

## BALTIMORE JAZZ ALLIANCE

## FEBRUARY 2013

Saxophone Colossi Battle Royale .....	1
Andy-The Other Ennis .....	3
CD Review: Todd Marcus's <i>Inheritance</i> .....	4
WEAA's CD Jazz Pick of the Month .....	5
A Gig From Hell .....	6
Jazz Jam Sessions .....	8
BJA Products and Discounts .....	10
Ad Rates and Member Sign-up Form .....	11

VOLUME X

ISSUE II

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

ANDY ENNIS



BRAD COLLINS



TIM GREEN



SAM KING



# Saxophone Colossi Battle Royale

**B**altimore Jazz Alliance and Creative Alliance are thrilled to co-present Saxophone Colossi, a cross-generational Battle Royale featuring four dueling saxes. The event will take place at the Patterson Theater (home of Baltimore's Creative Alliance) on Saturday, February 23rd at 8 pm and will be hosted by Barry Glassman.

In one corner, on tenor, we'll have

the Dean of Baltimore Jazz, Andy Ennis, who's had stints with Ray Charles and Bill Doggett. On tenor we'll also feature Brad Collins, who at age twelve met legendary saxophonist Mickey Fields and was inspired to carry on his tenor legacy. Adding to the fire, our two altos are Young Lions who can't wait to mix it up with the two veteran tenors: Tim Green, whose chops and lyrical style

put him at the top of every alto list, and Sam King, a young Baltimorean who has taken this city by storm in the past few months. Rounding out the group will be three of Baltimore's most distinguished musicians: Robert Shahid on drums, Eric Byrd on piano and Amy Shook on bass.

See the ad on page 2 for ticket and discount information.



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

**Baltimore Jazz Alliance**  
847 North Howard Street  
Baltimore, Maryland 21201

*Please direct your  
questions and comments to:*  
**webmaster@baltimorejazz.com**

#### BJA STEERING COMMITTEE

Alice Downs  
Barry Glassman, Founder  
Leslie Imes  
Bob Jacobson, Vice President  
Todd Marcus  
Marianne Matheny-Katz  
Camay Calloway Murphy, Emerita  
Mark Osteen, President  
Robert Shahid



## Saxophone Colossi Battle Royale

**Saturday, February 23 8 pm**  
**Patterson Theater**

3134 Eastern Avenue / Baltimore, MD 21224

**410-276-1551**

Tickets and information:

<http://www.creativealliance.org/events/2013/saxophone-colossi>

BJA members please purchase via phone or at box office  
to receive discount.



ERIC BYRD



AMY SHOOK



ROBERT SHAHID

## UNIFIED JAZZ ENSEMBLE

**EVERY TUESDAY NIGHT at 49 WEST CAFE**

49 West Street in Annapolis, Maryland

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

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

# ANDY—The Other Ennis

Among the Baltimore jazz cognoscenti, the name “Ennis” is a familiar one—mostly associated with the name of Ethel, the renowned Baltimore-born vocalist and pianist. Perhaps less familiar is the name of her brother, saxophonist Andy Ennis, and yet he also is a part of Baltimore's jazz history as well as its present and future.

Andy Ennis's musical career began early with piano. Then at age nine, on the advice of his great-uncle, a musician, he took up the clarinet and flute along with the saxophone. He played classical clarinet and flute until around age 15; later, at the U.S. Armed Forces School of Music, Ennis continued to play the clarinet. By 1957 he had his first professional gig with Tracy McCleary and the Royal Men of Rhythm at the legendary Royal Theatre on Pennsylvania Avenue. In 1963 he joined swing and R&B band-leader Bill Doggett touring the eastern seaboard until 1967. On Doggett's 1965 album *Wow!* Ennis played both tenor and baritone saxes.

By 1968, Ennis was touring with Ray Charles, traveling for nine years through some forty countries. He can be heard on several compilation albums, including 1997's *Genius & Soul: The 50th Anniversary Collection*, the 2009 *Genius! The Ultimate Ray Charles Collection*, and the 2011 *Singular Genius: The Complete ABC Collection*. Working with Ray Charles was “a real pleasure,” says Ennis, as Charles wrote most of his own arrangements, including those for full orchestra.

Ennis left the group in 1977 when his mother fell ill and he needed to come



PHOTO COURTESY OF ANDY ENNIS

“You've got to know where you're coming from in order to know where you're going.”

home to care for her. According to him, “Nine years was long enough, anyway.” He then played with various groups in and around the Baltimore-Washington area, except for a period of six or seven years, in the 1980s, when poor health kept him from performing. He periodically played with his sister Ethel at her King of France Tavern engagements in Annapolis, and also often accompanied the late vocalist Ruby Glover.

For all his value as a sideman, Ennis has never led his own group and never made his own recording. Asked if he ever composed his own tunes, he answers, “none to speak of,” although back in the 1960s he played with groups that would perform some of his tunes. But it is clear that jazz has been an important part of his life since age thirteen, when he first heard a recording of Stan Getz. He loved Getz's playing, and when he learned that Getz was following Lester Young he started listening to

“Pres” too. His other favorites include tenor man Hank Mobley and pianist Horace Silver. The jazz he most enjoys playing, he says, are ballads such as “In a Sentimental Mood,” “Why Did I Choose You?” and “I'll Be Seeing You.”

Andy Ennis's performing career is entering a period of new growth. Drummer Robert Shahid has recently drawn him into the Eric Byrd group, and he has performed with them at Caton Castle and at Westminster Presbyterian Church. On February 23rd, Ennis will perform at the Patterson Theater, headlining “Saxophone Colossi,” the BJA/Creative Alliance event. Ennis says that he is very glad to be getting back more fully into performing—the desire had been building up and needed an outlet. As a full-time dispatcher for the Baltimore City Police Department for the last twenty-four years, he hasn't had time to go out and hustle for gigs and is grateful to Shahid for bringing him back into the scene.

Ennis's advice to young aspiring jazz musicians is this: “If you love the music, then stick with it and really get into it—learn the history of it, find out how it got to be what it is. You've got to know where you're coming from in order to know where you're going.” Andy Ennis himself knows that history. And now, with new performance opportunities, he will continue to contribute all he has learned over the years—the lore, the wisdom, and the performing insight—and his abiding love for the music.

— Liz Fixsen

Have you been looking for jazz in all the wrong places?

**The jazz calendar at [www.baltimorejazz.com](http://www.baltimorejazz.com)  
is the right place to find live jazz in Baltimore!**



# Todd Marcus's *Inheritance*

## CD REVIEW



When we think of bass clarinet most of us tend to think of Eric Dolphy, Bennie Maupin, or maybe even Harry Carney from the Duke Ellington Orchestra. That was true as recently as just a few short years ago. Not anymore. Todd Marcus has established himself as THE voice of the bass clarinet in this generation. This is his second CD, as he continues to develop themes that explore his roots in American and Egyptian musical cultures. It seems to be working for him. I'm not the only one who thinks so. National Public Radio has declared *Inheritance* one of the Top 10 of 2012.

It's no easy compositional task combining the two musical cultures without sounding hokey and snake charmer-ish. Marcus hurdles that difficulty with ease. From the romping opening track, "The Adventures of Kang and Kodos," you clearly know this is straight-ahead jazz. It's a grab-the-arms-of-your-chair tour de force that Marcus leads with virtuosity normally expected from a tenor saxophonist. Driven by Warren Wolf on drums (not vibes), this track alone establishes this CD as a must-buy item.

Even if you don't understand intricate technical drum craftsmanship you will smile from ear to ear listening to Wolf's drum fills on Thelonious Monk's "Epistrophy." Marcus's fresh approach to this standard is matched by his arrangement of Ray Henderson's "Bye Bye Blackbird." Despite the inventiveness of the arrangement, the listener will be compelled to sing along with it. The funky, engaging and slightly humorous treatment has the musicians effortlessly floating through the individual solos in 7/4 time without the listener even realizing it's an odd time signature.

Marcus has chosen some excellent co-participants for this

project. The versatile bassist Eric Wheeler flows through each composition as if he had written it himself. Eric Kennedy's beautiful rhythmic and melodic treatment of the five compositions on which he is included has to be heard with eyes closed in order to capture its essence. New Yorker Don Byron's fluid clarinet adds impressive harmony and color to "Herod" and "Solstice" in a manner reminiscent of Duke Ellington's "Black and Tan Fantasy." Xavier Davis, a long-standing Berklee faculty member and young piano master, provides spiritually calming support on "Solstice," and George Colligan also plays passionate piano the tracks on which he is featured.. But it's Todd Marcus's concept, compositions, soloing and choice of musicians that make this CD a must-have item.

Just as the CD opens with fervor on "The Adventures of Kang and Kodos," so it also closes with an equally passionate title track, "Inheritance." Wolf's soloing during the ending vamp reveals the influences of Philly Joe Jones, Max Roach, Tony Williams, Elvin Jones and Baltimore's Dennis Chambers.

*Inheritance* is an artistic expression of Todd Marcus's American/Egyptian heritage as well as a tribute to the legacy of our multi-cultural society. I give it five stars! To learn where to purchase the CD visit: [www.toddmarcusjazz.com](http://www.toddmarcusjazz.com)

— Robert Shahid



## THE GAIL MARTEN TRIO 13TH FLOOR THE BELVEDERE

February 1st, 16th  
March 2nd, 16th, 29th  
10 pm to 1 am

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

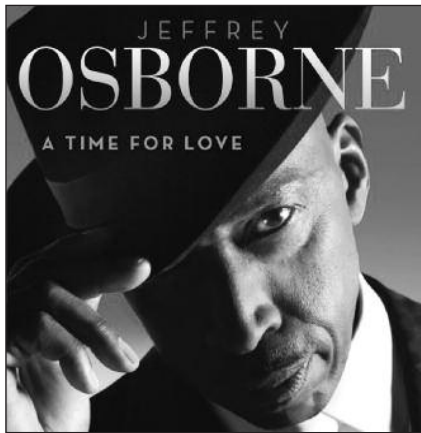
1 EAST CHASE STREET / BALTIMORE MARYLAND  
(410) 347-0888

*I realized by using the high notes of the chords as a melodic line, and by the right harmonic progression, I could play what I heard inside me. That's when I was born.*

— Charlie Parker

## WEAA's Cool Jazz Pick of the Month

### JEFFREY OSBORNE / *A TIME FOR LOVE*



One of my favorite R&B groups of the '70s was L.T.D (Love, Togetherness & Devotion). They were the powerhouse group that blessed the genre with tunes like "Holding On," "Back in Love Again" and "Love Ballad," led by vocalist Jeffrey Osborne. Though the nucleus of the band parted ways in

the early '90s, I've tried to keep up with Mr. Osborne's career through his solo records and tours; he still is selling out concerts across the country and internationally.

It has been nearly seven years since he released an album. Fans young and old will be pleased to know that he's back with a new release on the jazz side of the spectrum called *A Time for Love*. Now I know you may be saying, "Wait a minute, Bassman! This is an R&B cat here!" Yes, he is! That's the beauty of this project. It's an opportunity to share the genre of jazz with folks who normally would not put their ears on it.

Though Osborne loves the music of Motown and doo-wop and has been embedded in the R&B world for decades, he grew up listening to jazz standards that his father and eleven older siblings played. So he's been looking forward to the opportunity to make this album.

With that said, let's explore this release! Jeffrey Osborne is backed by an all-star cast of musicians led by pianist George Duke, who produced Osborne's first three solo records and serves as producer of the project. Duke brings in some multi-dimensional musicians who play in several categories: Christian McBride on upright and electric basses, John Roberts on drums, guitarist Paul Jackson Jr., saxman Everette Harp, trumpeter Rick Braun, and vocal help from Chaka Khan.

Osborne presents twelve tunes from the American songbook, including: "The Shadow of Your Smile," "Smile," "When I Fall in Love," and "My One and Only Love." These are songs that Osborne grew up with and sang in night clubs at the tender age of thirteen. The album was recorded in a live studio session with new arrangements of these classics, allowing a fresh approach and appreciation. Tune into WEAA all month long for an opportunity not only to hear the music, but to win our CD of the Month, *A Time for Love*, by vocalist Jeffrey Osborne.

**Marcellus Shepard**  
Program Director, WEAA-FM



**THE 2012-2013 SEASON CONTINUES**  
**AT THE PEABODY INSTITUTE IN THE HEART OF**  
**BALTIMORE'S MOUNT VERNON CULTURAL DISTRICT**



THE PEABODY INSTITUTE  
OF THE JOHNS HOPKINS UNIVERSITY

### UPCOMING JAZZ CONCERTS 7:30 PM AT PEABODY

February 15  
Peabody Jazz Orchestra

February 28  
Peabody Improvisation and  
Multimedia Ensemble (P.I.M.E.)

April 5  
Peabody Latin Jazz Ensemble

May 2  
Peabody Improvisation and  
Multimedia Ensemble (P.I.M.E.)

May 3  
Peabody Jazz Orchestra

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

FROM LEFT: GEORGE GERSHWIN, MAX ROACH,  
BILLIE HOLIDAY, TITO PUENTE, DUKE ELLINGTON,  
MILES DAVIS, AND COUNT BASIE



# A Gig From Hell

One of my worst-ever gigs took place about twenty years ago when I still lived in Maryland and was working a lot with vocalists. Working with jazz singers can be great because there are many skills you can learn on a singer's gig that you can't pick up on an instrumental gig. You need know many more songs—in the singer's key—and you have to be able to read her (or his) arrangements. You're required to invent intros and outros on the fly and do justice to a ballad. You need to be able to support. I take pride in my ability to do those things, in my own limited way. Much of that ability stems from my work with singers like Gail Marten, Iris Benjamin, Heidi Martin, Ethel Ennis, Sunny Sumter, Vanessa Rubin, Cassandra Wilson, Janis Siegel, and Sinne Eeg (a wonderful Danish vocalist), among others.

Professional musicians can be mercenary, and sometimes you just accept gigs because your calendar is blank, and don't care whether the leader gives you any musical thrills. Well, I took a gig with a singer who shall remain nameless. She had a very quiet speaking voice and singing voice. Even the microphone didn't help. She was, in the Seinfeldian lingo, a "low talker." And I would say "low singer" but that would imply that she was a female baritone, which is not true. (She was not, as far I could tell, a member of the East German Olympic team.) Actually, I don't remember her vocal range because I could never really hear her.

This vocalist, let's call her Mrs. Fourth, was in the habit of singing every tune a fourth away from the key. I don't mean that she sang a fourth away from the original key (female keys are typically a fourth away from the male key). I mean she sang a fourth away from the key in which we were supposed to be playing! What made the gig really difficult was that she had arrangements from her teacher that were heavily re-harmonized and arranged. So I felt it was safer just to play the arrangement and hope she would figure it out eventually—which she rarely did.

It was quite difficult to figure out what to play, because this whispering voice in a strange key was fighting chord changes that obscured the tunes beyond recognition. This unique performance took place at a local sports bar. Let's get this clear: sports bars and jazz music mix about as well as sports bars and anything else not sports related. So we were already set up to fail in many ways.

Then things took a turn for the worse. The bassist who had been hired was an older gentleman who had toured with famous big bands—in the 1930s. And that was the last time his upright bass had been played, because when he went to tune up, he could not turn the tuning pegs. They were almost rusted shut! (Maybe the bassist had arthritis. If so, I apolo-



PHOTO COURTESY OF GEORGE COLLIGAN

George Colligan is a jazz pianist/composer/educator who grew up in Columbia, Maryland and now resides in Portland, Oregon. He also tours and spends a lot of his time in NYC, where he lived for 14 years. "A Gig From Hell" has been abbreviated and edited from George Colligan's January 25, 2011 blog, *Jazz Truth*, under the title "One of the worst gigs I ever did, plus an amusing story." Read more of Colligan's terrific articles at: [jazztruth.blogspot.com](http://jazztruth.blogspot.com)

gize.) He could not tune his bass to the keyboard. To top it off, he wouldn't read the charts; he would play the changes he knew from the '30s.

Imagine this Charles Ivesish scenario: Mrs. Fourth whispering in C, while I played a cornucopia of random harmonies in G, while the bassist played, in F# or G#, some other song from days of yore. And did I mention that we were in a sports bar?

I should also mention that there was a drummer aboard our rapidly sinking musical ship. He is a good friend of mine and will also remain nameless. My friend the drummer—a very good musician—was also in mercenary mode, and he could hear what was going on as well as I could. This was too much for his sensitive drummer's heart, so he went to the bar, looked at the drink menu, and said, "OK"—meaning he was not half in the bag, he was all the way in the bag. I think he drank the bag. . . .

The icing on the cake was that one of my dear teachers, who knew me as a trumpeter and had never heard me play jazz piano before, showed up to the gig because he lived nearby. Talk about embarrassment! I just played it cool, and my teacher was very gracious. I will end on a positive note and say that I did get paid for the gig—as a mercenary should.

And Mrs. Fourth, if you should ever read this and recognize yourself, I mean no disrespect. I will tell you that I recently tried to sing on a gig and I sounded like Alvin and The Chipmunks on crack! Singing is not as easy as it seems.

— George Colligan



In celebration of  
**BLACK HISTORY MONTH**

**Saturday, February 23<sup>rd</sup> 5 pm**

*Contemporary Arts Inc. presents*

**The Carl Grubbs Ensemble**

**CARL GRUBBS saxophones / LARRY WILLIS piano**

**ERIC WHEELER bass / JOHN LAMKIN III drums**

**RANDALLSTOWN COMMUNITY CENTER**

3505 Resource Drive • Randallstown, Maryland

**Special Guest RENE McLEAN**

The son of altoist Jackie McLean, René studied alto with his father and Sonny Rollins from the age of nine. He played baritone and later alto with Tito Puente for three years in the early '70s and also worked with Sam Rivers, Lionel Hampton, and with his father in the Cosmic Brotherhood. McLean played in the mid-'70s in a quintet with Woody Shaw and Louis Hayes, started touring with Hugh Masekela in 1978, settled in South Africa in 1985, led his own group, and in the late '80s, recorded with his father for Triloka. Rene McLean has also led his own albums for SteepleChase (1975) and Triloka (1993).



**FREE EVENT – Limited Seating**

**Please reserve your ticket online at:**

**<http://www.instantseats.com/events/ContemporaryArts>**

Concert information:

[ContemporaryArtsInc@Verizon.net](mailto:ContemporaryArtsInc@Verizon.net) or 410-944-2909

[www.contemporaryartsinc.org](http://www.contemporaryartsinc.org)

This event is supported by Baltimore County Commission on Arts and Sciences, the Maryland State Arts Council and the National Endowment for the Arts.

# 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**

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

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

## **Tuesdays**

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

## **Wednesdays**

**Eubie Blake Jazz Institute** – **Recessed until March.** SECOND Wednesdays. Outstanding house band hosted by Craig Alston. 847 N. Howard Street. Jazz jam with the emphasis on playing standards. Vocalists may bring charts. \$5 cover. 7:30-11 pm. 410-225-3130

**Latin Palace** – **NEW!** Wednesday night jam sessions hosted by Jesse L. Powers, Jr. and SPICE, 509 South Broadway. All are welcome. Dress to impress. \$5 cover. 8-11:30 pm (410) 522-6700

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

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

**49 West Café** – FIRST and THIRD Wednesdays. "Starr's Jazz Jam" at 49 West Street, Annapolis. (8th year) 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*



# Tommy Joy

VOCALS / PIANO / KEYBOARDS

Performing music from the  
Great American Songbook  
at the 13th Floor of The Belvedere  
nightly from 6 pm

If you enjoy the songs of Cole Porter, George Gershwin, Irving Berlin, Duke Ellington and Sammy Cahn; and you like the way they were sung by Frank Sinatra, Tony Bennett and Nat "King" Cole, you'll love hearing Tommy Joy perform those swingin' jazz standards.

13TH FLOOR

THE BELVEDERE

1 EAST CHASE STREET / BALTIMORE MARYLAND

(410) 347-0888

"Tommy Joy is that consummate singer and pianist, who has traveled extensively, successfully returning to this perplexed planet a sound that most of us thought was lost forever."

— Bob Gordon, WABY Radio; Albany, NY

Visit Tommy Joy at his website: [www.tommyjoymusic.com](http://www.tommyjoymusic.com)

410-627-2158



# *The Baltimore Chamber Jazz Society presents...*



**Sunday, February 10th  
5:00 pm**

**CONRAD HERWIG** returns with his Latin Side All-Star Band, on the heels of his third Grammy nomination for Best Latin Jazz Album. The band's blend of Afro-Cuban rhythm with post-bop harmony and improvisation ranks among the fieriest in jazz today. Well-known Hancock and Shorter tunes are re-imagined with Herwig's signature Latin treatment.

CONRAD HERWIG, trombone/leader; CRAIG HANDY, saxophones/flute/bass clarinet; MIKE RODRIGUEZ, trumpet; BILL O'CONNELL, piano; RUBEN RODRIGUEZ, bass; ROBBY AMEEN, drums; PEDRO MARTINEZ, percussion

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

## **THE BALTIMORE MUSEUM OF ART**

10 Art Museum Drive  
Baltimore, Maryland 21218

Free pre-concert gallery tour at 3:45  
(registration required 443-573-1818)

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



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

BJA Members now 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.

## **The Glenn Angus Jazz Quartet**

appearing at

The Cabaret at Germano's Trattoria  
300 South High Street in Baltimore's "Little Italy"

**Sunday, February 10th 7:30-9:30 pm**

Glenn Angus, violin / George Spicka, piano  
Phil Ravita, bass / David Queene, drums

Cover: \$15 adult \$10 students H.S. & younger

Advance reservations required! 410-752-4515

[http://www.germanostrattoria.com/index.cgi?do=cabaret\\_performers](http://www.germanostrattoria.com/index.cgi?do=cabaret_performers)

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

**Help support jazz in Baltimore.  
Become a member of BJA.  
[www.baltimorejazz.com](http://www.baltimorejazz.com)**

## **COLD SPRING JAZZ QUARTET**

PRESENTS

**"MONK'S  
MOODS:  
A TRIBUTE TO  
THELONIOUS  
MONK."**



**CSJQ plays homage to  
Thelonius Monk.** This  
all-Monk show celebrates  
his infectious joy and wit  
and offers a range of tempos  
and an array of instrumental  
textures. Don't miss this  
one-of-a-kind jazz event!

**FRIDAY,  
MARCH 15TH  
2013**

**7:30-9:30 PM**

**TICKETS \$10**

To purchase a  
ticket and make a  
reservation, please call:

**410-752-4515**

**Germano's Trattoria**

300 SOUTH HIGH STREET, BALTIMORE 21202



## Charlie von Nordeck

BJA mourns the loss of one of the real stalwart figures on the Baltimore jazz scene, Charlie von Nordeck. For decades Charlie was well known as a guitarist and bandleader throughout the metro area, particularly at Fells Point and Towson venues. Selling jazz records was his occupation for many years, and he could

often be seen vending at Left Bank Jazz Society concerts. Once Baltimore Chamber Jazz Society was created, Charlie jumped in with both feet. He was a long-time BCJS board member and, in recent years, its program chairman.

— Bob Jacobson

## bja member notes

### New Members

Music Lovers: Jeff Raid, Bill Raid, Jack Henningfield

### Robert Shahid

Robert Shahid is now hosting his own radio show, *The Baltimore Blend*, on WEAA 88.9 FM weekdays from 6 to 8 am,

## bja opportunities

### Advertise at the BJA Website

BJA is now accepting ads at our website. For rates and requirements, contact: [webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

### Music Instructors

BJA has added a MUSIC INSTRUCTORS page to our website. Submission should include what instruments can be taught, a short bio of 30-50 words, and contact information including email and phone number. To list your name, contact: [webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

## bja member discounts

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

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

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

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

*Where's the jazz in Baltimore?*  
Check out the Jazz Calendar at  
[www.baltimorejazz.com](http://www.baltimorejazz.com)

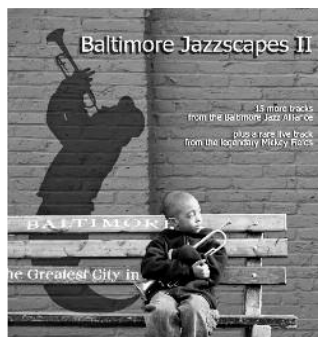


PHOTO IMAGE BY LEO HOWARD LUBOW

## 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](http://www.cdbaby.com) and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway

BALTIMORE MUSEUM OF ART, Art Museum Drive

AN DIE MUSIK, 409 N. Charles Street

BALTIMORE SYMPHONY STORE, 1212 Cathedral Street

FELLS POINT VISITOR CENTER, 1724 Thames Street

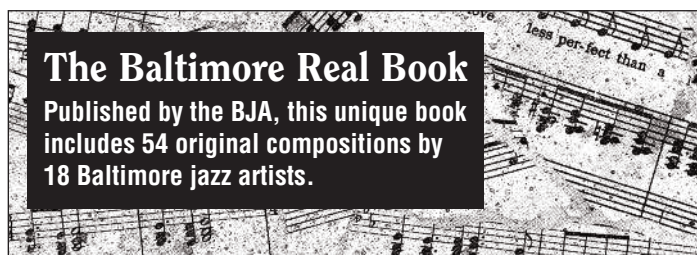
JAZZ HOUSE WEST, 6035 Liberty Road

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

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



## The Baltimore Real Book

Published by the BJA, this unique book includes 54 original compositions by 18 Baltimore jazz artists.

**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.

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

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

#### AD PLACEMENT RATES AND SIZES:

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

#### Deadline for ads and payments:

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

LIMITED SPACE. Reserve your ad space EARLY.

*BJA reserves the right to reject inappropriate copy.*

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

Barry Glassman

2002 East Pratt Street, Baltimore, MD 21231

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

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

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

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

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

JAZZ PALETTE GRAPHIC DESIGN will design  
your print ready display ad for a reasonable fee.  
410-290-5638 [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

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

## BALTIMORE JAZZ ALLIANCE MEMBERSHIP APPLICATION

Please return this form along with your check to:

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

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

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



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

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

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

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

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!



# *The Fabric of 'She'*



*This stage production chronicles the story of a young singer who, despite her struggle with low self esteem, aspires toward greatness in entertainment. Though she's constantly reminded of her mother's life lessons, she can't help but doubt the validity of her untapped potential. Her journey affords her the privilege of meeting five illustrious female entertainers from the Harlem Renaissance who give voice to their personal challenges as they encourage her to always fall forward giving examples of overcoming racism, sexism and other issues that plagued them. As they impart wisdom, she gains the confidence she needs to press through her fears and disbelief. We experience their personhood moving us past their performance skills, beauty and wit to the revelation of their sacrifice. We celebrate their journeys as we reflect on their contributions to who we are today ~ textures and textiles all made up of The Fabric of 'She'.*

**Saturday, February 16th ~ 2 pm Matinee & 7:30 pm**

*Reginald Lewis Museum, 830 E. Pratt Street, Baltimore, MD 21202*

**Friday, February 22nd ~ 7:30 pm**

*Morgan State University Murphy Fine Arts Center, Turpin-Lamb Theatre, 2201 Argonne Drive, Baltimore, Maryland 21251*

**Friday, March 22nd & 23rd ~ 7:30 pm, 2:00 pm Matinee & 7:30 pm**

*Publick Playhouse, 5445 Landover Road, Cheverly, MD 20784*

**Advanced Ticket Sales Only at [www.instantseats.com](http://www.instantseats.com) or call 443-379-4210 for purchase locations.**



Presented by

[www.baltimorebta.org](http://www.baltimorebta.org)



847 North Howard Street  
Baltimore, Maryland 21201

We are a 501(c)(3) tax-exempt organization

**FEBRUARY 2013**

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