

# BALTIMORE JAZZ ALLIANCE

## July 2015

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VOLUME XII

ISSUE V

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

## BJA: Dedicated to Promoting Jazz in Baltimore!

by Todd Marcus



PHOTO COURTESY OF GEORGE REEDER

Board members welcome guests and supporters to BJA Fundraiser. From left: Ian Rashkin, Liz Fixsen, Sara Jerkins, Bob Jacobson, Mark Osteen, Todd Marcus, Marcellus (Bassman) Shepard, Robert Shahid, Alice Downs, Barry Glassman

For twelve years the Baltimore Jazz Alliance has crusaded and advocated for local live jazz, with significant accomplishments—our monthly newsletters, an online jazz calendar, composer showcases, a big band, compilation CDs, programs to expose kids to the music, and outreach at events like Artscape—all by a volunteer board of directors and just one part-time paid staff person who edits this newsletter. Although newsletter ads and member dues partially cover costs of the organization's activities, financial support from donations and fundraising events is necessary to cover other expenses.

On May 31st, BJA held its second fundraiser at Baltimore's Caton Castle. The event drew a crowd of supporters that included emeritus board member and BJA founder Barry

Glassman, and two talented young alto saxophonists with a passion for jazz, brother and sister saxophonists Ephraim (12) and Ebban Dorsey (10). Attendees enjoyed music by the band Jumpstreet, dinner, and a silent auction of items that included concert tickets, art, jazz LPs, theater tickets, celebrity prizes, and a year's subscription to *JazzTimes* magazine.

BJA honored the late John Tegler with a Baltimore Jazz Heritage Award that recognized his many years of supporting jazz as a DJ at WEAA and regional concert presenter.

Our Lifetime Achievement Award went to the legendary saxophonist and Baltimore native Gary Bartz, whose career has spanned over 50 years. In addition to Bartz's own accomplishments as a leader, he has worked with jazz giants Miles Davis, McCoy Tyner and many other high-profile

(continued on page 2)

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

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Baltimore, Maryland 21201

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questions and comments to:  
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### BJA BOARD

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## BJA: Dedicated to Promoting Jazz in Baltimore!

(continued from page 1)

artists. Bartz's remarks were a highlight of the evening. He revealed that later that week he would receive national recognition with the prestigious BNY Mellon Jazz 2015 Living Legacy Award. Bartz also shared information about his early years as a musician when he commuted back and forth from New York to Baltimore.

Scholarships were then awarded to

Ebban and Ephraim Dorsey, who capped off the evening by joining Jumpstreet on "All Blues" and "St. Thomas."

Special thanks from the BJA to all who attended to support the organization and to Caton Castle for hosting the event. If you would like to help BJA preserve and nurture live jazz in Baltimore, become a BJA member (page 11) or make a donation at [www.baltimorejazz.com](http://www.baltimorejazz.com).



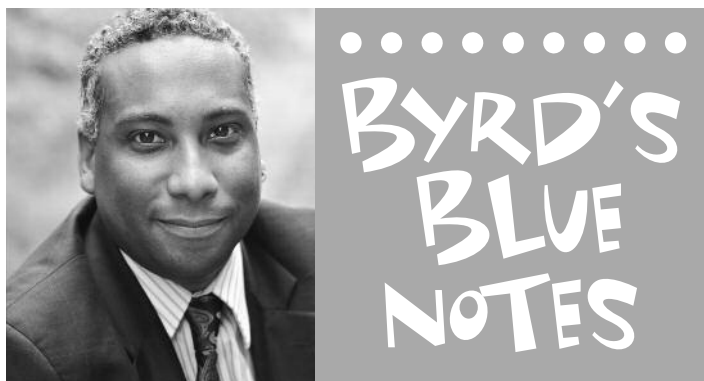
PHOTOS ON THIS PAGE COURTESY OF GEORGE REEDER

Musicians from the band Jumpstreet with recipients of BJA scholarships.

From left: Brad Collins, Ebban Dorsey, Jimmy Taylor, Ephraim Dorsey, Terry Battle and Jeff Wilson



From left: Robert Shahid, Gary Bartz and Marcellus (Bassman) Shepard



# The Enemy Within

By Eric Byrd

I've been playing music professionally since high school. I consider a professional someone who gets paid to do what he or she does. On June 6th of this year I turned 45—indeed, a long way from Willingboro High School in New Jersey. Blame it on my increasing gray hair, blame it on my increasing acceleration into becoming an unapologetic curmudgeon—or maybe I've just played too many gigs, have too many responsibilities, have too many bills and/or have just enough self-respect to be intolerant of disrespect. But the barriers that exist for those of us who play this music—jazz—are more pronounced than ever. Lack of a jazz audience, a dwindling jazz recording industry, lack of performance spaces and a general misunderstanding of the idiom have made all of us on the inside feel like the enemy is on the outside of the music.

But sometimes the true enemy of this music comes from within: we can be our own worst enemy.

What do I mean? Since this is my inaugural article for this publication and I am interested in your feedback—(please contact me with your thoughts)—I will take one aspect that has as big an impact on the music as Miles Davis ever made: the economics of the music, specifically the *compensation* of jazz musicians by bandleaders. Some so-called jazz bandleaders are so happy to work, so happy to have a gig, so thankful to eat crumbs from the table of disrespect that we will take any and every gig that comes our way. We have no economic standards. We have no self-respect as it relates to compensation.

In the spirit of anonymity I will give an example. I was recently asked to play a gig from 8 pm to 10:30 pm for \$175. Certainly not great, but not bad. But these are the parameters the bandleader accepted for the gig and needed me to accept: I had to bring my keyboard rig and be set up by 6 pm. The gig was also an hour's drive each way for me and we were not allowed to get anything to eat or drink during the entire event. Consequently, an 8-10:30 gig turned into a 5 pm to midnight gig, turning the job into a \$25-per-hour event. How much is federal minimum wage again?

A different bandleader offered a gig to me. I was available.

Even though I had played the gig before for x compensation, the bandleader told me that the manager had made a mistake and we were now expected to play the same gig for less money because "he forgot to budget the right amount—he did his math wrong." The bandleader kept the gig with the same number of musicians, playing the same amount of time, effectively communicating to the manager he is able to get a quality product for less money.

Why do we do this?! More importantly, why do we do this to each other? It's one thing to be disrespected by people on the business side of things; it's a completely different thing to have musicians willing to disrespect themselves and other musicians too. It is as if we've spent so much time in the woodshed we have no concept of how to do business.

When I was in college I played in a quartet with a wonderful saxophonist named Howard Burns. Howard showed me tunes, recordings, scales and patterns. He also showed me—*modeled* for me—how to create a contract, how to negotiate, what to ask for, how to get paid. Howard used to tell me all the time, "Go ask a plumber how much they get paid an hour. Now go ask your parents how much they've invested in years of private lessons, buying your piano, paying for your college music degrees (yes, plural), and then see if \$100 for four hours is worth your time and energy."

Howard makes a valid point: if we musicians don't educate by deeds and words those outside the music, there is simply no incentive to change the compensation model. I play for the love of the music, but I can easily just love the music I play in my house, where at least I know the piano is in tune.

Musicians have to get the business side of their craft together or they will pay a huge penalty. In future "Blue Notes" I will try to address these and more issues. But for now, consider this: there is something called perceived value in marketing. If we value what we do, how we do it, where we do it and why we do it, we simply cannot give it away. We cannot be our own worst enemy.

*Pianist/vocalist Eric Byrd has been an active performer of both jazz and gospel music for over twenty years. The Eric Byrd Trio was a U.S. State Department jazz ambassador and is currently on the Maryland Performing Artist Touring Roster. Byrd has appeared on over thirty recordings and his latest trio recording is called 21st Century Swing. He can be reached via [www.ericbyrd.com](http://www.ericbyrd.com)*



## BJA NEEDS YOU!

If you enjoy reading our newsletter, please show your appreciation by joining the BJA. If you're a musician, joining will get you on our email list for gigs. If you just love jazz, your membership will help our efforts immeasurably. See page 11 of this newsletter or at join at our website: [www.baltimorejazz.com](http://www.baltimorejazz.com).



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### The John Lamkin "Favorites" Quintet

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or 410-887-1081

# No Words



## Instrumental Jazz & Klezmer by Seth Kibel

### CD REVIEW

#### By Liz Fixsen

Seth Kibel, a winner of multiple Wammie (Washington Area Music Association) awards who was featured in the Artist Profile in last month's newsletter, has released his ninth CD, titled *No Words*, on Azalea City Recordings. As the title suggests, all the tracks are instrumentals, and all Kibel's. Kibel plays saxophone, clarinet, or flute with two different sets of sidemen: one group is Sami Arefin, guitar; Kevin Doran, guitar; Scott Giambusso, double bass; and Mark Carson, drums. The other is Sean Lane, piano; Bob Abbott, double bass; and Wes Crawford, drums. The twelve tracks illustrate what Seth said in his interview last month—that his music tends to mingle characteristics of three genres: swing jazz, Gypsy jazz, and klezmer.

"Gypsy jazz" originated in Paris in the 1930s with Romani guitarist Django Reinhardt and French violinist Stephane Grappelli. It combines a dark, chromatic Gypsy flavor with the swing feel of classic jazz. Guitar and violin are still the main solo instruments, although clarinet, mandolin, and accordion are also common. The rhythm uses a percussive technique called *la pompe* (the pump), which originally replaced the drums. It emphasizes beats two and four, a vital feature of swing. Much of the repertoire is in minor keys, which impart a dark, modal sound that contrasts with the up-tempo and spirited performance style. Slower ballads and duets may feature rubato tempos and exotic harmonies.

Klezmer originated with the Jews of eastern Europe and was influenced mostly by Romanian music, with other influences from eastern Europe and Asia Minor. Thus, it is akin

to Gypsy jazz. In eastern Europe, it has traditionally been played at Jewish celebrations, especially weddings. Typical instruments are violin, cymbalom (hammered dulcimer), clarinet, accordion, trombone, trumpet, piano, and double bass. Most klezmer tunes have several sections, sometimes each in a different key, often alternating between major and minor keys. Klezmer music, like Gypsy jazz, frequently uses scales commonly found in folk music of the Middle East, such as the harmonic minor.

To illustrate how the album covers these three genres: Tracks #4, 7, and 9 fall mostly within the first category. "New Hat, Old Blues" (Track 4) is the most classically jazz: a slow, bluesy ballad with a sensuous, striptease-like saxophone melody. On "Daymare" (Track 8), Kibel's tenor plays a melancholy melody in classic jazz-ballad style, with tasty comping by piano and bass and a sensitive piano solo by Sean Lane. "Buster's Blues" (7) is an uptempo bebop-style swing tune based mostly on "rhythm changes"; however, the guitar comps with the *la pompe* style typical of Gypsy jazz. "GC Swing" (Track 9) is another jazzy swing tune at a lively tempo—but in a minor key, typical of klezmer. "Sethology," (Track 1), a brisk swing tune, moves further into a blend of genres.

With "New Frailach" (Track 2), we are definitely into the klezmer mode, with Kibel playing clarinet on a spirited, high-energy, folk-dance tune in a minor key, driven by a strong "oom-pah" drum beat. Frailach, or Freylekhs (the Yiddish word for "festive" or "joyful") is one of the most popular klezmer dances. It is a  $(3+3+2 = 8)/8$  circle dance. Track 6, "New Khosidl," is a slow klezmer piece also featuring clarinet. Khosidl, or khusidl, named after the Hasidic Jews who danced it, is a more dignified embellished dance in 2/4 or 4/4. The album ends with a slow, romantic klezmer waltz titled "New Waltz," with Kibel on clarinet playing a wistful, beguiling melody mostly in a minor key.

"Gypsy Bird" (Track 5) is classic Gypsy jazz, with the clarinet giving a frolicsome feel punctuated by spicy drum riffs. The guitar and the bass jump in with jazz-like solos. "Back to School" (Track 10), with Kibel on flute, is a more laid-back Gypsy jazz number, with a guitar solo that sounds almost banjo-like, and a nice bass solo by Scott Giambusso.

Other tunes on the album have a Latin flavor, while still being grounded in the terrain of the three genres so far mentioned. "Whatever" (Track 3) is a medium tempo beguine (a slow rumba) that alternates between minor and major keys. The flute outlines melodies that would fit well over standard bossa nova tunes such as "How Insensitive." "Bombogene-sis" (track 11), with Kibel on flute, is a relaxed bossa nova.

The entire album proves why Seth Kibel, as a performer and composer, has won so many Wammie awards. On all tunes he brings a consummate musicianship and a wonderful *esprit de joie*. The new album can be purchased at CD Baby or Amazon.com.

**SUPPORT LIVE JAZZ in BALTIMORE by JOINING BJA!**



## Registration is now open for the 2015 Summer Camps

### JULY

**JAZZ ARTS ACADEMY with CARL GRUBBS**  
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### AUGUST

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Instrumental & vocal music, visiting artists and recreation  
August 3-14, 2015 Monday-Friday 9 am to 3 pm

Loyola University Maryland, Fine Arts Building, Lower Level  
4501 N. Charles Street, Baltimore, MD 21210



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Contact: Barbara Harrell Grubbs

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## THE GAIL MARTEN TRIO RETURNS

Vocalist GAIL MARTEN performs award-winning originals, blues, bossa nova and favorite standards from The American Songbook featuring TIM MURPHY, piano, and HERMAN BURNEY, bass.

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## Jazzway 6004's 8th Anniversary



PHOTO COURTESY OF JAZZWAY 6004

Jazzway 6004 celebrated their 8th anniversary with a concert featuring Warren Wolf, Kris Funn, John Lamkin and Antonio Hart that delivered one of the most passionate and memorable performances in the history of Jazzway and the audience agreed with a standing ovation!

Jazzway 6004 is taking its traditional summer break in July and August and plan to be back in September with more concerts. However, the venue may be offering a special summer concert sometime in August (only in the thinking/ planning stage at the moment). Please check in at the website for updates: [www.jazzway6004.org](http://www.jazzway6004.org).

## Volunteers Needed for BJA at Artscape

We need volunteers to help at the BJA booth at Artscape, July 17-19. This is our biggest outreach activity each year (since 2005), and a great opportunity to spread the message of Baltimore jazz to the public. Each volunteer works a two-hour shift with a partner. If you've never done it before, don't worry, we'll pair you with a veteran. **It's easy, fun and gratifying.**

To volunteer contact Bob Jacobson  
at 410-493-2473 or [bobboj@aol.com](mailto:bobboj@aol.com)



# Inner Harbor Suite: Revisited

By Steve Monroe

Swaying trees, rolling lawns and distant green hills formed an arcadian backdrop several miles north of Baltimore's Inner Harbor as the musical offerings of the Carl Grubbs Jazz/String Ensemble magically evoked scenes of the harbor in the performance of "Inner Harbor Suite Revisited: A Tribute to Baltimore," on Sunday, May 31st at St. Paul's Schools in Brooklandville. The concert, co-produced by St. Paul's Schools and Contemporary Arts Inc., presented works from a project funded by the Greater Baltimore Cultural Alliance (GBCA)'s 2014 Rubys Artist Project Grant awarded to Carl Grubbs.

The event was held in a sunlit room of the school's Ward Center for the Arts. After a pre-concert performance by the St. Paul's Schools Jazz Band, Grubbs, for twenty years the St. Paul's Jazz Band director, opened the main show by lifting his alto saxophone and exploding into hot Latin riffs of his composition "Bossa." He continued with "1927 Love" and "Like Trane," supported by Eric Byrd, piano; Charlie Himel, bass; John Lamkin III, drums; and Eric Kennedy, drums and percussion. The percussive duo of Lamkin and Kennedy registered throughout, and a string ensemble lifted the show to another dimension. Cleveland A. Chandler, Jr. and Samuel Thompson on violins; Daphne Benicho, viola; and Kenneth Law on cello helped to transport the audience to the waters of the



Photo of the Inner Harbor by Richard Smith Photography

harbor, with visions of boats, ships and milling tourists. They were most effective in the pieces "In The Market Place," "Sailing," "Harbor Place" and "Water," with their singing, drifting melodies. Grubbs's fierce blowing on "Saturn," one of his signature tunes, was a highlight. And "Barbara Dear" featured tenderly blown harmonies by Grubbs on a tune honoring his wife.

More than twenty years ago, the original CD *Inner Harbor Suite*, a live recording at the Baltimore Museum of Art, was financed by Carl and Barbara Grubbs with money "out of our own pocket," as Carl said. It was the result of a desire to record some of the compositions he had developed in the years after moving to Baltimore in 1980 and receiving a grant to play concerts in the Inner Harbor.

As Jeannie L. Howe, GBCA Executive Director, stated: "This past Sunday, the amazing jazz saxophonist Carl Grubbs debuted 'Inner Harbor Suite Revisited,' a musical love letter to Baltimore, at the [St. Paul's Schools] Ward Center for the Arts. This re-imagined composition . . . allowed Mr. Grubbs to experiment with a jazz/classical fusion and assemble an incredible group of musicians. . . ." Byrd, a rippling melodic wonder throughout the afternoon, was a highlight of the show, along with Grubbs's horn work and the strings. As Grubbs said afterward, the strings added a different feel and more colors to the music, notably on the tune "By and By," which became a dramatic, bluesy, waltzing lullaby vividly bringing visions of the Inner Harbor to life.

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

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

# 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

**NEW! Amy's Place** – Monday Open Mic hosted by Spice. 5517 Ritchie Highway, Brooklyn Park. 8:30-midnight. \$5 cover (no cover for performers) 2-drink minimum. 410-725-9193  
**Liam Flynn's Ale House** – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s and standards. 22 W. North Avenue. 8-midnight. Call Michael Harris for more information at 443-884-2123.

## TUESDAYS

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

## THURSDAYS

**Phaze 10** – First Thursday Straight Ahead Jazz Workshop 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](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)*

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## Tour Italy with Chef Gino



FOR EIGHTEEN YEARS, Gino Troia, an Italian-born Baltimore chef, sommelier, food historian and educator, has been creating and personally guiding exquisite tours of Italy. Combining the best of Italy's rich culinary and cultural attractions, Chef Gino gives his small groups of guests the opportunity to experience, in a unique way, Italian cuisine and wine, art and history, people and hospitality.

Four regions will have been visited this year, each with its own history and treasures, ranging from Etruscan to Renaissance. Tours run from March to December and consist of two cooking demos in our farmhouse, visiting Etruscan and Roman necropolises and visits to our small wine producers.

The tours are designed for people who can leave home without their cellphones and laptops, for people who can walk at least 2.5 miles, who don't have any food restrictions and love to interact with others.

You and your friends may want to share this unique experience (no more than twelve, minimum seven) or we can help put a group together. An informal get-acquainted meeting will be scheduled at Grano Emporio, complete with food and wine from the regions you are about to explore. Contact us today at 410-960-3955 or [gino@ginositaly.com](mailto:gino@ginositaly.com) and tell us when you are free to go—and why you want to go with us.

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# MARYLAND SUMMER JAZZ

## Adult Workshop This July – Sign Up Now!!



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Whether you are a weekend warrior or jazz wanna-be, a gigging musician or music teacher, you'll find inspiration and value at the Maryland Summer Jazz workshop. Small classes are grouped by ability level from beginner to semi-pro.

International NYC jazz artist Jamie Baum (flute w/ Randy Brecker, Kenny Barron) will be teaching alongside Chick Corea and Dave Sanborn bassist Mike Pope. Faculty also includes Nasar Abadey (drums), Steve Herberman (guitar), Mark Meadows (piano), Jim McFalls (trombone) and Latin Grammy Winner Tim Stanley (trumpet). Saxophonist Jeff Antoniuk is MSJ Artistic Director.

**Enrollment deadline is July 15, 2015, but most spots will be long gone.  
Call NOW to reserve your spot.**

Contact Artistic Director Jeff Antoniuk at 443-822-6483 or visit  
**[www.MarylandSummerJazz.com](http://www.MarylandSummerJazz.com)**



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## JASON'S BACKPACKS

### Assisting Baltimore Students



Jason Miles Byrd, son of noted jazz musician/composer Eric Byrd, is a twelve-year-old who is about to enter the seventh grade at New Market Middle School. He says, "I got really sad watching the news and seeing all the unrest that happened in Baltimore. My parents and my youth pastor reminded me it is my responsibility—my obligation—to serve others. It is not good enough to ignore problems.

"So my mom helped me find a wonderful school that happens to be in the heart of Baltimore, in the center of all the unrest that occurred. Gilmor Elementary School is an amazing school of 328 children. But the kids have been severely affected by recent and past events not of their own doing."

Jason Byrd is raising money through his brand new organization called JASON'S BACKPACKS. He plans to help the great students at Gilmor by providing school uniforms and supplies complete with backpacks in which to carry them. Won't you please help? Any amount is welcome, but the larger the better! The goal can be met if ALL OF US give something. Please consider helping Jason help the Gilmor students at: <http://www.gofundme.com/jasonsbackpacks>



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## Left Bank '66 CD Available From BJA!



RECORDED IN 1966 at the Madison Club, *Left Bank '66* 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 [www.baltimorejazz.com](http://www.baltimorejazz.com) OR write a check in the amount of \$15 payable to: BJA, 847 No. Howard Street, Baltimore, MD 21201 Please make sure to type or print your street address. We will then send you the CD by U.S. mail.

## bja member discounts

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

**Chamber Jazz Society of Baltimore** 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.

## bja member notes

### REVIEWS FOR BJA MEMBERS

**CDs or DVDs:** If you would like to have your commercially-produced jazz CD or DVD reviewed, contact the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

**GIGS or VENUES:** If you would like to have a GIG or VENUE reviewed, contact the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com).

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

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



PHOTO COURTESY OF BTM RADIO SHOW

**BJA BOARD MEMBER VERNARD R GRAY** was recently interviewed on "Behind the Mind Radio Show." Gray and program host Sherri Good discussed the influence of jazz on social and civil rights movements in the past and present. Programming on BET Radio showcases visionaries, game changers and innovators—and features designers of well-known and upcoming products and services both domestically and internationally.

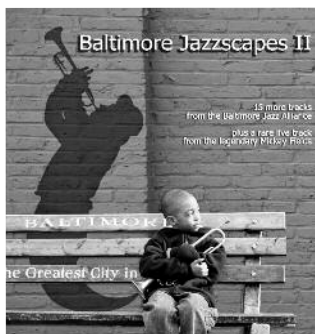


PHOTO IMAGE BY LEO HOWARD LUBOW

## Baltimore Jazzscapes II

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

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

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

CD available at [www.cdbaby.com](http://www.cdbaby.com) and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway  
BALTIMORE MUSEUM OF ART, Art Museum Drive  
AN DIE MUSIK, 409 N. Charles Street  
BALTIMORE SYMPHONY STORE, 1212 Cathedral Street  
FELLS POINT VISITOR CENTER, 1724 Thames Street  
JAZZ HOUSE WEST, 6035 Liberty Road  
RECORD & TAPE TRADERS, 7551 Ritchie Highway, Glen Burnie and 736 Dulaney Valley Road, Towson  
REGINALD F. LEWIS MUSEUM GIFT SHOP, 830 E. Pratt Street  
SOUND GARDEN, 1616 Thames Street, Fells Point  
and by the various band leaders on the disk

## display advertising

### LOW RATES FOR AD PLACEMENT

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

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

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

#### AD PLACEMENT RATES AND SIZES:

|                     |   |
|---------------------|---|
| \$15 for 1/8 page   | (3 $\frac{3}{8}$ 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)               |

#### Deadline for ads and payments:

15th of the month prior to the appearance of your ad.  
LIMITED SPACE. Reserve your ad space EARLY.  
BJA reserves the right to reject inappropriate copy.

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

BJA, 847 North Howard Street, Baltimore, MD 21202  
or via PayPal at [www.baltimorejazz.com](http://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](http://www.baltimorejazz.com)

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

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

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

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

## BALTIMORE JAZZ ALLIANCE MEMBERSHIP 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  
We are a 501(c)(3) tax-exempt organization



Visit us at Artscape  
July 17-19  
More information at:  
[www.baltimorejazz.com](http://www.baltimorejazz.com)

## July 2015

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



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