

BALTIMORE JAZZ ALLIANCE

January 2016

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VOLUME XIII

ISSUE I

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Three New Jazz Venues for Baltimore

by Liz Fixsen

IN LAST MONTH'S ISSUE of the BJA newsletter, Ken Avis asked if Baltimore can become a "Music City" like Austin, Nashville, New Orleans, and Berlin. He commented on the lack of coordination among arts-related organizations and the lack of a jazz festival in Baltimore (in contrast to neighboring Washington, Philadelphia, and Cape May), and pointed to the fact that Baltimore's premier annual arts event, Artscape, no longer gives prominence to jazz.

However, three recent new projects in Baltimore bring hope for growth in Baltimore's jazz scene. These projects are the Motor House, in the Station North arts district; Panache, a small jazz club on Edmondson Avenue in Harlem Park; and the Upton Mansion, also in Harlem Park, on Lanvale Street.

In earlier days, the three-story 1914 building at 120 West North Avenue destined to become Motor House was occupied by the Graham-Paige Auto Showroom. From 2005 to 2012, it was known as Load of Fun; it leased performance and studio spaces to artists and arts organizations. Three years ago, a zoning problem led to the closing of the facility.

In August of 2015, the property was purchased by BARCO Realty Corporation with the aim of restoring the building as a cultural center for the Station North Arts and Entertainment District. With its \$6.5 million renovation, partly funded by state historical tax credits and partly by funds from the Community Legacy and Neighborhood Business Works programs, the facility will showcase Baltimore's "vibrant and diverse urban arts scene," with spaces for artists, performers, and other arts-related activities and organizations.

The plans include a ground-floor public venue with a cafe, an art gallery, and a black-box performance space. The second floor—now available for lease—will be devoted to artists' studios, and the third floor will provide office and collaborative space for arts-related non-profit organizations. David D. Mitchell, Motor House's creative director, a gradu-



ate of Morgan State University and the New School in New York, has visions of jazz performances in the new space, which has the capacity for up to 230 attendees, with seats for 175 patrons when the stage is used. BJA board member Vernard Gray has been approached about helping to plan jazz music events in the performance space.

About two miles away, at 1213 Edmondson Avenue in Harlem Park, a narrow, three-story vacant building stands isolated from the surrounding buildings in a somewhat dilapidated residential and commercial neighborhood. However, owner Anthony Ogbuokiri has a vision to help revitalize the neighborhood by using this building as an intimate jazz club (maximum capacity 20) named Panache. His plan faced some opposition from the neighborhood association, which argued that the building was too close to a school and feared that youthful patrons would lead to noise and disruption in the vicinity. Ogbuokiri's efforts to obtain the necessary liquor license finally succeeded, and now the club has

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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
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Baltimore, Maryland 21201

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JAZZ JAM SESSIONS

Where the cats congregate to groove and grow!

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

MONDAYS

Phaze 10 – Monday Open Mic hosted by Spice. 885 N. Howard Street. 7-11 pm. 410-462-2010

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! 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

Café Noir – Every Wednesday jam session with Open Mic hosted by Scott Strother with Spice. 3627 Offutt Road, Randallstown. \$15 cover with open bar 7-8 pm. \$10 cover 8-10 pm. Proceeds benefit non-profit organization. 410-952-4009

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

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

Phaze 10 –SUSPENDED DURING JANUARY First Thursday Straight Ahead Jazz Workshop hosted by John R. Lamkin II, 855 N. Howard Street. 7-11 pm. 410-462-2012

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

Three New Jazz Venues for Baltimore

(continued from page 1)

to wait another 60 days for approval by the zoning board. Then it will be open from 6 to 10 pm, Monday through Friday. The Baltimore jazz community should let the Harlem Park Neighborhood Council know that they have nothing to fear from Baltimore's jazz aficionados, who never create public disturbances, even at their most enthusiastic.

The third new project is also in Harlem Park, at 811 West Lanvale Street: a renovation of the historic 1838 Upton Mansion. A consortium of developers, architectural designers, and environmental experts is currently seeking funding for the project. Like Motor House, the Upton Mansion would provide space for visual and performing arts and arts education, including a Billie Holiday music series.

Historically, the mansion was the residence of David Stewart, a prominent attorney and U.S. Senator; the headquarters of Maryland's oldest radio station (WCAO, first licensed in 1922); and the home of the Baltimore Institute of Musical Arts, a pioneering African-American musical conservatory.

Although listed on the National Register of Historic Places and the Baltimore Landmark List, the city-owned building remains in a state of neglect and disrepair. The once-elegant

mansion sits on a hill, surrounded by brick and stone walls. It was one of the last-surviving Greek Revival country houses in Baltimore. In its glory days, it boasted grand Doric porch columns, marble and onyx fireplaces, a curved oak staircase, and an immense banquet room where Sen. Stewart hosted lavish parties. The Upton Renaissance Project hopes to restore the mansion to its former glory.

In November, BJA board members Sara Jerkins and Ian Rashkin attended a presentation of the Upton Renaissance arts-related proposal. The BJA board then wrote a letter of support, with the condition that Upton Mansion not duplicate any programs offered by Jubilee Arts, in nearby Sandtown.

With all of these new projects, the Baltimore Jazz Alliance hopes to play a role in the development of new performance opportunities for our peerless Baltimore-area jazz musicians.

Liz Fixsen is a jazz pianist, vocalist and enthusiast. She has written numerous articles and reviews for the Baltimore Jazz Alliance over the years and has served for several years on the board of the Baltimore Jazz Alliance. She teaches Professional Writing at the University of MD and also works for The Phillips Agency and Jazz Beyond Borders doing promotions of jazz and world-music artists.



PHOTO COURTESY OF BALTIMORE ARTS REALTY

In earlier days, the three-story 1914 building at 120 West North Avenue destined to become Motor House was occupied by the Graham-Paige Auto Showroom.

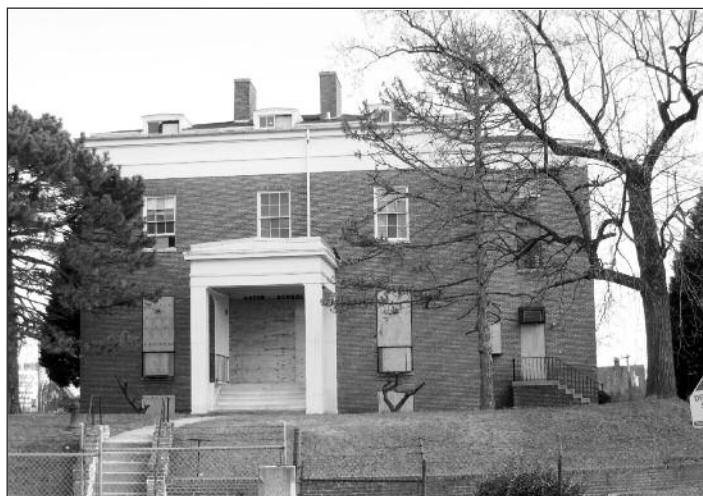


PHOTO COURTESY OF BALTIMORE HERITAGE

Upton Mansion would provide space for visual and performing arts and arts education, including a Billie Holiday music series.

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HELIO ALVES and MAUCHA ADNET



MARTIN WIND



ANAT COHEN

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ANAT COHEN saxophone and clarinet / HELIO ALVES piano
MARTIN WIND acoustic bass

Duduka Da Fonseca is a two-time Grammy nominated, legendary Brazilian jazz drummer who came into national prominence accompanying Herbie Mann, Astrud Gilberto and Antonio Carlos Jobim. He has co-led the group "Trio Da Paz" for over 25 years. In his more than 200 albums, Da Fonseca has brilliantly combined American jazz and the heart of Brazilian music . . . These All-Stars are comprised of world-class soloists who should not be missed.

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



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Jazz Lives!



In June, 2003, an unruly group of jazz musicians, promoters and fans, called together by Barry Glassman, met at a downtown Baltimore bar. The musicians complained that the city lacked sufficient venues for jazz; the fans declared that they could never figure out who was playing where; the venue owners lamented the lack of publicity and low turnout. Out of this array of ailments emerged a hardy cadre who formed what be-

came the Baltimore Jazz Alliance. I was among the group, along with Glassman, tenor saxophonist Bob Jacobson, clarinetist Darryl Harper, venue manager Bob Brinkman, guitarist/vocalist Earl Wilson, promoter Cheryl Goodman, pianist George Spicka, vocalists Marianne Matheny-Katz and Rhonda Robinson, drummer Larry Williams, cultural tourism entrepreneur Tom Saunders, and Camay Calloway Murphy, distinguished member of the Baltimore jazz royalty. Although the first meetings were often fractious and rambling, and several members dropped out, we managed to forge an alliance. Harper was elected president; I was named vice president and Glassman treasurer. By the next spring Harper had moved away and the presidency devolved to me. And there I've stayed—until now. Effective January 1, 2016, I am resigning as President of the BJA.

Although I am certainly not the only one responsible for creating and sustaining this organization, I burst with pride when I review the list of all that BJA has accomplished since 2004. In that year we incorporated; we received official 501 (c)3 status in 2012. We have published this newsletter since 2005; we've maintained our website and interactive jazz calendar since 2008; we have been a presence at Artscape since 2005, and even created and booked our own jazz stage for a few years; we've released two compilation CDs spotlighting Baltimore jazz artists (2006 and 2009). We've edited and published the *Baltimore Real Book*, sponsored a summit on the business of jazz, held two Baltimore Jazz Composers' Showcases (2005 and 2013), presented several performance series and the Saxophone Colossi event (2013), and sponsored the BJA Big Band (2011-14). That's not even the full list (you can view it by visiting our website:

<http://baltimorejazz.com/about/>). See why I'm proud?

None of these events and programs could have happened without our board members and the support of our members. Thank you all!

It's lovely to look back and bask in the glow of successes, but those moments aren't enough to keep an organization alive. I hope and believe that the BJA will thrive without my presence in the driver's seat. However, it can do so only by renewing its vision, leadership and goals. As my parting gift, I offer here some ways to do that.

1. The BJA needs more support, energy, and initiative on the part of its members. This will require more interaction between the board and the membership and members' more active participation. Members: please volunteer, write to the board, offer suggestions!

2. The BJA needs to recruit new board members with vision, energy and persistence who will not just attend meetings, but also present new goals and ideas and put them into action.

3. The BJA should review its priorities, reaffirm those that remain viable, and replace those that do not. I believe the organization should sponsor more performance opportunities, perhaps by partnering with other non-profits and venue owners to produce a series. Such events not only get the music to the public and provide opportunities for artists; they also bring the whole jazz community together as nothing else can. After all, we're here for the music.

4. The BJA needs to enlist more musicians as members. One source of frustration for me is that the BJA has never managed to gain the full participation of Baltimore-area jazz musicians. Why not? One reason is that too many musicians still adhere to the mentality of "how will this get me a gig next week?". This short-sighted attitude fails to grasp that building audiences, advocating for jazz, fostering better communication and working together elevates jazz's profile for everyone. The BJA has worked hard to overcome this attitude but it lingers. Musician members: please help your fellow musicians to see the bigger picture.

5. Baltimore is a city marked by enduring racial, social and economic divisions that create immense challenges for organizations such as the BJA. Nevertheless, the BJA should create partnerships with other non-profit and educational organizations to create more cohesiveness in the jazz community.

These challenges may seem daunting, but the impressive accomplishments listed above suggest that with drive, vision and perseverance, the BJA can continue to grow and advance the cause of Baltimore jazz. I will certainly continue to support the BJA, perform this music that we all love, and volunteer at BJA events. But it's time for me to move on to other projects and activities. I also believe that the organization is ripe for the revitalization that only new leadership can bring.

Keep swingin,' BJA. I wish you well. Thanks to everyone!

Yours in jazz,

Mark Osteen



Hostess of the concert and performer Marianne Matheny-Katz sang a bright rendition of “Let It Snow” and an appropriately relaxed version of “Have Yourself a Merry Little Christmas” at Jazzway’s annual Holiday Concert.

Craig Alston’s Swinging Holiday Concert at Jazzway

By Eric Heavner

HOLIDAY MUSIC can challenge a jazz musician’s creativity. How do you make songs that have been endlessly interpreted season after season—some would say beaten to death—interesting? Can such well-worn material inspire meaningful jazz?

For saxophonist Craig Alston and the group he assembled for a holiday concert on December 12th, the answer is yes. Alston’s band consisted of Baltimore A-listers Warren Wolf (vibes), Vince Evans (piano), Tom Baldwin (bass) and Eric Kennedy (drums), along with vocalists L’Tanya Mari, Marianne Matheny-Katz and Integrity Reeves. The group delivered Christmas songs in a well-executed contemporary swing style. My only quibble with the engaging and at times exciting performance concerned the choice of tempi. With the exception of two ballads, the compositions were all played at moderate speeds. I waited in vain for an up-tempo barn-burner that would showcase the plentiful chops of these talented musicians.

The concert’s venue, Jazzway6004, is a house converted into a weekend concert space. Owned by Howard Katz and Marianne Matheny-Katz, the spacious contemporary home seems more like a sophisticated jazz club than a residence. Its first floor has a room big enough to accommodate a medium-sized band, a bar and about 60 people. Upstairs, in the two-level great room, the audience was served after-concert desserts (some home-made), cheese and coffee.

The group opened with an ingenious Warren Wolf arrangement of “Carol of the Bells.” Wolf played the melody on vibes, while Baldwin played melodic peek-a-boo on bass,

sometimes doubling the melody with Wolf, sometimes playing quarter note accompaniment.

Wolf is becoming well-known among jazz heavies. He has performed with Christian McBride, Bobby Watson, Wynton Marsalis and many others. After running with such fast company, it’s no wonder his solos demonstrated an assured and mature style. His well-constructed melodies seemed to land just where they should. The most noticeable aspect of his playing, however, was his unerring sense of swing. Although Wolf cites Milt Jackson as an influence, his propulsive rhythmic drive is more reminiscent of Lionel Hampton. Like Hampton, Wolf can swing a whole note. (Check out, for example, Hampton’s effortlessly swung solo in “Grand Slam” with the Benny Goodman sextet. It begins with two whole notes.)

“The Christmas Song,” sung by L’Tanya Mari, started as a ballad, but at the audience’s prompting, morphed into a happy blues. It didn’t take much to push Mari in that direction. She seemed naturally at home in the blues, turning the melody into rollicking affair. Evans’s soulful piano solo continued the blues feel, with the audience clapping along to Kennedy’s rim shots on beats two and four.

The blues was also the dominant theme in Evans’s solo in the instrumental “Santa Claus Is Coming to Town.” In the climax of his powerful solo, Evans played tremolos with his right hand, while his left hand pecked out blues licks in the lower register. Although drawn to the blues, Evans also imbued his playing with a sense of fun, which sometimes expressed itself in non-musical ways. Throughout the performance, he laughed, hummed, sang, or playfully called

out to the audience.

"My Favorite Things," also sung by Mari, afforded Alston an opportunity to stretch out on soprano sax. Alston's generous tone belies his dexterity on the instrument. Despite his big sound, there is lightness in his playing. He tossed off double-timed passages and rhythmically complex ideas easily.

One of the musical highlights of Artscape this summer was a memorable vocal set by Integriti Reeves honoring Billie Holiday. Reeves brought the high musical standards displayed at Artscape to this concert. She offered a Latin take on Richard Carpenter's "Merry Christmas, Darling" and a pensive "Christmas Time Is Here" by Vince Guaraldi, one of the best Christmas songs ever written.

As both hostess of the concert and performer, Matheny-Katz had a busy evening. When she stepped on the stage to perform, however, she left her hostess distractions behind. All poise, she sang a bright rendition of "Let It Snow" and an appropriately relaxed version of "Have Yourself a Merry Little Christmas," which featured the superb-sounding bass of Tom Baldwin.

For the final song of the evening, the band departed from the holiday theme by performing the Frank Sinatra staple "Fly Me to the Moon." The tune, performed in honor of the of the singer's hundredth birthday, showcased the scat-singing talents of Mari, Reeves and Matheny-Katz. All three vocalists sang the melody in unison, their voices blending nicely once they agreed on phrasing. The singers then took turns scatting. Each of their scat solos revealed a different approach to the wordless style of singing. Mari's scat was melodically ambitious, employing wide interval leaps that reminded me of Ella Fitzgerald. Reeves's scat, in contrast, was dark-toned, pretty and thoughtful. In another change-up, Matheny-Katz's scat relied on clever rhythms and graceful phrasing to engage the audience. Perhaps inspired by the fine vocal solos, Kennedy upped the energy level of the performance with a tasteful drum solo. His snare work reminded me how musical drums can be.

Eric Heavner plays trumpet with a number of bands in the Baltimore area, including Escapade, Funk Master General and Jazz Caravan. He has written occasional pieces for the *Baltimore Sun* and has published several academic articles.

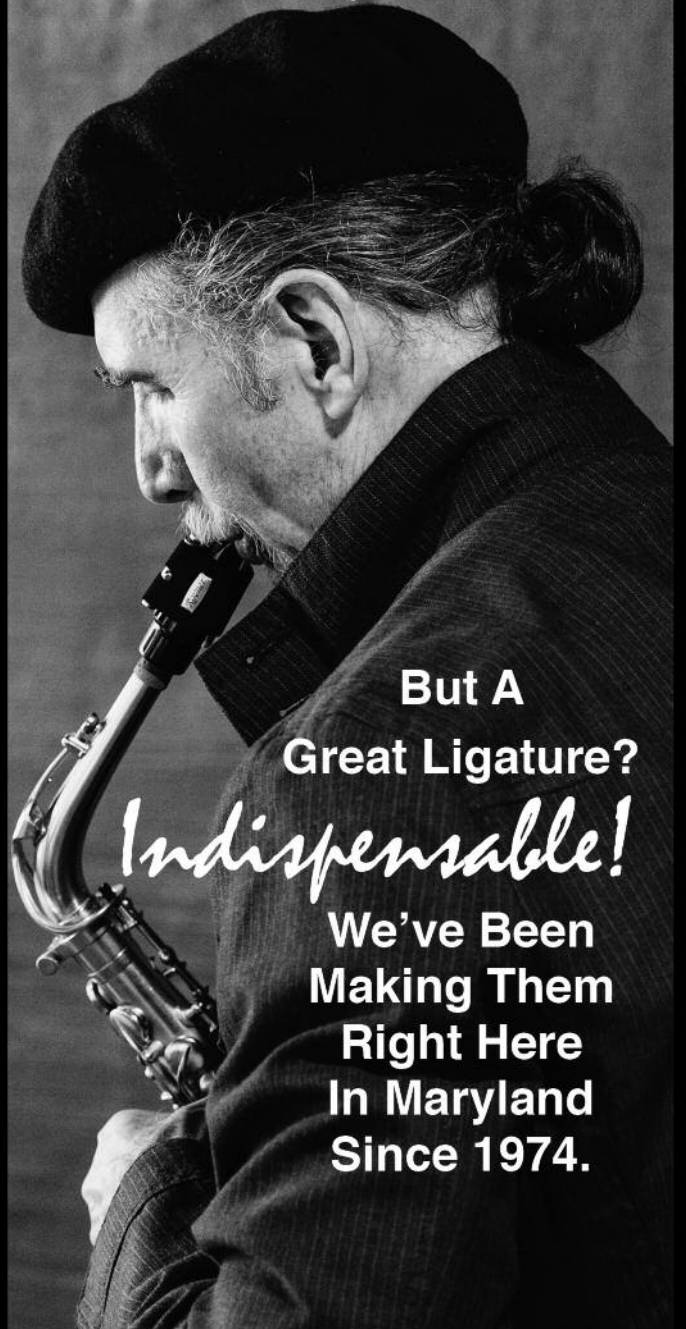


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BJA Member Benefits

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.
- Grano Emporio Italian Restaurant at 3547 Chestnut Avenue in Hampden offers card carrying BJA members 50% off bottles of wine on Sundays & Tuesday.
- Germano's Piattini often offers discounted tickets to specific events for BJA members, announced by email.

BJA Member Notes

WELCOME

We welcome our new BJA members: EDWARD JUSTICE, HENRY KORNBLATT, DARYAN DER PLOEG and CAROLYN COLLINS.

BJA Big Band

Visit www.baltimorejazz.com to listen to recordings of the following tunes from 2013 performances of the BJA Big Band:

- "Five Foot Six" by Anthony D. Villa
- "Chiaroscuro," by Anthony D. Villa
- "In Search of the Master," by Richard Orr
- "D.C. Shuffle," by Richard Orr
- "Robo-Dial," by Paul Faatz
- "This Love I Dance," by Paul Faatz
- "Miracles," by Benny Russell
- "Faklemt," by Gregory Boyer
- "Blue Skies," by Irving Berlin, arranged by Mike Kamuf.

Fred Hughes Trio at An die Musik Live!

By John Thomas

IT WAS WITH GENUINE EXCITEMENT that I headed to An die Musik last weekend. With December's unseasonably warm weather, I was looking forward to an evening of holiday music to stoke my seasonal spirit. The Fred Hughes Trio was presenting a holiday concert, promoting their new CD of Christmas favorites, *I'll Be Home for Christmas*, and I was in the mood for some holiday cheer.

In its current iteration, the trio consists of pianist Hughes, Amy Shook on bass and Frank Russo, drums. Russo and Shook have an amazing groove, and they complement each other's playing beautifully. Each contributed tasteful solos throughout the evening. Shook often steals the show with her well-constructed solos and admirable tone. Russo, though a hard swinger, is also a sensitive accompanist. He always maintains the perfect dynamic, a challenge for drummers in the very live room at An die Musik. As the de facto leader, Hughes displayed flawless technique and an unquestionable mastery of the jazz trio idiom.

After two solid takes on Christmas standards, "Winter Wonderland" and "O Christmas Tree," the trio made a sharp left turn into modern jazz with Chick Corea's "Now He Sings, Now He Sobs." Hughes dug in with evident zeal. However, much like sixty-degree temperatures in December, this tune seemed out of place on this program. After a thorough workout on Corea's venerable tune, the band dutifully returned to the night's theme with "Let It Snow." Throughout the night, but particularly on this tune, Russo and Shook displayed the kind of musical telepathy that makes a piano trio such a delight for the listener.

After a short break for question-and-answer time, Hughes announced the next piece, an arrangement of a Tchaikovsky symphonic movement. Though not a holiday work per se, the mood of the piece and the tangential relation to the "The Nutcracker Suite" allowed the piece to slot into the program nicely. It was a musical high point, with the trio coalescing beautifully around the central theme.

After a cursory take of a nice Latin groove under "White Christmas," we experienced another programming detour, with two Hughes originals and a standard. The pianist came alive on his tune "The Rainman" with some masterful playing, really taking control. After another original and a brief discussion of piano trio aesthetics, the trio launched into a tribute to Shirley Horn, with a Hornesque take on "The Shadow of Your Smile." I was again struck by the programming choice. The playing was great, but the transition from a holiday program to a straight-ahead show was jarring.

The trio returned to the Christmas theme with a rollicking, gospel-infused version of "Santa Claus Is Coming to Town," creating a truly joyful mood in the room. The band moved on to their version of Gershwin's "I Got Rhythm," featuring



PHOTO COURTESY OF FRED HUGHES

From left: Frank Russo, Amy Shook, Fred Hughes

Russo to great effect. The trio closed out the show with two more holiday numbers, a heartfelt "I'll Be Home for Christmas," and a quick rendition of "Jingle Bells."

After listening to the trio for 90+ minutes straight, I was highly impressed with their ability to interpret the well-trodden material of Christmas favorites with their own inimitable style and arrangements. I only wished that I had heard all of the material from the album, although I guess that's just more incentive to go pick up a copy. I do feel that an opportunity was missed here. The music and musicians on display at An die Musik this evening were of the highest caliber, but the program had a disjointed and disorganized feel. A little more attention to the pacing and programming might have turned a program that was enjoyable into one that was truly memorable.

John Thomas is a jazz and classical saxophonist based in Baltimore. In addition to his activities as a performer, Mr. Thomas is a sought-after educator, and is currently director of jazz ensembles at the Baltimore School for the Arts. You can find out more at www.jtsax.net.

**We need YOUR involvement.
Help us support live jazz in Baltimore
by becoming a member of BJA.**

VIDEO



Bassman Interviews Saxophonist Kamasi Washington

On November 14, 2015, saxophonist Kamasi Washington sat down with BJA board member and WEAA-FM Program Director Marcellus Bassman Shepard on the "Cool Jazz Countdown" to talk about Washington's CD *The Epic*. View the video of the interview at: 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 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.

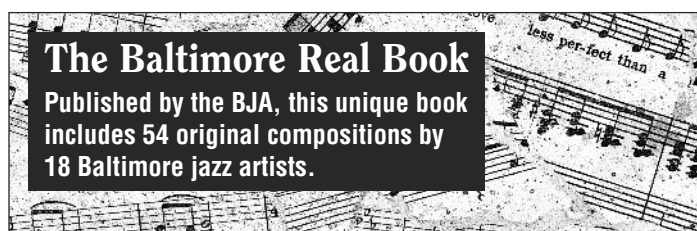
Total playing time = 67 minutes.

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January 2016

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