

## BALTIMORE JAZZ ALLIANCE

## January 2017

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM



PHOTOS BY LIZ FIXSEN

From left: Todd Simon, Dan Wallace, Ethan Philion, Charles Wilson

# The Beards of Justice Debut at An die Musik

By Liz Fixsen

On November 20th, a windy Sunday night, four of Baltimore's best jazz players gave a concert at An die Musik. The Beards of Justice all sported beards of various lengths and thicknesses, in recognition of Joe Henderson, a bearded tenor saxophone legend whose compositions made up the program.

There must be some deep underlying significance in this beardedness, right? No. "The name was just a whim," says bandleader Dan Wallace, who has admired Henderson (1937-2001) since his days in college.

The four bearded ones—Wallace on tenor saxophone, Todd Simon on piano, Ethan Philion on bass, and Charles Wilson on drums—did great justice to Henderson's music. The program included tunes both familiar—such as "Recorda-Me"

and "Black Narcissus"—and less familiar, such as "Shade of Jade," "Serenity," "Jin Riksha," "Isotope" and "Punjab." They blasted their way confidently through "Inner Urge," a tune which Dan believes is the true test of a jazz Jedi, even more than Coltrane's "Giant Steps." They also played a sweet and evocative rendition of "Chelsea Bridge," written by Billy Strayhorn, as a nod to Henderson's album of all-Strayhorn tunes (*Lush Life: The Music of Billy Strayhorn*, 1992).

Joe Henderson was a towering figure in mid-20th-century jazz. As Wallace explained, Henderson helped to usher in a new era of modern jazz, following on hard bop, a dominant style in the mid-1950s. Henderson's compositions often departed from the hard bop harmonies based on blues and "rhythm changes"

(continued on page 7)

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

**Baltimore Jazz Alliance**  
847 North Howard Street  
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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

**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! An die Musik Live!** – Nate Hook's jam sessions every other Monday beginning Jan. 9th. 409 N. Charles Street. For more info contact: [nathanhook7@gmail.com](mailto:nathanhook7@gmail.com). Adult \$10, Student \$5. 7:30 pm. 410-385-2638

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

## TUESDAYS

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

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

## WEDNESDAYS

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

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

## THURSDAYS

**Liam Flynn's Ale House** – Jam sessions led by Ben Grant, 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](mailto:jazzpalette@gmail.com)**

**If any of the jazz jam sessions listed are discontinued,  
PLEASE INFORM THE EDITOR at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)**

**Help us support live jazz in Baltimore  
by becoming a member of BJA. See page 11.**



# Baltimore Chamber Jazz Society

## Current Season



### THE DAVID BINNEY QUARTET

Sunday, January 29, 2017 5 pm

Matt Mitchell, piano / Chris Tordini, bass / Dan Weiss, drums

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



### LOUIS HAYES and THE CANNONBALL LEGACY BAND featuring Vincent Herring

Sunday, February 26, 2017 5 pm

Louis Hayes, drums / Vincent Herring, saxophone

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



### VOCALIST JACKIE RYAN

Sunday, March 26, 2017 5 pm

Jackie Ryan, vocals / Harry Allen, saxophone / Bill O'Connell, piano

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



### LINDA OH: SUN PICTURES

Sunday, April 30, 2017 5 pm

Linda Oh, bass / The rest of the line-up information coming soon.

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(410) 385-5888

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

BJA Members receive a \$2 discount off the general admission price!  
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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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## NEW JAZZ SERIES

# Single Carrot Theatre

By Gail Marten

As part of its tenth anniversary season, Single Carrot Theatre, located at 2600 N. Howard Street, launched a new jazz series that will feature local musicians and music inspired by Charm City. Alix Fenhagen, managing director and ensemble member, says that "Single Carrot is excited to bring jazz to its stage, and to present music relevant both socially and artistically to the city as a whole."

The ongoing series, entitled Flipside: All That Jazz, will bring local jazz musicians and composers to the Remington neighborhood for concert appearances. The first of the series, "Todd Marcus: Life in West Baltimore," featuring bass clarinetist Todd Marcus, pianist/guitarist Bruce Barth, drummer Eric Kennedy and bassist Jeff Reed was presented on December 9th, 2016.

"With a grant from Maryland State Arts Council, Single Carrot was able to present Todd Marcus and his entire orchestra last July. It was really great to have a new medium in our space: jazz. The concert was great and brought in people who might never otherwise set foot in the theater. Our regular patrons who attended were also thrilled at the new offering and requested we look into doing more. That's where the initial impulse came from. Once a show is up, there are nights that the theater sits dark between performances. We wanted to see how we could enliven it with another offering during those times," says Fenhagen.

Compared to many jazz venues in the area, Single Carrot gives performers a larger stage in an area of the city where there aren't other jazz offerings. Many of the performances in this series will take place on the sets of the plays Single Carrot has running at the time, which will add another visual and spatial element. Single Carrot loves the idea of giving theater audiences access to jazz and vice versa.

Todd Marcus is curating the series. The next concert features saxophonist Russell Kirk on February 5th.

For additional information, contact Alix Fenhagen at 443-844-9253 or [boxoffice@singlecarrot.com](mailto:boxoffice@singlecarrot.com)

# BJA President's Report 2017

Dear BJA members (and past members, and future members),

**What does jazz mean to you?** Why do you love it . . . to play, to listen to, to see it in action? I guess for every one of us there's a different answer, probably many different answers; some relish the intellectual complexity, others the abstract freedom, or the bluesy soul. For some it's the individualism, the ability to speak one's own voice almost independent of the audience or the other musicians; for others, it's the communication between the players—and even the audience—that's crucial. It can be forward-looking, experimental, and progressive, and also historical and even nostalgic. For some it can soothe and relax; for others, inspire and even agitate. But whether it's cool or hot, inside or way out, we all love it and want to see it continue to thrive in Baltimore. That's been the goal of the BJA for thirteen years now, and we are as committed as ever to helping to support the local jazz scene in every way that we can.

**How are we doing this?** Of course, this year we inaugurated what we hope will become a new Baltimore tradition—the Baltimore Jazz Fest—which aims to introduce new audiences to the thriving jazz scene and the great talent that our city has to offer. We also continue to be the most comprehensive source of information about ongoing and upcoming jazz events—and the metro Baltimore jazz scene in general—through our website and newsletter, as well as our Facebook page and group. We've continued to educate and reach out to the public to help spread the word about Baltimore's great venues, jam sessions, and many talented artists. As a result of our partnership with Baltimore City Department of Recreation and Parks to produce Baltimore Jazz Fest, we will be helping that agency bring more jazz to our neighborhoods and strengthening Baltimore City's commitment to its jazz scene (more on this soon).

**So what's next?** More of the same! We are working on Baltimore Jazz Fest 2017, and making contingency plans for a rain-free event. We're working hard to improve our website to make it even easier to list events on our calendar and to find out the best info about what's happening in the scene. We'll continue to do outreach—to schools, to the crowds at Artscape and other events, and through our website and newsletter. And we want to try to include even more of the voices of those many styles of jazz; we know that some people in some parts of jazz scene feel that we're not focusing

enough on them, and we want to change that. We want to represent all the facets of our jazz community, from the most traditional to the most avant-garde, from the smoothest to the wildest. Why? Not to enhance the BJA, not to make ourselves more successful, but to do what we can to enrich our entire scene, to help audiences and artists (and venues) connect, no matter what their understanding of jazz. And to anyone who feels that the BJA is not adequately serving some part of the jazz community, I urge you—get involved! Make our voice your voice! How?

- **Become a member!** Your membership dollars give us the ability to do more outreach and informing.
- **Post your events on our calendar!** I can't stress this enough. The calendar is there for you to spread the word, and thousands of people view it each month. Don't let this free opportunity for exposure pass.
- **Volunteer!** Talk to the crowds at Artscape, write for our newsletter and website, help maintain our web site, help recruit members; from as little as making a suggestion, to as much as joining the board, or joining a committee to focus on a specific task, every bit of help goes a long way. Remember, we're an all-volunteer organization, here only because we all love jazz and want to see it thriving in Baltimore, and we think we can accomplish more together than on our own. That's the Alliance in BJA.
- **Finally, communicate!** If you think there's something we should be doing (or doing differently), let us know. If you have a great idea and think we can help, let us know. If you know of some new venue, or some new happening that we might be missing, let us know! Our aim is to promote the entire jazz community, and that means all of you.

Thanks so much to everyone who has helped already—to our members, volunteers, board members, sponsors, and partners. And thanks to all those out there performing, presenting, and listening to jazz in the Baltimore area. Happy New Year and best wishes for a jazz-filled 2017.

– Ian Rashkin



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# Farewell to Club 347

By Rena Sweetwine

After witnessing a great show by comedian/actor Martin Lawrence at the Royal Farms Arena, I realized that I was not ready to go home, so I dropped by Club 347. To my surprise, owner Ron Persaud informed me that the club—open since November, 2005—was closing that very night, the building having been bought by Mercy Hospital. My feelings that night turned from happy to sad.

Over the years, Club 347 was visited by all types of entertainers and musicians, from unknown local beginners to stars like drummer Dennis Chambers and actor Clarke Peters from HBO's series *The Wire* and *Treme*. Club 347 featured a wide range of musical genres, including reggae, R&B, blues and house music, as provided every Friday night by DJ Biskit. But it was jazz you heard most often on open mic nights, with players including drummers Lester Wallace, Nick Costa, Earl Ivey and vocalist Andrea Medina.

Cheers to Ron Persaud and Club 347 for keeping the jazz alive for eleven years. We will miss you!



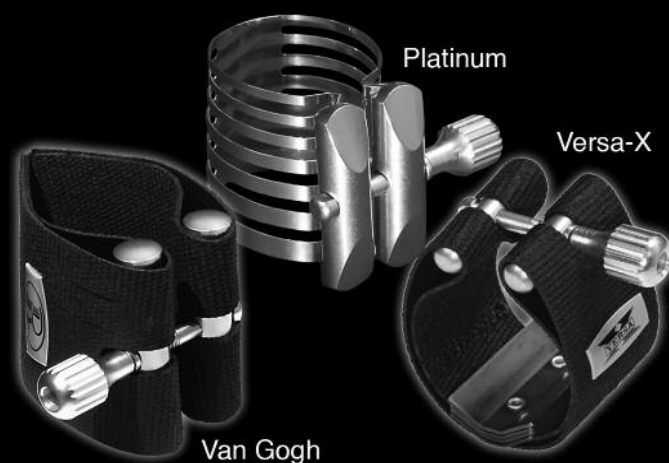
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## The Beards of Justice Debut at An die Musik

*(continued from front page)*

and also from the familiar, logical progressions of the standards of the 1920s-1950s. Henderson's work breathes creative new life into traditional jazz genres of blues, bebop and Latin, using strongly angular, rhythmically complex melodies over innovative non-functional (or ornamental) harmonies.

... somehow the concepts of jazz and justice  
do seem to go together.

The playing style of all four musicians was well suited to these somewhat avant-garde compositions. Wallace soloed with a blazing storm of running eighth notes that spiraled melodically upward, gaining intensity. He is very strong on motivic playing: that is, he uses a short musical fragment or succession of notes that recurs with variations through a solo and gives it thematic consistency. Simon's piano work was marked by a strong use of chunky two-handed chords that add body and intensity to his solos. Even with his right hand playing breakneck arpeggios or energetic runs of octaves, his left hand was not just marking the rhythm in the mid-register

but actively following and coordinating with the right hand to contribute to the solo. Bassist Philion's solos often began in a muted, contemplative mood and then ramped up, with his fingers a blur on the neck of the instrument, playing with dazzling speed and agility. Wilson mostly stayed in the background, maintaining the groove with almost an offhand aplomb. However, particularly on Philion's solos, he would subtly and smoothly modify the groove for some eight measures, with the bassist responding in kind without breaking a sweat.

Wallace explained that while he had played with all three of these musicians, and each of them had played with at least one of the others, they hadn't all four played together before this night. He chose them not only because they have beards and are superior players, but because he trusted their ability to listen to each other and meld their playing into a coherent performance. And truly, there could hardly have been a more exciting and impressive combo to perform this challenging and intriguing music. I hope they'll repeat the show beyond Baltimore. If they do—don't miss it!



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## NOTICE

Clarence Ward III has moved his jam session (THE SESSION) to the Taybor Ethiopian Restaurant, located at 328 Park Avenue. All are welcome to come out and express themselves. No cover, one drink minimum. Come on in and swing with us. MONDAYS 8:30-11:30 pm. 410-528-7234

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BJA is always looking for writers for reviews, editorials, interviews and more. Our readership reaches a large targeted jazz market and a constantly growing audience, so writing for us guarantees your work will be seen by many human eyeballs. Interested writers should email a short writing sample to: Gail Marten, BJA editor [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

## NEW JAM!

Check out Nate Hook's Jam Sessions every other Monday at 7:30 pm.

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# BJA Member Notes

## WELCOME!

We welcome our new and renewing members Katharine O'Reilly, Stephen Monroe and David Thomas.

## CONDOLENCES

BJA expresses our condolences to board members Henry Kornblatt and Michael Raitzyk, whose fathers passed in December.

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

**Help us to promote LIVE JAZZ in BALTIMORE.  
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## Submit!

BJA members may submit their commercially produced jazz CDs or DVD for review consideration to the editor.

If you would like to have a gig or venue reviewed, please contact the editor.

Please note that we're less likely to review bands or venues that have been covered in previous issues.

Contact the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

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

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

**Go to [www.baltimorejazz.com](http://www.baltimorejazz.com), and click on calendar link.**

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

**Questions or comments to:**  
[webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

## 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 "Pfrancin" 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](http://baltimorejazz.com) or write a check for \$15 to:

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*There are still so many beautiful  
things to be said in G major:  
— Sergei Prokofiev*

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## BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

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



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☐ \$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!



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BJA is a 501(c)(3) tax-exempt organization



## January 2017

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

