

BALTIMORE JAZZ ALLIANCE

February/March 2016

The Session: Monday Nights at Sign of the Times	1
Jazz Jam Sessions	2
New BJA Board	7
An Interview with John Thomas	8
BJA Member Benefits	10
Jazz News: Mixed Company at The Motor House	10
Major Boyd	13
Member Notes and BJA Merchandise	14
Ad Rates and Member Sign-up Form	15

VOLUME XIII

ISSUE II

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

THE SESSION (First in a series on Baltimore jazz jam sessions)

Monday Nights at Sign of the Times

By Ian Rashkin

There are a lot of jam sessions going on in and around Baltimore these days, and that's a great thing. I've been to a few of them lately, and they each have a different vibe, something unique to enjoy as a player and as a listener. But when I stepped into Sign of the Times for one of their Monday night jazz jams, I knew I had found the place the I'd been looking for.

Located in East Baltimore at 139 North Belnord Avenue (just north of Patterson Park), Sign of the Times is a small neighborhood bar on a quiet block of row houses. It has been in business for about 15 years, and since this past September has hosted this jam session every Monday. According to manager/bartender Monique (a.k.a. Blondie), when Club 347 became Mood Ultralounge, some of the players who used to hang out there were looking for a new spot, and although the bar didn't have the traffic to pay a band for a Monday night, she agreed to host the jam and collect tips for payment. The jam session has been going ever since, and it seems to be working out well for everyone. Every time I've been there it has been full of people—musicians, listeners, friends—and Blondie's been busy serving food and drinks while the band plays pretty much continuously, breaking only to discuss song choices



PHOTO CREDIT: DUBSCIENCE PHOTOGRAPHY

This popular jam session is led by trumpeter/saxophonist Clarence Ward III (center), with help from trombonist Rufus Roundtree (not pictured)

when new players come up.

Directed by trumpeter/saxophonist Clarence Ward III, with help from trombonist Rufus Roundtree (when not playing, he's circulating, boosting the players, and making the rounds with the tip jar), the session is rooted in a classic rhythm section of electric piano, upright bass, and drums; unlike some jams I've been to, this one draws a lot of horn

players. I've heard many of Baltimore's great talent down there, folks like Craig Alston, Sam King, Lionel Lyles, Ralph Rogers, Daniel Wallace, and plenty more. There are vocalists as well, and occasionally guitarists, but this is a good place to hear some horns. The tunes are usually called from the 50s-70s bop and post-bop canon, and there's no reining in of energy or enthusiasm.

(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

Michael Andom
Alice Downs
Liz Fixsen, *Secretary*
Barry Glassman, *Founder and Emeritus*
Vernard Gray
Bob Jacobson, *Vice President*
Sara Jenkins
Olivia Johnson
Henry Kornblatt
Todd Marcus
Camay Calloway Murphy, *Emerita*
Mark Osteen, *President Emeritus*
Jesse Powers, Jr.
Michael Raitzyk
Ian Rashkin
Robert Shahid, *Treasurer*
Marcellus "The Bassman" Shepard
Rena Sweetwine

JAZZ JAM SESSIONS

Where the cats congregate to groove and grow!

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

MONDAYS

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

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

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

TUESDAYS

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

WEDNESDAYS

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

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

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

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

THURSDAYS

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

The Place Lounge – Jam session/open mic hosted by Spice. 315 W. Franklin Street. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

If you know of local jam sessions, please share the information with our readers by emailing the details to the editor at: jazzpalette@gmail.com

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

PHAZE 10 has CLOSED
Will re-open under new management.

THE SESSION

Monday Nights at Sign of the Times

(continued from page 1)

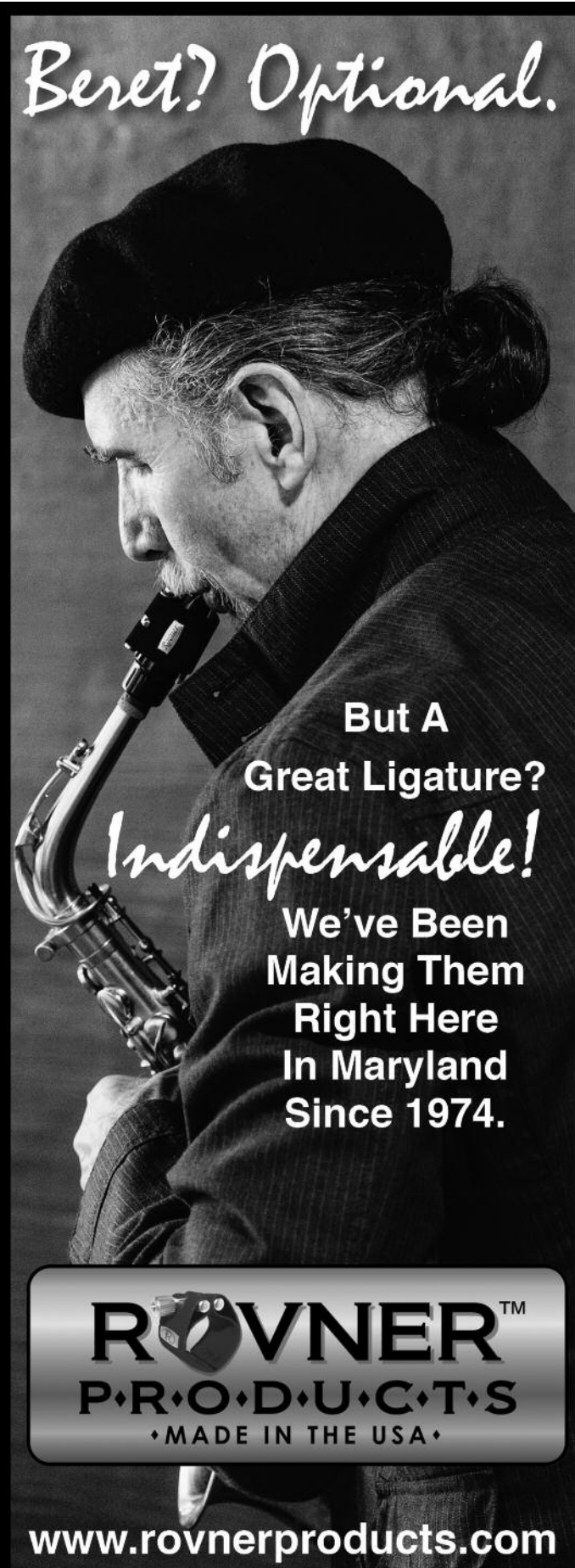
Soloists will often take five or six, even ten choruses, saying what they have to say, not afraid to let it build, and knowing that they've got an audience here that appreciates inspired playing. In fact, besides the great music, it's the audience that makes this the place to be: the band can get loud in this fairly small room, so there's more a feel of a party than of a quiet bar with dinner music. Of course a lot of the audience members are musicians waiting their turns, cheering on their friends and having a good night out; others I've talked to come down regularly just because they know they can hear some very good playing and see a lot of familiar faces.

There's no fine dining (bar fare is available), no craft brews or extensive wine list. The focus here is on the people and the music, with the venue providing refreshment and comfort to keep the party going.

A few weeks ago when I showed up to The Session, as it's known, there was no drummer (or drum set). This might sound like a problem, and indeed, I'm sure some calls were being frantically made, but by the time I had sat down at the bar and ordered a drink (remember, folks, the music only happens when the bar is making money!), Clarence had started up a trio with piano and bass, and they were playing a medium swing tune with plenty of fire. When they launched into an up-tempo number next, Rufus pulled out a shaker and started playing along, then switched to keeping time on a beer bottle with a stick, and I have to say it was swinging hard. They kept on this way for a few more numbers, and while the arrival of a drummer was undoubtedly a relief to all (I'm sure it would have been hard to keep that energy going all night without him), I was sure glad I got to hear that makeshift rhythm section at work. That's part of what makes these jams so good: it's not a competition, not a cutting session, but is fueled by everyone's desire to make music, now, with no holding back.

... the focus here is on the people and the music, with the venue providing refreshment and comfort to keep the party going.

If you like straight-ahead jazz, don't mind a little volume, and/or want to hear—and play with—some really fine musicians, check out The Session some Monday. There's no sign-up sheet, but Rufus and Clarence are friendly and approachable, and anyone who wants to sit in is welcome to join the line of horn players, sub in the rhythm section, or take the mic to sing a few tunes. Bring cash—there's no cover, but the bar doesn't take plastic, and neither does the tip jar—and be prepared to want to come back!



Beret? Optional.

**But A
Great Ligature?
*Indispensable!***

**We've Been
Making Them
Right Here
In Maryland
Since 1974.**

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

www.rovnerproducts.com

THE JAZZ ACADEMY OF MUSIC PROUDLY PRESENTS

**REAL JAZZ.
DIRECTLY FROM THE SOURCE**

MID-ATLANTIC JAZZ FESTIVAL


FEBRUARY 12-14

FEATURING PERFORMANCES BY:
KURT ELLING
TERENCE BLANCHARD
PONCHO SANCHEZ
CYRILLE AIMEE
PAUL CARR
DAVE STRYKER
AND MANY MORE

THE 2016 MID-ATLANTIC JAZZ FESTIVAL

HILTON HOTEL & EXECUTIVE MEETING CENTER
1750 ROCKVILLE PIKE // ROCKVILLE, MD 20852
www.midatlanticjazzfestival.org

2016 Mid-Atlantic Jazz Festival
The Hilton Hotel & Executive Meeting Center
1750 Rockville Pike • Rockville, MD 20852
888-909-6330 • www.MidAtlanticJazzFestival.org



UNIFIED JAZZ ENSEMBLE

EVERY TUESDAY NIGHT at 49 WEST CAFE

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

1ST ANNUAL CHARM CITY

Django JAZZ FEST

FEB. 26-27

CREATIVE ALLIANCE AT THE PATTERSON

Friday: UltraLauX & Friends & Rhythm Future Quartet
Saturday: Mary Alouette and the Crew & Stephane Wrembel
Tickets: \$25, \$22 members advance, AT THE DOOR +\$3.
Two night pass available, advance purchase only.
Saturday Afternoon Workshops!

Perfect Gift for Jazz Lovers!

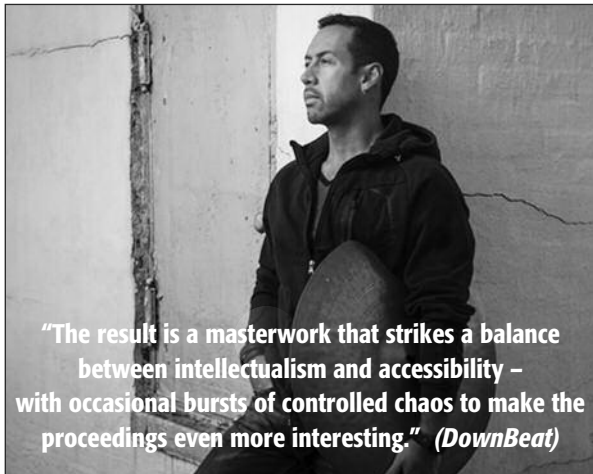
THE GIFT OF JAZZ

Membership in BJA

The gift that keeps on giving!

See page 15 or visit our website:
www.baltimorejazz.com

The Baltimore Chamber Jazz Society presents...



"The result is a masterwork that strikes a balance between intellectualism and accessibility – with occasional bursts of controlled chaos to make the proceedings even more interesting." (*DownBeat*)

THE BALTIMORE MUSEUM OF ART

10 Art Museum Drive
Baltimore, Maryland 21218

TICKETS ON SALE NOW!

More info at: www.baltimorechamberjazz.org

Baltimore Chamber Jazz Society

P.O. Box 16097 Baltimore, MD 21218

410-385-5888 info@baltimorechamberjazz.org



Antonio Sanchez and Migration Sunday, March 6, 2016 5 PM

\$40 General Admission / \$38 BMA/BJA Members & Seniors / \$10 Students

ANTONIO SANCHEZ drums / SEAMUS BLAKE tenor saxophone
JOHN ESCREET piano / MATT BREWER bass

Drummer Antonio Sanchez has spent 15 years as a sideman with guitarist Pat Metheny, but now he has fully arrived as an ambitious, gifted leader. Sanchez was featured in the July 2015 issue of *DownBeat* discussing his current time in the spotlight due to the international acclaim and multiple awards received from his score for the 2014 film *Birdman: Or (The Unexpected Virtue of Ignorance)*. His upcoming release with Migration, *The Meridian Suite* pushes his compositional skills in a way that no other project has done before.

BUY TICKETS ONLINE: www.baltimorechamberjazz.org

BJA Members receive a \$2 discount off the general admission price!
Just indicate your affiliation when ordering tickets.



The Baltimore Chamber Jazz Society is a non-profit organization and is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.



PEABODY PERFORMS 2015-16 SEASON

Peabody Jazz Combo Series
Wednesday, February 17 at 7:30 pm

Peabody Improvisation & Multimedia Ensemble
Gary Thomas, director
Friday, February 26 at 7:30 pm

Peabody Jazz Ensemble
Michael Formanek, director
Friday, March 4 at 7:30 pm

Peabody Jazz Combo Series
Wednesday, March 23 at 7:30 pm

Peabody Improvisation & Multimedia Ensemble
Gary Thomas, director
Wednesday, March 30 at 7:30 pm

For tickets, call 410-234-4800
or visit peabody.jhu.edu/events.



 Like us on Facebook

 @george_peabody

The Baltimore Chamber Jazz Society presents...

Orrin Evans has been recognized as one of the most inventive pianists of his generation.



THE BALTIMORE MUSEUM OF ART

10 Art Museum Drive
Baltimore, Maryland 21218

TICKETS ON SALE NOW!

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



The Orrin Evans Quintet Sunday, April 3, 2016 5 PM

\$35 General Admission / \$33 BMA/BJA Members & Seniors / \$10 Students

ORRIN EVANS piano / KURT ROSENWINKLE guitar
LUQUES CURTIS bass / MARK WHITFIELD JR. drums
TIM WARFIELD saxophone

Orrin Evans is that rare musical force – a composer, pianist, bandleader, teacher, producer and arranger. He uses his musical influences to create an art experience comprised of American Songbook, spirituals, iconic jazz repertoire pieces by colleagues, plus his originals. Always pushing the boundaries of music—even questioning what it's called—Evans attracts other brilliant, progressive musicians with a sound and style like no one else. Through 25 albums as a leader and co-leader, including his neo-soul/acid jazz ensemble Luv Park and the bracing collective trio Tarbaby, Evans has always followed a vigorously individual path.

BUY TICKETS ONLINE: www.baltimorechamberjazz.org

BJA Members receive a \$2 discount off the general admission price!
Just indicate your affiliation when ordering tickets.



The Baltimore Chamber Jazz Society is a non-profit organization and is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.



1700 East Cold Spring Lane
Communications Center
Baltimore, MD 21251



Your source for Cool Jazz and more, WEAA 88.9FM **THE VOICE OF THE COMMUNITY**

Coming Soon!

2016 Spring Membership Drive
Monday, April 11th through Sunday April 17th

WEAA is looking for local caterers to partner with for upcoming events including the Spring Membership Drive. If you would like to be a featured caterer, sign up online at weaa.org or call Carla Robinson at 443.885.2075

SIGN UP YOUR GROUP, BUSINESS, SCHOOL OR FAMILY TODAY!

Need community Service Hours? **Be a Volunteer**
Looking for a team building experience? **Be a Volunteer**

"We rise by lifting others"

WE ARE LOOKING FOR YOU...

Want to promote your event or business to more than 125,000 weekly listeners? Contact us to become an underwriting partner today!
443-885-3564. We would love to work with you!

Visit www.weaa.org or call 443.885.2075 for more information

The New BJA Board



left side/front to back: (standing)
Michael Andom, Liz Fixsen,
Michael Raitzyk, Mark Osteen,
Bob Jacobson

(seated) Rena Sweetwine,
Sara Jerkins, Robert Shahid,
Olivia Johnson

right side/front to back: (standing)
Marcellus Shepard, Henry Kornblatt,
Todd Marcus, Jesse Powers

(seated) Ian Rashkin, Vernard Gray,
Alice Downs

In January, BJA members elected a board composed of nine former board members and six new board members, whom we enthusiastically welcome. Here are our new board members:

MICHAEL ANDOM, who joined BJA at the last Artscape festival, was born in Ethiopia. He has worked for over twenty years as a business analyst, is currently self-employed and assigned to Lockheed Martin. He has experience in event planning, graphic design, social media and crowd funding. Michael plays jazz, R&B and blues on guitar. He says that he's interested in "evangelizing jazz in Baltimore."

OLIVIA JOHNSON, from Columbus, Ohio, is a senior at Maryland Institute College of Art. Her considerable graphic design skills have already been applied to a brochure about Baltimore jazz. She enjoys attending many live music venues in the Station North arts district and "digging around record shops" (vinyll!). Olivia hopes to "introduce the beauty of jazz to a new audience, perhaps not easily reached by the BJA."

HENRY KORNBLATT, a Baltimore native and trumpeter, has decades-long experience as a classical performer and, more recently, in the BJA Big Band and jazz combos, including The Dogs of Jazz, led by board member Ian Rashkin. He works in commercial real estate and has served on the boards of three other non-profits.

JESSE POWERS, JR., from Hampton, Va., spent 34 years in the U.S. Army as a musician, retiring with the rank of sergeant major. He is well known in the Baltimore area as a bass player, band leader (notably for SPICE), sound reinforcement engineer and composer. Jesse currently hosts three jam sessions in and around Baltimore.

MICHAEL RAITZYK, a native of Baltimore, has been a mainstay of the Baltimore jazz scene since his teens, as a guitarist and band leader, from big band to combos, currently including a family band with his wife and two children. Michael's musical palette is among the widest in town, and includes jazz, blues, klezmer and Celtic music. He currently teaches at Frederick and Howard Community Colleges. Over the past year Michael has written several excellent articles for the BJA newsletter.

RENA SWEETWINE, from Baltimore, is relatively new to jazz performing, which she does as a vocalist. Rena writes that "In 2011 I went from making crucial decisions on people's lives in the court system to making a positive change in my own life by doing something I love. That change for me was being in a jazz and blues band." She made the connection with her band via the BJA-sponsored Tuesday night jam session at Randallstown Community Center.

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

An Interview with John Thomas

By Gail Marten



Musician and educator John Thomas holds two Master's Degrees, one in Classical Saxophone Performance and one in Jazz Studies/Performance from East Carolina University. He is pursuing a doctoral degree in classical saxophone performance at the Peabody Institute. He is the Director of Jazz Ensembles at the Baltimore School of the Arts, while maintaining an active private saxophone studio. More at: <http://www.jtsax.net>

When and how did your interest in music begin? Are there other musicians in your family?

My father was a big music fan, and through him I listened to all kinds of music growing up. The small town that I grew up in was a magnet for artists and musicians, so I was always

being exposed to different things, from symphony music to big bands and bluegrass. I have to credit my high school jazz ensemble experience for really lighting a fire under me to pursue music as a career. The man who would be my high school director, Dave Wilson, found me when I was just 13 and told me that I was going to have a career. Before that it had never occurred to me.

At what age did you start playing professionally?

My first paid gig was playing for my high school senior prom after party at age 17. It was a couple more years before I got paid again, but by my early 20's I was working pretty steadily.

You are involved in both the classical and jazz idioms. What is it about each that you enjoy?

With classical music, it's almost like being an actor. I have to figure out the best way to communicate the composer's ideas to an audience, yet also find a way to make it a personal expression. With jazz, I'm communicating as myself all of the time, and striving to have something to say. The deeper I get into both traditions, the more I see the relationships.

I see that you also play electric saxophone. Tell me more about that.

I got into that through my classical studies. Peabody has a really strong electronic music department, and I got the opportunity to study the technical side of things there. I use a program called Max/MSP that allows me to run multiple effects on my saxophone through my computer, but I can actually program it to listen and react in specific ways to things that I play. I can use it to create heavily composed work with lots of loops and samples programmed in, or use it as environment for solo improvisations. It's a really exciting new world for me.

Does the place where you live (or places where you have lived) affect the music you create or your taste in music?

Absolutely. When I lived out west in Colorado and Wyoming, there was a totally different vibe to the music and musicians. To me it seems a little removed from the vibrancy of the east coast

and people listen for certain technical benchmarks. In the South and definitely in Baltimore, the audience and other musicians want to hear you lay it all out on the table, nothing held back. Moving here was a little bit like getting let off of a leash. I also like that in Baltimore and DC there are a lot of musicians who play everything. Most jazz musicians around here play the heck out of funk and go-go, and there is a sensibility that whether you're playing pop music or art music, you play it with the same level of commitment and style.

How has music affected your life?

It's affected my life profoundly. I've traveled to a lot of places and met people that this kid from rural West Virginia never would have otherwise.

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

It's pretty good. Baltimore has a small jazz community, but it's pretty tightly knit and welcoming. When I first got to town, I started playing at Whit Williams's Monday big band session, and then I'd go hit jam sessions. I got to know a lot of people really fast.

Is there an aspect of making music that you find discouraging?

Today the onus is on the musician to promote shows rather than the venues, and these shows are usually compensated only with door money. It can be tough to put together a band, write the music, do the promotional work, and then maybe only clear a few bucks for all of that work after you pay the other musicians, or worse, go in the hole. As a result, I end up playing probably 90% private events and 10% concerts or clubs. I would love to flip those numbers.

Who are some of the jazz artists with whom you have appeared? Who has most influenced you as a musician, and how?

As a student, I was fortunate to get to play with some people like Jon Faddis, Terell Stafford, Bob Mintzer, and Kevin Mahogany. I would have to say the musician who influenced me most was Carroll V. Dashiell, Jr. Carroll was my mentor at East Carolina University, where I got my undergraduate degree, but he was more than just a professor. Carroll is a world-class bassist, composer, and educator. He got me a lot of gigs, and showed me what it really takes to be a pro. He changed me. He's the kind of musician who doesn't just sound great, but makes everyone he plays with sound better. In addition, the way he conducts himself personally and professionally is a model that I try to live up to daily.

Name a band or musician, past or present, who you think more people should be listening to. What's one of your all-time favorite recordings by this band/musician?

Stephen Riley. He's a tenor player who flies under the radar a bit, but he's amazing. He's equal parts Stan Getz, Coleman Hawkins and Wayne Shorter. He has several records out on Steeplechase, but I like *Easy To Remember*.

Lately, what musical periods or styles do you find yourself most drawn to as a listener?

In jazz, I get really wrapped up in the music of 1940 to 1967. There is such a vast body of work that I feel like there is always something new to listen to. I listen to Friedrich Gulda's recording of Bach's *Well-Tempered Clavier* incessantly. I've also been listening a lot to this album with Edgar Meyer, Yo-Yo Ma, and Chris Thile, *The Goat Rodeo Sessions*.

What are you up to right now, music-wise?

Right now I'm preparing for a recital of chamber music at Peabody to help complete my studies there. The program includes a unique quartet of percussion, piano, electric guitar, and

myself. There's also a piece by Roberto Sierra for five strings and saxophone. I've got some upcoming dates with the Leo Maxey Quintet, playing his original tunes and arrangements. My classical duo with pianist Teodora Adzharova is just getting off the ground and we've got some things coming up in the summer. I'm also booking and writing for my own jazz quartet. I'm itching to get back out on the scene in a big way.

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

When I work on a standard, I listen to the original or definitive recording to learn the tune. After I've gotten comfortable with the melody and the changes, I listen to as many different versions as I can, and anything I like, I steal it. At the end of the process, with all those bits of other artists plus my own experience, it comes out sounding like me.

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

It's hard for me to think of another life, but before I got the music bug, I thought I wanted to be a novelist. Great fallback plan, right?

JAZZ @ The MOTOR HOUSE 120 W North Avenue 21201

February 13: 7:30 p.m.

Reginald Cyntje Jazz Ensemble
Black is Beautiful....

February 27: 7:30 p.m.

Left Bank Jazz Legacy Band
Left Bank Remembered

March 13: 4:00 p.m.

Iva Jean Ambush & Karen Lovejoy
Women In Jazz




\$25 Admission | www.bemojazz.com | 202.262.7571

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

Cold Spring
CSJQ
Jazz Quartet

**COLD SPRING JAZZ
QUARTET PRESENTS**



REPEATED BY POPULAR DEMAND!

The Music of

**Blowin' the Horace
Blues Away: Silver**

SATURDAY, MARCH 26, 7:30 PM
TICKETS \$20 | germanospiattini.com/events/

GERMANO'S PIATTINI • 410.752.4515
300 S. HIGH STREET, BALTIMORE, MD 21202

BJA Member Benefits

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

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

- An die Musik offers 10% discount for BJA members for music purchases at the An die Musik record store.
- Chamber Jazz Society of Baltimore offers BJA Members a \$2 discount off the general admission price. Just indicate your affiliation when ordering tickets.
- Eubie Live! at the Eubie Blake Cultural Center at 847 N. Howard Street offers a discount to BJA members on rentals of its performance and events spaces.
- Jazzway 6004 offers BJA Members a \$5 discount on performances at their venue.
- Germano's Piattini often offers discounted tickets to specific events for BJA members, announced by email.

JAZZ NEWS

Mixed Company at The Motor House

By Vernard Gray

I've been selected to curate a series of jazz culture events at the "new" Motor House, located in the Station North Cultural District at 120 West North Avenue. The Motor House is the newest member of the Station North community family, joining a newly configured Joe Squared as the latest in an evolving neighborhood of mixed cultures with their many different modes of celebration.

The idea of "mixed company" is one that I've considered for a long time as an approach to attract different audiences to learn and appreciate jazz culture. The initial offerings presented were old-school, familiar Baltimore icons Carlos Johnson and Greg Hatza in January. We'll present Reginald Cyntje's Caribbean Jazz and Craig Alston's Left Bank Jazz Legacy Ensemble during February's Black History Month; vocalists Iva Jean Ambush and Karen Lovejoy honoring Women in Jazz during March; Bob Jacobson's clarinet ensemble and the Benito Gonzales/Luis Faife Afro-Cuban Jazz Ensemble during April's Jazz Appreciation Month; and conclude with some special presentations in May. As an effort to develop new audiences we're going to create some special youth-oriented programming as well. So stay tuned! And follow us on www.bemojazz.com.

Cold Spring
CSJQ
Jazz Quartet

**COLD SPRING JAZZ
QUARTET PRESENTS**



A Valentine's Day Special Event

**Shades of Love
In Film Noir**

Evocative music from classic films noir played by **Cold Spring Jazz Quartet**, along with video clips and informative introductions by film scholar and CSJQ leader **Mark Osteen**.

FRIDAY, FEBRUARY 12, 7:30-10PM
TICKETS \$20 | germanospiattini.com/events/

GERMANO'S PIATTINI • 410.752.4515
300 S. HIGH STREET, BALTIMORE, MD 21202

Jazz Beyond Borders
BRINGING YOU A WORLD OF MUSIC

WINTER 2016 CONCERT & WORKSHOP SCHEDULE



Cissa Paz



Lauren Kelly-Washington & Elizabeth Melvin



Michel Nirenberg



Juanito Pascual

February 6 at 8 PM

CISSA PAZ - BRAZILIAN CARNIVAL NIGHT

The Carlyle Club, Alexandria, VA / thecarlyleclub.com

February 6 at 2 PM

ELIZABETH MELVIN & LAUREN KELLY-WASHINGTON

VOCAL WORKSHOP - AFRICAN ODYSSEY THROUGH SONG

Unitarian Universalist Church of Silver Spring / uucss.org

February 12 at 8 PM

JUANITO PASCUAL NEW FLAMENCO TRIO

Weinberg Center for the Arts, Frederick, MD

weinbergcenter.org

February 27 at 10:30 AM

ELIZABETH MELVIN & LAUREN KELLY-WASHINGTON

VOCAL WORKSHOP - AFRICAN ODYSSEY THROUGH SONG

Creative Alliance, Baltimore, MD / creativealliance.org

March 5 - Shows at 8 and 9:30 PM

MICHEL NIRENBERG & BRAZIL PROJECT

An die Musik Live, Baltimore, MD / andiemusiklive.com

April 1 & 2 - Shows at 9 and 11 PM

MICHEL NIRENBERG & BRAZIL PROJECT

Twins Jazz, Washington, DC / twinsjazz.com

For artist information, more concert dates, links to music
and great reviews visit jazzbeyondborders.com



RAMPONE & CAZZANI
HANDMADE ITALIAN SAXOPHONES

TIMONIUM SHOWROOM
BY APPOINTMENT ONLY
410-252-7750

WWW.RAMPONECAZZANI-USA.COM

In Celebration of Jazz Appreciation Month
 Contemporary Arts Inc. presents
CHARLES RAHMAT WOODS QUARTET
*Fresh perspectives and exciting renditions
 of jazz classics...from swing to latin to new age!*



From right: CHARLES RAHMAT WOODS, flutes/saxophones/bandleader
 Allen Jones, drums / Jeron White, acoustic bass / Joseph Wilson, piano

Saturday, April 9th, 2016 4-7 pm
**EUBIE BLAKE NATIONAL JAZZ INSTITUTE
 and CULTURAL CENTER**

**Celebrating the extraordinary heritage and history of
 jazz as an historical and contemporary art form.**

THE YEAR 2016 marks the beginning of Charles Rahmat Woods's **Language of Birds Live Tour**. Based on his solo instrumental CD release *The Language of Birds* (Rahmat Shabazz 2014), the tour will entail expanded ensemble arrangements inspired by the original recording and exciting renditions of jazz classics composed by notables such as Thelonius Monk, John Coltrane, Don Cherry, Jim Pepper, and Grover Washington. The music, grounded in Jazz and Blues, visits a broad spectrum of genres from swing to latin to new age, and offers the listener an entertaining artistic journey.

EUBIE BLAKE NATIONAL JAZZ INSTITUTE AND CULTURAL CENTER
 847 N. Howard Street, Baltimore, Maryland 21201
 410-225-3130 / www.eubieblake.org / eubieblakecenter@aol.com
 Handicapped accessible. Free parking garage at 821 N. Eutaw Street.
 Street parking also available.

Admission: \$15 Advance / \$20 at the Door / \$7 Students
Reserve your tickets online at:
<http://www.instantseats.com/events/ContemporaryArts>

For additional information contact: Barbara Harrell Grubbs
410-944-2909 or contemporaryartsinc@verizon.net

This event is supported by funds from the William G. Baker Memorial Fund (creators of the bakerartistawards.org), the Citizens of Baltimore County, The MSAC Touring Artist Fund, The Maryland State Arts Council and the National Endowment For the Arts.

CONTEMPORARY ARTS INC.ORG
 . . . preserving and advancing the appreciation
 of the jazz art form throughout the community
 through education and performance



Friday, February 12 5 pm

MID-ATLANTIC JAZZ FESTIVAL

Opening Ceremony on the Atrium Stage

The JOHN LAMKIN "FAVORITES" JAZZ QUARTET

TODD SIMON organ / JESSE MOODY drums
 MIKE HAIRSTON saxophone
 JOHN R LAMKIN II trumpet and flugelhorn

THE HILTON HOTEL & EXECUTIVE MEETING CENTER
 1750 Rockville Pike, Rockville MD 20852

Tickets: <http://www.midatlanticjazzfestival.org/tickets>

Saturday, March 5 7 to 11 pm

**The First Annual
 B-Sharp Summer Music Enrichment Academy
 Fundraising Banquet**

The JOHN LAMKIN "FAVORITES" JAZZ QUARTET

BENJIE POREKI organ / JESSE MOODY drums
 MIKE HAIRSTON saxophone
 JOHN R LAMKIN II trumpet and flugelhorn
 EARTHA LAMKIN vocals

CROSS CREEK CENTER in the Charlestown Community
 715 Maiden Choice Lane, Catonsville, MD

Tickets: \$40.00

Contact: elamkin@verizon.net or jrlamkin2@gmail.com

ONE OF BALTIMORE'S JAZZ STALWARTS, saxophonist Major Boyd, passed away on January 9th at the age of 68. Born in Baltimore, he was a well known in Charm City for his many performances, particularly with Greg Hatza at Caton Castle and at Café Hon with Michael Raitzyk.

In 2011, for WEAA's Jazz Appreciation Month spotlights, Bob Jacobson commented, "Major Boyd's choice of instrument was sparked early in life by seeing a saxophone soloist at the Royal Theatre. Like many future sax players, Boyd started on clarinet in elementary school, adding alto sax in junior high. To this day he remembers Whit Williams playing 'Over the Rainbow' on alto saxophone for his music class. Cannonball Adderley and Stan Getz were early influences, as well as the ballad playing of John Coltrane. After graduating from Douglass High School, Boyd added tenor sax while serving in the Air Force in Germany, jamming with musicians from many countries who spoke only the common language of jazz.

"Back in Baltimore after the service, Major substituted for Mickey Fields on a gig with organist Shirley Scott, played with vocalist Rhonda Melton and had regular gigs at the Sportsmen's Lounge and The Bear's Den on Greenmount Avenue. With vocalist Winfield Parker's band, Both Worlds, Boyd appeared on the album *I Want the World to Know*. Soon after meeting pianist and organist Greg Hatza at the Sportsmen's Lounge, Boyd joined the Greg Hatza Quartet in 1971 and later Hatza's fusion jazz band, Moon August. After two successful decades, including four albums and jazz festival performances in Italy and Japan, Boyd left Moon August to pursue his love of popular music with Tony Berry and New Money."

For some 45 years, Major Boyd and Greg Hatza were not only fellow musi-



Major Boyd

By Liz Fixsen

cians but also friends. In addition to gigging with Hatza in Moon August, Boyd also played with him for some ten years in a group called Jazz in the Sanctuary, which performed at churches in the Baltimore region—even when, in his later years, Boyd needed a walker to get around.

Hatza remembers Boyd as a "sweet-souled, happy-go-lucky person" who liked joking around. On Valentine's Day gigs, Boyd would bring a bouquet of flowers and pass them out to all the ladies at each show. He was also a team player who made numerous sacrifices for Moon August. For example, he would leave work (he was a nurse at Spring Grove Hospital) and drive all the way to Ocean City for a gig, then drive all the way home. Hatza recalls Boyd was so tired that he'd fall asleep..

"But generally," says Hatza, "Boyd was full of energy that just lit up the

stage—and the audience. Boyd was adept at circular breathing and could hold a single note for an astonishing length of time. He could play two or three horns at a time. When not playing a horn, he would play a rhythm instrument such as the shakeree."

Boyd also joined guitarist Michael Raitzyk's trio at Café Hon and other venues. Raitzyk writes on Facebook, "Our music community has lost a great musician and person. . . . [Major] was a master at building a solo, which I learned from listening to him"

Bassist Jesse Powers writes, "Major Boyd was a gentle giant! . . . When Major Boyd was with us [The Michael Raitzyk Trio], it was like adding icing to the cake. Major was very knowledgeable about making the music really sing through his saxophone. His personality was just as precious—I never heard an unkind word uttered from his mouth (or his sax). For him and us, it was always about joy, and the purity of making music."

Drummer Jesse Moody adds his thoughts: "Growing up in Baltimore, I was a HUGE fan of Moon August. . . . Leading the way in that band was Major Boyd. Major's tone, rhythmic concepts, and passion for music flowed through his horn and touched me and others in a way that would make you get to your feet and dance. . . . He could take a two-bar vamp and create another song from it. . . . Major Boyd had his own identity. NO ONE sounded like him. The music went to another level when he was there." When Boyd fell ill during his later years, Moody says he spent a lot of time with him—and Café Hon patrons would always ask him, "How is Major doing?" "When is Major coming back to play with you?"

What better testimonial could there be to this wonderful musician?

We need YOUR involvement. Help us support live jazz in Baltimore by joining or renewing your BJA membership.

BJA Member Notes

WELCOME

We welcome our new BJA members: OLIVIA JOHNSON, RENÁ SWEETWINE and JOHN THOMAS,

CONGRATULATIONS

Congratulations to board member VERNARD GRAY, curator of the new jazz series at The Motor House, where the first show, Carlos Johnson & the Zone 1 Band, drew a near-capacity crowd.

Eubie Blake National Jazz Institute and Cultural Center News

The Eubie Blake Center has added EIGHT new dynamic, enthusiastic and diverse individuals to its board of directors. Watch for developing programs and events to unfold in 2016. Until elections are held, Gail Marten is the Acting Board Executive. Visit the website for more information: www.eubieblake.org

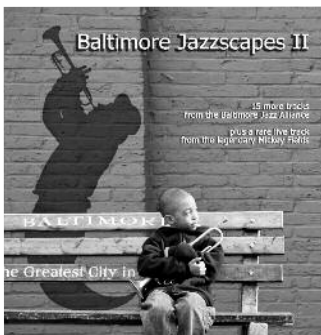


PHOTO IMAGE BY LEO HOWARD LUBOW

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

LEFT BANK '66 CD available from BJA!

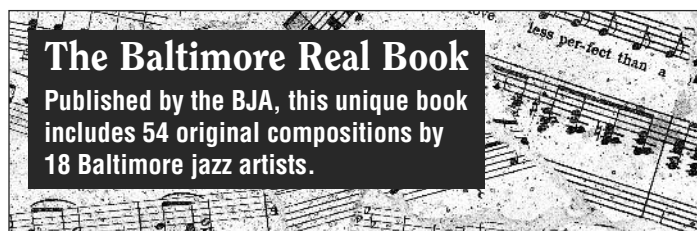


You may now buy the CD *Left Bank '66* directly from BJA. Recorded in 1966 at the Madison Club, the CD features Baltimore sax legend Mickey Fields and guitarist Walt Namuth,

who joined the Buddy Rich Big Band the following year. These two huge talents were rarely recorded, adding to the value of this CD. In his *City Paper* review, Geoffrey Himes wrote, "If you care at all about the history of Baltimore music or the history of the jazz saxophone, this is a recording you need to hear."

Six tracks include Sam Jones's "Unit 7," Monk's "Well You Needn't," Miles Davis's "Pffrancin'" and "The Theme," Benny Golson's "Stablemates," and Billy Reid's "The Gypsy." Phil Harris is on bass, Claude Hubbard on piano and Purnell Rice on drums. Total playing time = 67 minutes.

To purchase *Left Bank '66*, you may pay \$15 via PayPal at baltimorejazz.com or write a check for \$15 to: BJA, 847 North Howard Street, Baltimore, MD 21201. Please make sure to type or print your street address.



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

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

www.baltimorejazz.com

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



February/March 2016

Dedicated to promoting **JAZZ IN BALTIMORE!**

