

BALTIMORE JAZZ ALLIANCE

JUNE 2013

Rhonda Robinson: Baltimore Jazz Maven	1
BCJS Presents Freddy Cole at BMA	3
Memorable Mother's Day at Caton Castle	4
Jazz Jam Sessions	6
WEAA's Cool Jazz Pick of the Month	7
BJA Member Notes, Products and Discounts	10
Ad Rates and Member Sign-up Form	11

VOLUME X

ISSUE VI

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

RHONDA ROBINSON

Baltimore Jazz Maven

There is a quietness about Rhonda Robinson, a certain reserve. Beneath that reserve one discovers a reservoir of spiritual depth. It arises from both her Baptist upbringing and her personal work in Buddhist meditation and in dream analysis, which she undertook after experiencing some remarkable clairvoyance while working as a chemical engineer. Leaving that career, she began to pursue the arts of drama and music. She has become well known in the Baltimore area as a vocalist, flutist, educator and bandleader. Since she began it in 1999, her musical career has flowered, and among her regular performances is the last-Wednesday-of-the-month jazz vespers service at Holy Comforter Church at 5513 York Road in Baltimore. Here especially her spiritual depth is shared most directly with her audience.

Robinson's generosity has led her to become a mentor to



PHOTO COURTESY OF RHONDA ROBINSON

Rhonda Robinson with protégé Charlie Sigler

several young musicians as they have struggled to spread their wings. Among them are multi-instrumentalists, composers and Peabody alumni Jacob Yoffee (best known as a saxophonist), Blake Meister (best known as a bassist) and Todd Simon (best known as a pianist); bassist Sarah Carlisle; pianist Joel Holmes, who has played jazz around the world; pianist, vocalist and composer Mark Meadows; and guitarist-arranger Charlie Sigler, currently a student at William Paterson University. As BJA vice-president Bob Jacobson puts it, in her mentoring proclivities, "Rhonda is like the Betty Carter, or Art Blakey, or Roy Haynes of Baltimore."

As an alumna of Johns Hopkins University, Robinson wanted to give something back to the Johns Hopkins community, so she began calling Peabody students for her gigs. She says, "I was very attracted by the fact that these young musicians didn't sound like everybody else. There was a wildness to what they were doing and I liked that. They were enthusiastic . . . they were open-minded. And they were willing to take some low-paying gigs."

(continued on page 2)



PHOTO COURTESY OF RHONDA ROBINSON

Joel Holmes, Robert Shahid, Blake Meister and Rhonda Robinson



BALTIMORE JAZZ ALLIANCE

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

The Baltimore Jazz Alliance (BJA) is a grass-roots organization of jazz aficionados, musicians and venues dedicated to enhancing and promoting jazz in Baltimore and the surrounding areas. New members sharing this passion are always welcome as the BJA continues its efforts to build a stronger and better networked jazz scene. Together we can help this music thrive in the region and reward listeners and musicians alike.

BJA Priorities

- To develop new audiences for jazz
- To strengthen communication within the jazz community
- To improve media relations on behalf of the jazz community
- To bring greater visibility to the entire array of jazz offerings in the Baltimore region
- To provide greater access to performance opportunities for Baltimore-area jazz musicians

Visit www.baltimorejazz.com
for information about our
accomplishments and future goals.

Baltimore Jazz Alliance
847 North Howard Street
Baltimore, Maryland 21201

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

BJA STEERING COMMITTEE

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Robert Shahid, Treasurer

Rhonda Robinson: Baltimore Jazz Maven

(continued from front page)

As Robinson took her new protégés out on gigs, these young musicians began making connections and getting calls that helped them launch their careers in Baltimore and beyond. Newcomers to town such as Mark Meadows credit Robinson with helping them connect with the local jazz scene.

Although she enjoyed the refreshing style of these youthful players, she found certain stresses in dealing with them. One was communication: they didn't always return phone calls or provide complete information. Sometimes they would call at the last minute with a change of schedule. Once she had to

scramble for a last-minute substitute because her scheduled bass player had not shown up and was a hundred miles away on another gig. In another incident, a younger player's car got towed on the day of the gig—with his instrument in the car! Her other young bandmate played a solo for the 45 minutes it took the first guy to borrow an instrument and set it up.

And although they had strong musical skills, these fledgling jazz Jedi often needed guidance in non-technical matters such as how to begin and end a song, how to play effectively with a vocalist, and simply how to develop taste. Guitarist Charlie Sigler particularly credits Robinson with helping him develop a better sense of time and form, how to “complement the narrative and flow of the songs both rhythmically and texturally.” Sarah Carlisle dubs Robinson a “community mama,” and says that she learned from her “fearlessness”—her willingness to try new things, such as singing in Portuguese before being certain of the right pronunciation. Her musical approach is about experimentation and discovery, not about perfection.

All of the young musicians to whom I've spoken about Rhonda Robinson have expressed gratitude for her encouragement. All of us who love jazz can be thankful not only for her musical gifts but for the role she has played in cultivating a new crop of great new jazz talent.

— Liz Fixsen



PHOTO CREDIT: TIFFANY DEFOE

Robinson with Mark Meadows and Steve Sync

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

BCJS Presents Freddy Cole at BMA

On Sunday, May 5th, the capacity audience at the Baltimore Chamber Jazz Society's "5 at 5" Series finale savored every moment of Freddy Cole's return appearance. Backed by a stellar trio, Cole's piano and vocals seduced the audience as he performed American Songbook standards, including many compositions famously performed by his older brother Nat King Cole, in the 1940s, '50s and '60s.

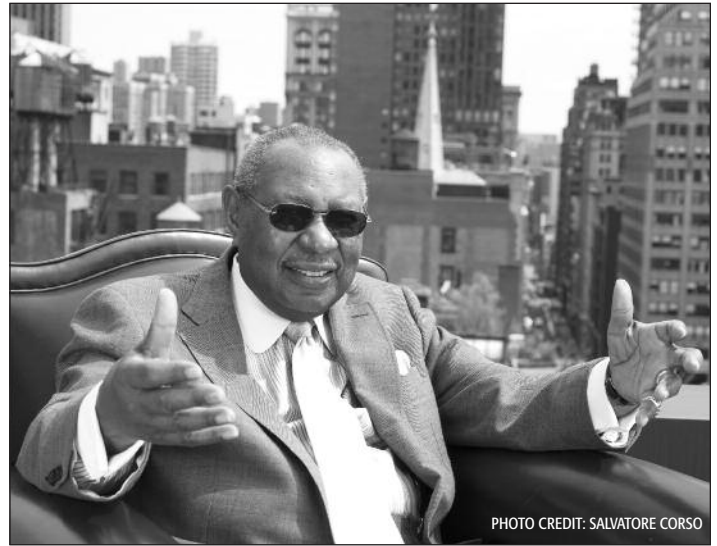
Let's address the inevitable question right now. Does Freddy sound like his brother? To this question, 81-year-old Freddy, twelve years Nat's junior, responds in his composition "I'm Not My Brother" as follows: "If Nat sounds like me well, hey, what can I say. I offer no apology, because, I'm not my brother; I'm me." With a fifty-year international career behind him and nearly thirty albums to his name, including Grammy-winning recordings, Freddy Cole has earned lasting recognition of his own.

With a fifty-year international career behind him
and nearly thirty albums to his name, including
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lasting recognition of his own..

The resemblance is there, though, both in his vocal phrasing and timbre and in physical appearance. Cole doesn't shy away from choosing material such as "Unforgettable," "It's Only a Paper Moon," "Tenderly," "Autumn Leaves," "L-O-V-E" and "Stardust," all of which invite comparison with his brother. The audience was more than happy, though, to hear his take on these songs, responding enthusiastically to each piece. Freddy performed with the familiar lush, cool, mellow baritone delivery that his brother popularized. Though it may cause Freddy some frustration, let's face it, vocal similarity to Nat Cole is something most of us could live with!

Freddy also brings a bluesy, gritty edge to his voice. At times, a comparison to Ray Charles might be equally appropriate. This is particularly the case when he is performing his own compositions, such as "On the South Side of Chicago" or "Nothing's Wrong with Nothing." His comfort with, and love of, the blues is evident.

Opening the first set, "I Remember You" and "Sunday Kind of Love" proved popular and appropriate choices to set the tone. Leaving the piano to sing "Cottage for Sale" and "Tenderly," Cole created an undeniably suave, intimate connection with the audience as he emphasized each word and phrase of the lyrics. The band closed the set



with an imaginative version of Bill Withers's "Lovely Day," varying the pace and tone of the show.

Long-time collaborator Curtis Boyd (drums), along with Elias Bailey (bass) and the impressive young guitarist Randy Napoleon, created a great late '50s vibe. And so, opening the second set the guitar and vocal duet on "Tenderly" recalled the Barney Kessel/Julie London recordings, and set a perfect smoky atmosphere for the medley that followed. The rhythm section was crisp and attentive throughout. Napoleon combined dazzlingly fast runs with tasteful chord-melody solos that remained respectful to the time-honored material. The unison and harmony interplay between Cole and Napoleon was particularly impressive on "It's Only a Paper Moon."

It remains almost impossible to define jazz; it has been so many things over the years. Juilliard-trained Freddy Cole and his band conjured the spirit of an era of elegance, lyrical brilliance, vocal subtlety and shimmering tone. This is a time when jazz was synonymous with style, wit and sophistication, as represented by the Sinatras, Londons and Coles we remember from those black-and-white TV specials of fifty years ago—an era recently brought to the attention of many through the series *Mad Men*. If you add to that the rich vocal delivery of Cole and his spot-on band, it's no wonder that I heard, as we were leaving, an audience member imploring BCJS's Leah Murphy, "please book Freddy back again next year . . . please!" I suspect she spoke for everyone in the room.

BCJS is already booking next season and promises many surprises as the series temporarily moves from its Baltimore Museum of Art home to Towson University Concert Hall.

— Ken Avis

www.baltimorejazz.com

Memorable Mother's Day at Caton Castle

Three of Baltimore's most talented jazz artists played to a full house of mature jazz aficionados at Caton Castle's annual Mother's Day event, on May 12th. Owner Ronald Scott has been presenting Mother's Day jazz events for twenty-three years. This year Eleanor Janey and Arthur Hoffman occupied their usual table, and Ms. Janey acted as emcee, introducing Greg Hatza, organ; Brad Collins, sax and vocals; and Bobby Ward, who provided percussion on his brand new set of snow-white Gretsch drums.



PHOTO BY GAIL MARTEN

Eleanor Janey and Arthur Hoffman occupied their usual table.

The band opened with a high-octane rendition of "Misty," with lots of head-bobbing, toe-tapping and accomplished chair-dancing by the enthusiastic crowd. It was just the beginning of a joyous, *"forget your troubles, c'mon get happy"* evening at Baltimore's "real jazz club." A soulful "Coming Home, Baby" followed. Paying tribute to the ladies in attendance—attired in their Mother's Day finery—Collins sang a romantic version of "The Way You Look Tonight." Then we got back into the groove with a swinging "Just In Time" and a bluesy "Georgia On My Mind" that would have made Ray Charles grin. "Down Home Blues" enticed one couple onto the dance floor, and Eleanor Janey delighted us with her subtly-executed bumps and shimmies. (Where did you learn those moves, Eleanor?)

The second set kicked off with "Moanin'," followed by "I Thought about You," "I Love You More Today Than Yesterday," "Stella By Starlight," and "Body and Soul." When the band began to play "Back At The Chicken Shack"—Great Googly Moogly! More than half of the attendees sprang to their feet and danced where they stood, and the other half danced in their chairs. Does it get any better than this?



PHOTO BY LESLIE IMES

Organist Greg Hatza was at the top of his game.

On the final set Hatza and Ward knocked it out of the park with "When Johnny Comes Marching Home." "This Masquerade" and "Fly Me To The Moon" kept the crowd going before "I've Got A Woman" lured two grandmas to the dance floor to captivate the audience with their suggestive, rhythmic gyrations. Forget "Dueling Banjos"; we had "Dueling Grannies!" Thankfully, Collins restored us to our senses with "Tenderly," before the trio closed with "Bye Bye Blackbird." Thanks, Ron Scott, for a Mother's Day never to be forgotten—at least, not by me.

— Gail Marten



PHOTO BY LESLIE IMES

Bobby Ward provided the percussion as Brad Collins crooned "The Way You Look Tonight."



A Father's Day concert by the Todd Marcus Jazz Orchestra featuring acclaimed saxophonist and composer Gary Thomas. A veteran of bands by Herbie Hancock, Miles Davis, and Jack DeJohnette, Thomas is also the Director and Chair of Jazz Studies at Peabody Institute.

FATHER'S DAY JAZZ CONCERT

**TODD MARCUS
JAZZ ORCHESTRA**

*Plus special guest
saxophonist
Gary Thomas*

**Sunday
June 16, 2013
5-8 pm**

**14 Karat Cabaret
218 W. Saratoga Street
Baltimore, MD 21201**

**Tickets:
\$25 Concert Only
\$35 Concert & Dinner**

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**For more information call:
410-963-4253**

toddmarcusjazz.com

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support by:*



JAZZ JAM SESSIONS

where the cats congregate
to groove and grow

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

Mondays

Museum Restaurant & Lounge – Monday night jam sessions hosted by SPICE. 924 N. Charles Street. 8-midnight. 410-528-8630

Tuesdays

NEW! – Best Western Hotel & Conference Center – Tuesday night straight-ahead jam sessions hosted by Todd Marcus. More information at: toddmarcusjazz.com. 5625 O'Donnell Street. 6-9 pm. 410-633-9500

Mount Paran Presbyterian Church – Tuesday night open jazz jam sessions/book and poetry readings Tuesdays hosted by Derrick Amin. Sponsored by BJA. Musicians and vocalists are welcome. 10308 Liberty Road, Randallstown. 6:30-8 pm. Contact Derrick Amin: dricks101050@aol.com or 410-696-8574

Wednesdays

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

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

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

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

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

Thursdays

Tilted Pig – Thursday night jam sessions hosted by Tom Reyes and friends. 771 Washington Boulevard (in the Pigtown neighborhood.) House drums and PA system, featuring the band's Hammond B3 organ. 8 pm. 443-449-7622

The Place Lounge – "Tho' Down Thursdays" jam sessions hosted by Jesse L. Powers, Jr. 315 W. Franklin Street. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

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

www.jazzway6004.org

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6004



SATURDAY, JUNE 29th 8pm

**JAZZWAY celebrates its
6th Anniversary of Great Jazz
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performing a mix of original compositions along with
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**Warren Wolf vibes / Aaron Diehl piano
Vicente Archer bass / Rodney Green drums**

TICKETS: \$38 General

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All tickets include entry in a merchandise raffle, soft drinks,
an elegant post-concert dessert, fruit and cheese buffet
PLUS Birthday Cake!

All tickets must be purchased in advance at:

<http://www.jazzway6004.org/products.html> NO tickets at the door.

JAZZWAY 6004, 6004 Hollins Avenue, Baltimore, MD 21210

Phone: 410-952-4528 or 410-624-2222 (info line)

See website for all upcoming events:
www.jazzway6004.org

WEAA's Cool Jazz Pick of the Month

GEORGE BENSON

Inspiration: A Tribute to Nat King Cole



About two years ago, I had the pleasure of interviewing one of my favorite guitarists, the timeless NEA Jazz Master George Benson. We talked about his then-current project, *Guitar Man*, longevity in the music business, and his musical influences. If you know anything

about Mr. Benson, you should know that one of his major influences was the legendary vocalist Nat King Cole. For the past four years, Mr. Benson has been touring the land performing his own music, while also developing a tribute to Cole. That tribute is now complete and captured for all to enjoy on the CD *Inspiration: A Tribute to Nat King Cole*.

When you tackle the works of Nat Cole, it's a "go big or don't go at all" situation. Mr. Benson goes big! He pulls out all the stops as he assembles an all-star cast of musicians including the Pulitzer Prize-winning trumpeter Wynton Marsalis, Tony Award-winner Idina Menzel, and vocal sensation Judith Hill. The icing on the cake is the collection of tunes arranged by Nelson Riddle, featuring the 42-piece Henry Mancini Institute Orchestra. The bonus for me is the first track, a recording of Benson dating back to his childhood, when, at the tender age of eight, he recorded a version of Cole's "Mona Lisa" under the moniker Little Georgie Benson.

The similarities between these two giants of jazz are amazing. Cole rose to prominence with his 1943 classic "Straighten Up and Fly Right," which was released the same year that Benson was born. Both artists started out as instrumentalists before beginning to sing, and both enjoyed cross-over success throughout their musical careers.

Regarding this project, Benson stated, "I felt every moment of it. You can't put together a record like this without putting your heart into it. I got that from Nat King Cole. He put his heart into everything he did." Tune in all month long as we give you an opportunity to listen to and win the latest CD of ten-time Grammy Award winner George Benson, *Inspiration: A Tribute to Nat King Cole*, our CD of the Month on WEAA-FM.

Marcellus Shepard

Program Director/Syndicated On-Air Personality
WEAA-FM

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Saturday, June 8th - 8 & 9:30pm

An die Musik LIVE!

The Anne Mette Iversen Quartet

w/John Ellis - tenor saxophone

Dan Tepfer - piano

Otis Brown III - drums

Anne Mette Iversen - bass & compositions

Playing Ms. Iversen's original contemporary jazz compositions

"This sharp outfit is definitely one to check out."

- Bill Milkowski, *JazzTimes*

"With three [five] stellar albums already under her belt and a quartet that has remained intact for well over five years, Iversen has a certain vocabulary and meditation with this group that is unique among even the longest running quartets/ensembles."

- Stephan Moore, *JazzWrap*



Tickets: \$15 / \$10 (full-time students with ID)

Call for tickets, or buy online at www.instantseats.com

An die Musik LIVE!

A Classical, Jazz & World Music Concert Venue
409 N Charles Street, Baltimore MD 21201

www.andiemusiklive.com

(410) 385-2638

www.bjurecords.com



The Baltimore Jazz Composers' Showcase: The Second Round Begins!

The BJA board members are busily preparing for the Second Baltimore Jazz Composers' Showcase, to be held at Loyola University's McManus Theatre on September 29th, 2013
Please mark your calendars!

The deadline has now passed for the first round of competition. We will announce the commission winners in mid-June.

But it's not too late to submit your work. That's right: we are now opening a second round of competition. Although the winners of this round will not receive a commission, their work will also be performed by a top-notch jazz quintet at the Showcase.

If you'd like to have your work considered for the second round, here's what you do:

1. Submit three previous compositions for jazz combo as lead sheets, full scores, or recordings. You must include the sheet music; a recording is recommended but not required. You may send these electronically—as pdfs and mp3s—to: mlcost33@comcast.net, or send the material by mail to BJA.

Deadline: July 1, 2013. For current BJA members, the application fee is \$10; for non-members, the fee is \$25 (\$20 for students); this fee also purchases for you a one-year membership in the Baltimore Jazz Alliance. Please address your mailed submissions as follows:

Baltimore Jazz Alliance
Composers' Showcase Submission
Second Round
847 North Howard Street
Baltimore, MD 21201

2. Please include a bio with your submission that **briefly** lists your educational, performing and composing credentials. If submitting by mail, please include a check for your application and membership fee made out to the BJA. If you're submitting electronically, you may pay your application and membership fee by clicking the "Donate" button on the BJA website (<http://baltimorejazz.com>), and following the instructions.

3. A jury composed of distinguished local jazz musicians will select four to six composers whose work will be performed at the Showcase.

4. Composers who applied for, but did not receive, a commission in the first round of competition will automatically be considered for the second round, unless they inform us otherwise.

The William G. Baker, Jr. Memorial Fund is the creator
of the Baker Artist Awards
Visit: www.BakerArtistAwards.org



BJA NEEDS YOU!

We're always looking for new members. 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. The membership form may be found on page 11 of this newsletter or join online at the BJA website.

www.baltimorejazz.com

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, 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

CD & DVD REVIEWS

BJA members may submit their commercially-produced jazz CDs or DVDs for review consideration to:

BALTIMORE JAZZ ALLIANCE
847 North Howard Street
Baltimore, MD 21201



"The Baltimore Blend"
with Robert Shahid,
Carla Wills &
news with
Beverly Burke
6am-8am (Mon-Fri)



"Cool Vibes in the Mid-Day"
with Sandi Mallory
9am-1pm (Mon-Fri)



"In the Groove"
with Marcellus
"The Bassman" Shepard
1pm-5pm (Mon-Fri)



JAZZ IT UP, BALTIMORE!

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Fridays in June
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VOLUNTEERS NEEDED

BALTIMORE'S ARTSCAPE FESTIVAL

July 19-21

A HUGE opportunity for BJA to spread the word about jazz in Baltimore, recruit members to BJA, sell our merchandise, etc. We will have a booth for the ninth year, and we need volunteer members to man our booth. Each member will work a two-hour shift, and those who have never done it before will be paired with a member who has. To volunteer, please email Bob Jacobson at bobboj@aol.com or call Bob at 410-415-5199.



LIVE JAZZ at the STARLIGHT LOUNGE

Vocalist GAIL MARTEN joins MIKE NOONAN, piano/trombone; JOHN PINEDA, bass; and TODD SIMON, piano/saxophone for an evening of lively jazz.

THURSDAY, JUNE 27th

7 to 10:30 pm

TIMPANO

12021 Rockville Pike ★ Rockville MD 20852

(301) 881-6939



bja member notes

Welcome To Our New Members

Music Lovers: Thomas Jacobs

Musicians: Dianna Clingan, Ronald Bailey, Ethan Helm

Other: Horace Sims

Craig Alston/Jazz Hero

Craig Alston was selected by Jazz Journalists Association as one of 25 Jazz Heroes for 2013 throughout the U.S. and Canada. The award was presented by JJA member Don Palmer during Craig's gig at Phaze 10 on April 20, during Jazz Appreciation Month.

Music Instructors

BJA has added a MUSIC INSTRUCTORS page to our website.

Submission should include what instruments can be taught, a short bio of 30-50 words, and contact information including email and phone number. To list your name, contact: webmaster@baltimorejazz.com

Advertise at the BJA Website

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

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 is now offering 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.

Jazz is a very democratic musical form. It comes out of a communal experience. We take our respective instruments and collectively create a thing of beauty.

– Max Roach

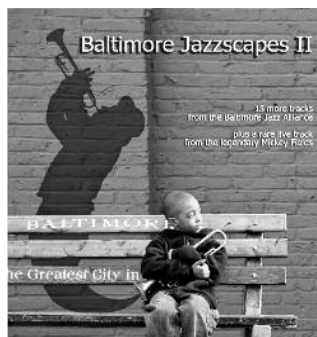


PHOTO IMAGE BY LEO HOWARD LUBOW

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

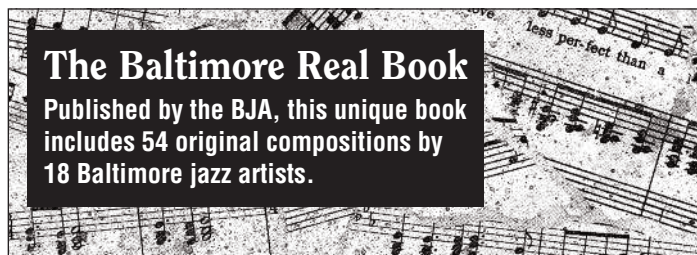
JAZZ HOUSE WEST, 6035 Liberty Road

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



The Baltimore Real Book

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

Members may purchase copies directly from the BJA for \$8 (20% discount) or at the following retail outlets:

Appalachian Bluegrass, 643 Frederick Road, Catonsville

Baltimore Brass & More, 99 Mellor Avenue, Catonsville

Bill's Music, 743 Frederick Road, Catonsville

Coffey Music, 31 E. Main Street, Westminster

Dale Music, 8240 Georgia Avenue, Silver Spring

Music Go Round ("C" Book only), 10112 York Road, Cockeysville

Peabody Bookstore, 5 E. Centre Street, Baltimore

Reisterstown Music Center, 519 Main Street, Reisterstown

Rosso Music Center, 5600 Ritchie Highway, Brooklyn Park

Ted's Musician Shop, 11 E. Centre Street, Baltimore

The Guitar Center ("C" Book only), 1524 E. Joppa Road, Towson and 6320 Ritchie Highway, Glen Burnie

Washington Music Center, 11151 Veirs Mill Road, Wheaton

display advertising

LOW RATES for ad placement

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

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:

\$12.50 for 1/8 page	(3 ⁵ / ₈ in. wide x 2 ¹ / ₄ in. high)
\$25 for 1/4 page	(3 ⁵ / ₈ in. wide x 4 ³ / ₄ in. high)
\$50 for 1/2 page	(7 ¹ / ₂ in. wide x 4 ³ / ₄ in. high) horizontal ad
\$50 for 1/2 page	(3 ⁵ / ₈ in. wide x 9 ³ / ₄ in. high) vertical ad
\$100 for full page	(7 ¹ / ₂ in. wide x 9 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:

Baltimore Jazz Alliance

847 North Howard Street, Baltimore, MD 21202

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?**

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BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

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

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

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

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

First Name _____ Last Name _____

Street Address _____ Apt/Suite No. _____

City _____ State _____ Zip Code _____

Phone(s) _____ Email _____

Please DESCRIBE yourself: (just one please) ☐ Music Lover ☐ Musician ☐ Producer/Promoter ☐ Agent

☐ Media ☐ Club Owner/Manager ☐ Non-profit or Educational Institution ☐ Other _____

AMOUNT OF CONTRIBUTION: ☐ \$25 Basic ☐ \$50 Sustaining ☐ \$50 501(c)3 Organization ☐ \$75 Other

☐ \$100 Patron ☐ \$200 Corporate ☐ \$15 Student – (copy of ID required)

Thank you for joining! Your membership makes a difference!

BJA has been granted 501(c)3 status by the IRS. Anything pledged above the basic \$25 membership is tax deductible and greatly appreciated!





847 North Howard Street
Baltimore, Maryland 21201
We are a 501(c)(3) tax-exempt organization

JUNE 2013

Dedicated to promoting **JAZZ IN BALTIMORE!**

Get out of the basement and onto the bandstand!



JEFF ANTONIUK



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**ATTEND MARYLAND'S LEADING ADULT JAZZ CAMP
JULY 24-26 in North Bethesda**

Maryland Summer Jazz presents its ninth season of inspiring jams, workshops and concerts to help musicians raise the bar on their playing.

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Gigging musicians, music teachers and gifted amateurs will find everything they need to succeed in a cool and comfortable location.

CONCERTS: July 23 Bethesda Blues & Jazz Supper Club
July 26 Saint Mark Presbyterian Church

JAZZ CAMP: July 24-26, Optional Music Workshop: July 13

FACULTY: Wade Beach, John D'earth, Leonardo Lucini, Jim McFalls,
Steve Rochinski, Amy Shook, Harold Summey

Enrollment deadline: June 30, 2013

To register call Artistic Director Jeff Antoniuk at 410-295-6691 or visit
www.marylandsummerjazz.com

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