a baion, and splashed high hats. Tootie shifted his palm to the head of the tambourine in the fourth chorus and to sticks the fifth time through. This highly nuanced build-up captivated all ears. Jimmy, pianist Jeb Patton and bassist David Wong soloed and just before the end, everyone traded eight-bar phrases with Tootie—then fours, then twos. Jimmy explained that "Wintersleeves" is based on "Autumn Leaves," "so I could collect royalties on my melodies." This quip got the crowd laughing, at which point he mentioned how he'd been to Baltimore several times and loved playing here.

"Day Dream," a waltz by Billy Strayhorn, followed, with Tootie and the band slowly building it over three choruses. After opening with finger cymbals and high hat, Tootie switched to a triplet groove with brushes and on the next verse he used sticks. Jimmy was smiling and rocking throughout but the piano solo especially got him going. He then introduced Jeb Patton as General Patton, saying he'd been with them almost thirteen years.

Next was Jimmy's "A Sound for Sore Ears." Jimmy's solo killed, and Tootie accompanied the bass solo with superb dynamic control. Jimmy was so happy that he gave a piano feature to Patton, who called Horace Silver's "Cool Eyes," an up-tempo swinger based on "I Got Rhythm" changes. Patton and company burned the house down, with Patton particularly dazzling with his octave-spanning bebop runs and syncopated chordal punctuation. The group is fortunate to have Wong playing bass. He plays a similar role to Rick Laird's in the Mahavishnu Orchestra: the man who keeps the pocket. The first set ended with the sweet Jimmy Dorsey ballad, "I'm Glad There Is You."

The second set kicked off with "New Picture," a waltz by Jimmy. During the piano solo, he stood next to the keyboard, smiling and rocking back and forth. Next was Monk's "Round Midnight," on which Jimmy played soprano. The tune started as a ballad, but during the middle section of the sax solo the bass walked. The energy increased during the piano solo, and I loved how the bass sat right behind the beat before his solo. In the Latin section of the tune, Tootie played the bell pattern from "Poinciana" over "Tres Golpes" on the snare drum. We've all heard that as a rumba (think of Art Blakey), but this was the first time I've heard this approach. I'm stealing it!

Next came "Bluesville," by Sonny Red, which Tootie approached as Richard Bailey did Jeff Beck's "Freeway Jam," playing lefty high hat and the back beat with the right, with quarter

Jimmy "Little Bird" and Albert "Tootie" Heath



notes on the bass drum initially. During the piano solo he shuffled on the floor tom and snare, with quarter notes on the bass drum, which got the whole room clapping on two and four. It was followed by "You or Me," a bass feature, derived from "There Will Never Be Another You." After opening with bass and brushes, the tune became a shuffle on the third chorus, and then Jimmy delighted the audience by scatting.

They finished with Blue Mitchell's "Fungii Mama." Tootie began with a whistle, then played lefty high hat and a calypso pattern on the snare and bass drum. Jimmy quoted Monk's "Nuttty" in his sax solo, which was followed by a high-energy excursion by Patton. Tootie soloed over the vamp, then for a few choruses played unaccompanied, really grabbing the crowd. Then came bass, piano, head and a standing ovation.

Tootie Heath impressed me as a highly nuanced player with an active, highly intelligent brain balancing an inner eight-year-old. Someone of his age (78) and accomplishments still takes chances with techniques like left-hand lead, and risks sounding sloppy (as opposed to how smooth he sounds when playing right handed). But jazz is about taking chances—and Tootie walks the walk. He is a master orchestrator. When building choruses, he didn't just play louder; he subtly changed textures. He was unafraid to leave spaces. Ceaselessly inventive, he was fiery, bubbly and always in context. His playing complemented Patton's fiery inventions, and his older brother's controlled, thoughtful but penetrating melodies and solo lines.

It was high-intellect grease all night long. Each musician had serious facility, but wasted no notes, and they engaged the audience with love and respect. Most solos lasted three or four choruses, enough to be interesting but not enough to lose the audience, and they introduced each tune, so no one wondered what they heard. The concert gave us a series of great tunes, written by a leader in the idiom, and wonderfully played by masters.

— NICK COSTA

Joyce Scott



Lea Gilmore



JOHN DEAN (L) MARIE-JEANNE SMETS (R)

A Tribute to RUBY GLOVER

with JOYCE SCOTT, LEA GILMORE
and Special Guest MARC EVANS

December 7th at 8 pm

CREATIVE ALLIANCE at THE PATTERSON

3134 Eastern Avenue, Baltimore, Maryland 21224

Ruby Glover was one of the greatest champions of jazz Baltimore has ever known. From singing in the chitlin circuit theaters in the '40s and '50s to teaching jazz vocal technique and appreciation to helping found the Billie Holiday Vocal Competition, Madame Glover was a petite, gracious, and beloved artist of Baltimore. Her last performance at age 77 was on The Patterson stage. Tonight, Ruby's talented friends remember her. Lea Gilmore, a world-renowned vocalist and activist, and Joyce J. Scott, one of our most talented international visual and performance artists, both purvey world-class humor and share their musical lexicons in jazz, blues, and spirituals. The two divas celebrate Ruby Glover with support from guest vocalist and songwriter Marc Evans who drew rave reviews with his CA debut two years ago. Derrick Thompson, keys; Michael Coates, bass; Jesse J. Moody, drums

Tickets: \$20, \$15 members and students

Proceeds benefit Baltimore Voices, a chorale of middle school students who will travel to Scotland in 2014.

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5625 O'Donnell Street, Baltimore



Interview with Roger Aldridge

Gail Marten recently interviewed musician and composer Roger Aldridge, whose primary focus is composition. He especially enjoys writing for mid-size jazz ensemble (nine to twelve players) and tango-jazz band.

GM: When did your interest in music begin?

RA: At an early age. As I remember it, my mom was related somehow to Rocky Rockwell, who played trumpet with Lawrence Welk. So, I grew up listening to music on that TV show. However, over time I discovered other kinds of music that became MY music; especially jazz and twentieth-century classical. I started on alto saxophone when I was eight or nine. The school music programs were quite good back then in Kansas City (where I was born and raised) and I also studied music privately.

GM: How did your interest in jazz begin?

RA: I discovered my mom's old 78 rpm big band records in the basement one day when I was around eight. Her favorite band was Benny Goodman. Besides Goodman, she also had music by Ellington, Basie, and others. When I started to play those records the music grabbed me from the first notes—especially Ellington—and it became a life-long love.

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

RA: There's a funny story in the family that when I was first learning alto sax, whenever I played "Stormy Weather" it rained. I'm not sure if that's true. My mom often told that story.

GM: At what age did you start playing professionally?

RA: I played in a big band in Kansas City when I was a teenager. Although we played gigs at times, I don't think of it as being professional playing. When I was 17, I started to play professionally before I left KC to move to Boston to study at Berklee.

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

RA: I have a long list of influences. However, there are two musicians I have to name as having the biggest influence on me: Herb Pomeroy and Gil Evans. I studied with Herb Pomeroy at Berklee and he was of tremendous help to me. His harmonic and linear arranging concepts opened my mind to a new world of possibilities. As I evolved as a composer I developed a more personal approach in my writing; however, it is based on what I got from Herb. Gil Evans has been a life-long hero. I first heard his work when I was in high school and it blew my mind. There are so many levels to his writing. I've listened to the *Miles Ahead* album for 50 years and I still hear new things in it. I am also deeply influenced by Gil's later work in the '70s and '80s and the great



PHOTO COURTESY OF ROGER ALDRIDGE

amount of freedom that he gave his musicians. As Gil aged he never became stuck. He continued to grow and explore new things. He rejected musical nostalgia and remained a creative force. That inspires me.

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

RA: Composition! I am focused on that and at this point in my life I rarely perform. While I like to play (alto sax, clarinet, bass clarinet, flute, alto flute are my primary horns), it has been my feeling for many years that I have more to say as a composer than as a performer. Currently, I only compose when the music comes to me. It's a process that I cannot easily explain. Ideas for new pieces come to me through my intuition and sometimes in dreams. My piece "Smaller Ups and Downs" (for jazz soloist and woodwind quintet) came to me in a dream...I saw pages of a score. When I awoke, I jumped up and wrote down as much of the music as I could remember. Sometimes ideas come to me when I'm running errands, hiking, or other kinds of unexpected times. While this process does not work so well for commissions or deadlines, I love the randomness of it. I never know what might come next.

GM: What aspect of making music discourages you the most?

RA: Needing others to discover and perform my music is not an easy path to take. I have great admiration for my composer friends who are also performers. They can write a new piece and then perform it in a short time span, whereas I sometimes become frustrated at the amount of time it takes for a new piece to be heard. The other day I calculated that only 5% of the pieces that I have written in the past 25 years have been recorded. However, for me, this is like a glass half-empty or half-full kind of thing. I am deeply grateful to the

musicians and ensembles that have connected with my music. Music networking takes a considerable amount of time each day. However, whenever a new musician or group expresses an interest in my work that cheers me right up.

GM: *Is there anything encouraging currently happening for you, music-wise?*

RA: Composers and Schools in Concert (a non-profit music organization to connect grade 9-12 music programs & students with contemporary composers) has taken an interest in my work. Having music in the CSIC score library is by invitation only. When they first contacted me they asked for "Salt Marsh Rag." This piece draws upon early jazz influences and has a good amount of quirky humor. . . . I tried to suggest other pieces of mine that are much more contemporary. However, they told me that there is nothing else like "Salt Marsh Rag" in their library and they wanted it. It is my hope that if "Salt Marsh Rag" does well with schools and ensembles it may help to open the door for other pieces of mine.

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

RA: I have several projects: I am working on a series of originals for mid-size jazz ensemble (nine to 12 players). The scores use flexible instrumentation so they can be performed by many configurations of instruments. Stylistically, the music covers a lot of ground from American roots music to avant-garde. I have also been working on a series of tango-jazz pieces. Each one expresses a particular quality of the tango. My tangos are written in a personal style, drawing upon jazz and contemporary classical, and are not intended to be ballroom tango music.

GM: *Can you 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?*

RA: So hard to pick just one! Okay . . . I have great admiration for Jack Walrath. His music has such a strange, funny, and highly creative vision. It never fails to surprise. Any recording by Jack Walrath is going to be good. The other day I was listening to his original "Black Bats and Poles" that was recorded by Charles Mingus (around 1974, I think). This piece has held up very well and its performance by the Mingus band is smoking.

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

RA: For a jazz composer it's a mixed bag. On one hand, there are some superb musicians and decent ensembles in the area.

On the other hand, with a few exceptions, they have not connected with what I'm doing. . . . That said, good things are happening with my music elsewhere. Most of the recordings I have of my originals were made by musician friends in the Philadelphia area and New Jersey. Several of my recent pieces have had performances in New York and in Europe.

It has only been four years since I started to get my music out on various internet sites such as Reverbnation, YouTube, Jango Radio, Hardcoremix Radio, All About Jazz, etc. Using these sites has enabled me to take my music directly to a growing audience in many countries. In this respect, it does not matter where I live.

However, I do want to have a live component to my music. I am very interested in having more musicians and ensembles in Baltimore work with my music. At some point in time I want to have a performing band. However, with my family responsibilities this is not the time to do it.

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

RA: Many kinds of music interest me. I highly recommend Ethnocloud as a great online site for exploring music from many different countries. I feel an attraction to American roots music. My wife and I have a number of personal friends who are superb old-time Appalachian musicians in West Virginia. One of them is Joe Hermann—fine fiddle player. When I hear Appalachian fiddle music it's easy to envision it as an early branch in the jazz family tree. I also like contemporary classical music. I've been spending time lately with John Adams's work. One of the things that I love about exploring music online is how I can stumble upon an unknown (to me) group or composer doing highly creative work. There is real talent just about anywhere.

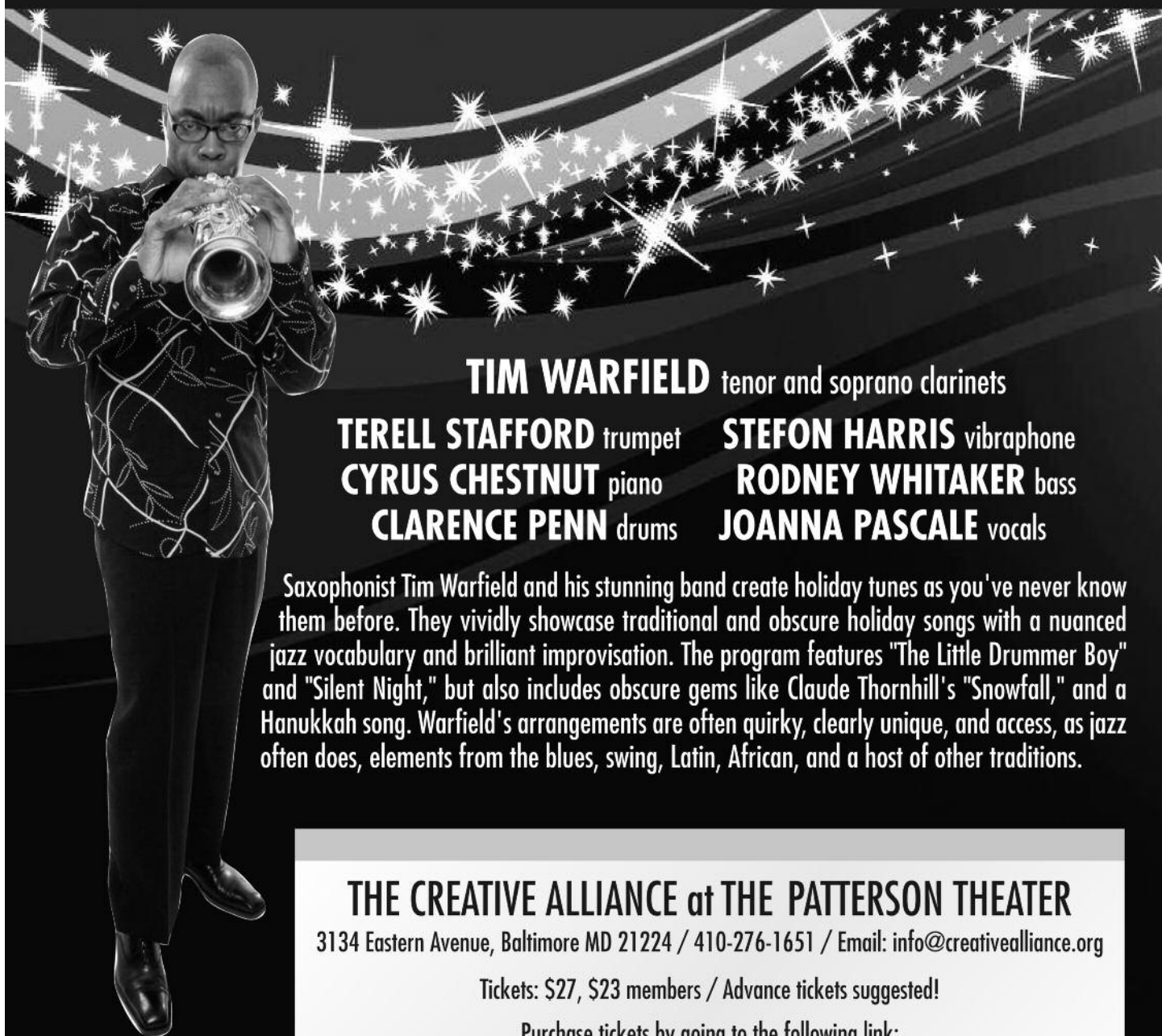


Have you been looking for jazz in all the WRONG places?
The BJA jazz calendar at www.baltimorejazz.com
is the RIGHT place to find live jazz in Baltimore!

JAZZWAY PRESENTS IN PARTNERSHIP WITH THE CREATIVE ALLIANCE:

Tim Warfield's Jazzy ALL STAR Christmas

SUNDAY, DECEMBER 22 **Two shows: 4:00 & 6:30 pm**



TIM WARFIELD tenor and soprano clarinets

TERELL STAFFORD trumpet

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CYRUS CHESTNUT piano

RODNEY WHITAKER bass

CLARENCE PENN drums

JOANNA PASCALE vocals

Saxophonist Tim Warfield and his stunning band create holiday tunes as you've never know them before. They vividly showcase traditional and obscure holiday songs with a nuanced jazz vocabulary and brilliant improvisation. The program features "The Little Drummer Boy" and "Silent Night," but also includes obscure gems like Claude Thornhill's "Snowfall," and a Hanukkah song. Warfield's arrangements are often quirky, clearly unique, and access, as jazz often does, elements from the blues, swing, Latin, African, and a host of other traditions.

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is available at
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3134 Eastern Avenue, Baltimore MD 21224 / 410-276-1651 / Email: info@creativealliance.org

Tickets: \$27, \$23 members / Advance tickets suggested!

Purchase tickets by going to the following link:

<http://www.creativealliance.org/events/2013/tim-warfields-jazzy-christmas>

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

More information at: <http://jazzway6004.org/calendar.html>



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I owe it all to my bassoon teacher.

Thomas Sudhof, who shares this year's Nobel Prize for medicine and physiology, told *The Lancet* in August 2010 that he owes his powers of analysis and concentration to studying a musical instrument.

Who was your most influential teacher, and why?

"My bassoon teacher, Herbert Tauscher, who taught me that the only way to do something right is to practice and listen and practice and listen, hours, and hours, and hours."

— Courtesy of Norman Lebrecht

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WITH A DISPLAY AD IN THE
BJA NEWSLETTER.
SEE DETAILS ON PAGE 11.

The perfect gift for the
JAZZ LOVER on your list!

A BJA MEMBERSHIP

See page 11

member notes

Welcome to our new and returning members

Terry Battle, Vernard Gray, Sara Jenkins, Guy Bragg, Barbara Carter, Bertrand Uberall, Maurice St. Pierre, Blake Cramer, Ian Sims

Rhonda Robinson

Rhonda Robinson is now Director of the Jazz Ministry at Holy Comforter Church, the site of Jazz Vespers.

New Jazz Venue

Last month Jazzway launched "Jazzy Thursdays" at The Inn at the Colonnade, 4 West University Parkway. The music is FREE and some of Baltimore's finest jazz artists will be presented in the Colonnade's beautiful lobby complete with a grand piano. Paid underground parking is available and your ticket can be validated with a small food purchase.

Condolences

Our condolences to board member Liz Fixsen, whose father passed in November.

Speedy Recovery

We're happy to hear that BJA members Arthur Hoffman and George Spicka are recovering nicely from recent surgeries.

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.

www.baltimorejazz.com

YOU (musicians, promoters, club owners, etc.) can now post your own events at any time and also edit or delete previously entered events. It's extremely easy to use, so much so that our instructions are only two sentences.

Go to www.baltimorejazz.com, and click on calendar link.

1. At the top of the calendar, follow link to OBTAIN USER NAME AND PASSWORD.
2. After your ID and password have been confirmed, log on, click on the date on the calendar when the event will occur, and follow the instructions for filling in the fields.

Questions or comments to:
webmaster@baltimorejazz.com

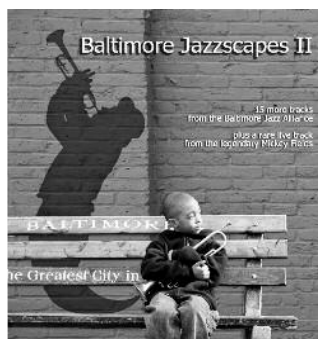


PHOTO IMAGE BY LEO HOWARD LUBOW

Baltimore Jazzscapes II

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

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

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

CD available at www.cdbaby.com and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway

BALTIMORE MUSEUM OF ART, Art Museum Drive

AN DIE MUSIK, 409 N. Charles Street

BALTIMORE SYMPHONY STORE, 1212 Cathedral Street

FELLS POINT VISITOR CENTER, 1724 Thames Street

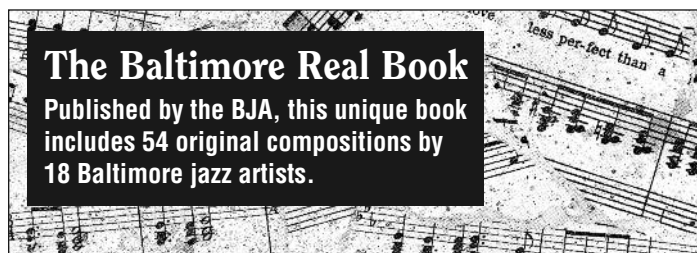
JAZZ HOUSE WEST, 6035 Liberty Road

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

REGINALD F. LEWIS MUSEUM GIFT SHOP, 830 E. Pratt Street

SOUND GARDEN, 1616 Thames Street, Fells Point

and by the various band leaders on the disk



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

Appalachian Bluegrass, 643 Frederick Road, Catonsville

Baltimore Brass & More, 99 Mellor Avenue, Catonsville

Bill's Music, 743 Frederick Road, Catonsville

Coffey Music, 31 E. Main Street, Westminster

Dale Music, 8240 Georgia Avenue, Silver Spring

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

Peabody Bookstore, 5 E. Centre Street, Baltimore

Reisterstown Music Center, 519 Main Street, Reisterstown

Rosso Music Center, 5600 Ritchie Highway, Brooklyn Park

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

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

Washington Music Center, 11151 Veirs Mill Road, Wheaton

display advertising

LOW RATES for ad placement

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

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:

\$12.50 for 1/8 page	(3 ⁵ / ₈ in. wide x 2 ¹ / ₄ in. high)
\$25 for 1/4 page	(3 ⁵ / ₈ in. wide x 4 ³ / ₄ in. high)
\$50 for 1/2 page	(7 ¹ / ₂ in. wide x 4 ³ / ₄ in. high) horizontal ad
\$50 for 1/2 page	(3 ⁵ / ₈ in. wide x 9 ³ / ₄ in. high) vertical ad
\$100 for full page	(7 ¹ / ₂ in. wide x 9 ³ / ₄ in. high)

Deadline for ads and payments:

15th of the month prior to the appearance of your ad.

LIMITED SPACE. Reserve your ad space EARLY.

BJA reserves the right to reject inappropriate copy.

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

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

samples on pages: 3,4,6,8

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

BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

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

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

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

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

First Name _____ Last Name _____

Street Address _____ Apt/Suite No. _____

City _____ State _____ Zip Code _____

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!

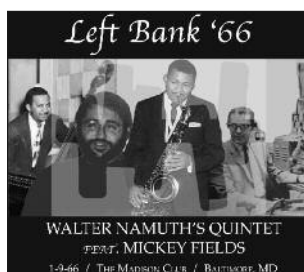
BJA has been granted 501(c)(3) status by the IRS. Anything pledged above the basic \$25 membership is tax deductible and greatly appreciated!





BALTIMORE JAZZ ALLIANCE

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



DECEMBER 2013

Dedicated to promoting **JAZZ IN BALTIMORE!**

