

BALTIMORE JAZZ ALLIANCE

June 2015

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THE BJA NEWSLETTER

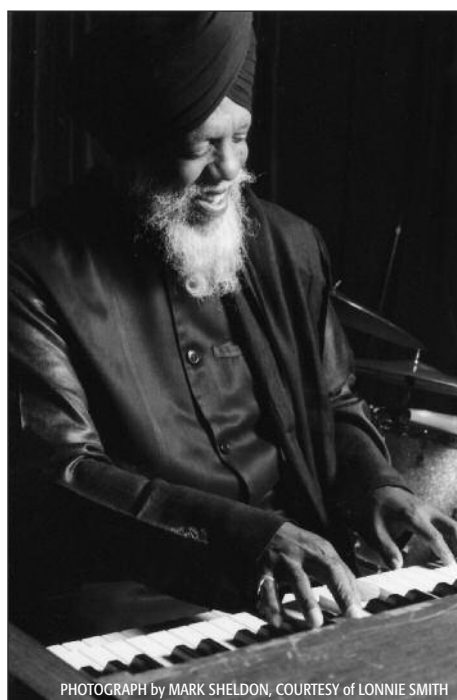
WWW.BALTIMOREJAZZ.COM

BCJS presents Dr. Lonnie Smith Trio at BMA

by Michael Raitzyk

ON SUNDAY, MAY 3rd, The Baltimore Chamber Jazz Society presented the Dr. Lonnie Smith Trio at the Baltimore Museum of Art. Playing to a nearly sold-out house, organist Smith was joined by guitarist Jonathan Kreisberg and drummer Johnathan Blake. The trio played two sets and a very entertaining encore (more on that below).

The band started with a Smith composition entitled "Backtrack." As with many tunes played at this concert, the seventy-four-year-old Smith took his time to develop grooves, themes and solos. With the slow groove established, Kreisberg came in with a haunting melody and crystal clear guitar tone, with a touch of digital reverb added. At this point the band got into a Jimi Hendrix/Allman Brothers rock intensity that I found exciting. The spirit of Miles Davis's early 1970s electric period was alive and well at this concert. The next tune was Jimmy Smith's "Mellow Mood," which was played at an unmellow tempo of about 210 beats per minute. The boogaloo/Latin groove was the perfect vehicle for Smith to demonstrate his solo-building continuity and chops. Next up was the Smith composition "Frame for the Blues." Kreisberg took an outstanding solo on this one, displaying the heart and soul of traditional blues guitar playing and



PHOTOGRAPH by MARK SHELDON, COURTESY of LONNIE SMITH

connecting with the audience, which shouted in excitement. Smith's solo included vocalizing with organ notes (à la Keith Jarrett) and an extreme use of dynamics, as he brought the organ to a whisper and then blasted us off into outer space. The first set closed with Paul Simon's "50 Ways to Leave Your Lover," which did not offer the musicians much of a chance to be creative. Some song forms can keep a band hemmed in and this was one of them.

The second set opened with Tadd Dameron's "On a Misty Night." The

Smith's solo included vocalizing with notes (à la Keith Jarrett) with extreme use of dynamics, bringing the organ to a whisper and then blasting us off into outer space.

arrangement, comprising background and rhythmic figures played by all three instruments, was the feature on this tune. Blake really made this swinging tune come alive, and the trio sounded like a big band. Next up was an epic version of "My Favorite Things." The tune started with pointillistic sound painting that went on for many minutes. Blake used mallets to create waves of shimmering cymbal sounds and Kreisberg employed many guitar effect pedals. Blake's one stick/hand-palmed snare solo was a standout moment. The last tune of the set was Smith's composition "Pilgrimage" (also the name of his music production company). The melody of this soulful ballad kept modulating up, giving it an ascending feel, which was the perfect backdrop for Kreisberg's screaming guitar solo and its shades of Carlos Santana.

As the band walked off the stage, the audience was on its feet, cheering and clapping. Through the audience noise, a

(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 for information about our accomplishments and future goals.

Baltimore Jazz Alliance

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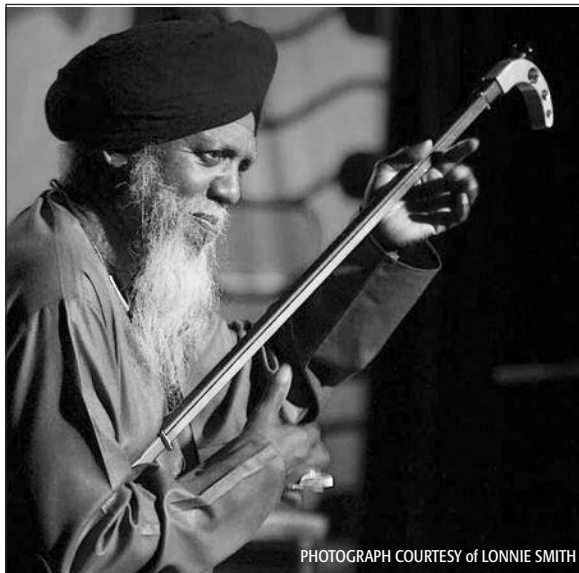
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BCJS presents Dr. Lonnie Smith Trio at BMA

(continued from page 1)



PHOTOGRAPH COURTESY OF LONNIE SMITH

Smith started to play his cane, holding it like a guitar and tapping it . . .

sound started to emerge, which we came to realize was Smith's walking cane. He tapped it on the stage floor and produced tones that came through the sound system. The audience got quiet and Smith started to play his cane, holding it like a guitar and tapping it: the cane had turned into a wireless electric instrument and Smith played the heck out of it, arching his back and jumping around the stage. This cane had an arsenal of sound possibilities, everything from Indian tabla drums to distorted guitar to funk-bass. After fifteen minutes, Blake and Kreisberg returned to the stage to join Smith (back on organ) to

finish with a funky James Brown groove. As my friend sitting next to me said, "Now that's entertainment!" We should all be so lucky to have that much fun when we reach our seventies.

www.baltimorejazz.com

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MEMBER PROFILE

Seth Kibel

By Liz Fixsen

Seth Kibel, one of Baltimore's most glowing jazz luminaries, has recently been awarded not one, but THREE 2014 Washington Area Music Association Awards—Wammies—as reported in the April 2015 newsletter. In fact, Kibel has been awarded one Wammie or another almost every year since 2003. Thus, he was a fitting subject for this issue's artist profile.

Although he now performs regularly on saxophone, flute, and clarinet, Kibel was not formally trained on either of the first two; nor was he formally trained in jazz performance. Growing up in the New York City area, he studied classical clarinet for many years. At Cornell University, he double-majored in music (with some study of music theory) and American Studies. As he says on his Facebook page, they were "two of the most useless majors I could find." Since then Kibel has rarely performed as a classical clarinetist. He is also self-taught in his two chosen genres, klezmer and jazz. As a jazz performer, Kibel says that he definitely gravitates toward "old school" artists such as Duke Ellington, Artie Shaw, and Benny Goodman. He names Lester Young as his all-time favorite jazz artist.

I asked Kibel if he tries to stay true to each genre in his performances, or if the jazz tends to bleed into the klezmer, and vice versa. He said that he used to keep them separate, but as time went on, he found that people would come up to him after a jazz performance and say, "You know, you sound like a guy who could be in a klezmer band," and after a klezmer performance, "You know, you sound like a guy who could be playing jazz." Either way, he considers it a compliment. After all, he says, the two genres both thrived in New York at almost the same time, both use improvisation, and both have roots in folk traditions.

Kibel's major in American Studies did not go to waste. He mixed together his love of talking and his love of music to create a series of lectures for university adult education programs on the role of music in American history. He regularly gives these lectures at Johns Hopkins and Towson University, and at Peabody (until they trimmed back their program).

Besides lecturing, Kibel is an active performer and recording artist. He is founder, leader, clarinetist, and composer for



The Alexandria Kleztet, a genre-bending klezmer band. Kibel currently fronts the jazz and swing band Bay Jazz Project, and plays with the swing and jump blues band, The Natty Beaux, and the Russian/Gypsy/klezmer ensemble Music Pilgrim Trio. He also teaches at the Menchey Music School in Timonium, with students ranging in age from seven to eighty-nine.

Regarding the future of jazz, Kibel believes that no genre of music is in danger of completely disappearing, even though its popularity may ebb and flow. "We are in the age of the niche genre," he says. "There is actually enough oxygen for all the genres to exist."

But Kibel sees an uncertain future for jazz performing as a career, because of what he calls the "institutionalization" of jazz in university programs, which are churning out more jazz musicians all the time. The result is that the supply of performers far exceeds the demand. As unemployed performers turn to teaching for a living, they produce their own competitors for performing jobs. There are probably more great jazz musicians than ever before in the history of jazz.

So how can a jazz musician survive as a performer? Jazz musicians need to make more of an effort to be audience friendly, says Seth, sharing Louis Armstrong's notion that goal is not to make art, but to entertain people—and if one happens to make art while entertaining people, so much the better. If the paramount aim is to entertain, there is little doubt that Seth Kibel has attained that goal.

Seth Kibel's new instrumental jazz and klezmer CD *No Words* will be reviewed in an upcoming issue of the BJA newsletter. More information at: www.sethkibel.com

*If you learn of opportunities for music education scholarships or grants
please email the information to the editor at: jazzpalette@gmail.com*



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Enrollment deadline is June 30, 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



MIKE POPE

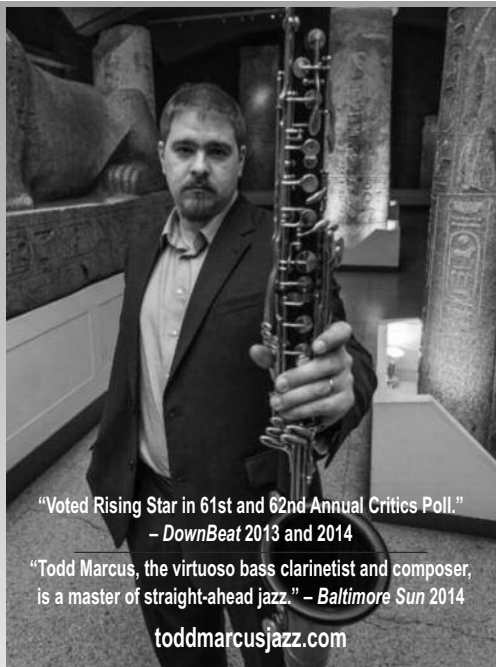


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The John Lamkin "Favorites" Quintet

Saturday, June 6th 12 to 2 pm

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Mike Hairston, saxophones
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The John Lamkin "Favorites" Quintet

Thursday, June 25th 7 to 11 pm

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Clarence Ward, saxophone and trumpet
John Lamkin II, trumpet and flugelhorn



Saturday, June 27th 2015 4-7 pm

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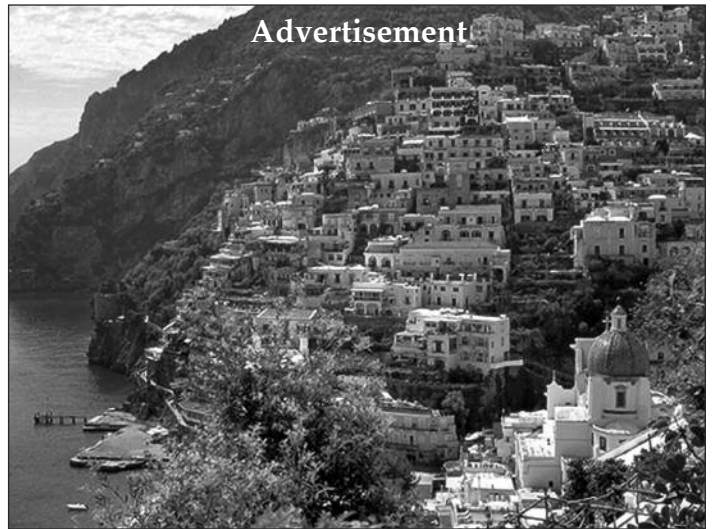
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COLD SPRING JAZZ QUARTET

Warming Trend

By Ali Breckman

Cold Spring Jazz Quartet is back with another sizzling smorgasbord of straight jazz—from Latin to modern—with leader Mark Osteen's thinking jazz fan's mix of croon and scatting.

The opening notes of Cold Spring Jazz Quartet's *Warming Trend*, on "Samba De Orfeu," are Greg Mack's percussion and kit, fluidly joined to Gary Kerner's loping bass and a vintage, Latin-sounding clarion sax. The rhythms range from full and round to whispery tapping. Anthony Villa's piano cruises on when Osteen's horn falls quiet after a robust solo. The quartet neatly executes this tune by Brazilian composer Luiz Bonfá that's well worth a listen.

Then "On Second Thought" drops—the first original on the album, a track by Osteen that lights up a room with emotion and dashing solos by him and Villa. It also features rich, enigmatic percussive layering that drives the tune from start to end.

"Aubade" is an original by Osteen with lyrics by poet Ned Balbo, one of a quartet of such tunes on the record. It's tinged with yearning thematically and vocally, delivered via the unabashedly expressive pipes of Osteen. He plays on jazz and rock intonations and for a glimpse conjures the feeling of an Italian busker in a pre-industrial period. That's a view enhanced by Joel Michael-Schwartz's crisp, nostalgic-feeling mandolin work and Kerner's drop-in on accordion.

"Hagerstown," another Osteen original, is a move-it-if-you've-got-it number that Kerner makes the most of with a bass solo that hits all the right textures up and down the neck.

This is music that calls for attention—in this day and age, it's music worth more than what we give a song queued on an iPod while pounding the treadmill. Yet if you're like me, you're rarely disposed to sit and just listen.

This is an album you could drink wine to, or listen to with



a cold brew in hand, or throw on while building a cabinet or fixing a car. With each listen you'll get hold of a new riff, a new layer to these well-constructed tunes.

If you love Nutella-thick upright bass, enjoy your drums locked in, yet crisply restrained, and dig a classic-sounding jazz ballad with aching minor themes, you'll be repaid by this album. If you're not allergic to lyrics that make you think, or to flashes of sincere emotion, this album is for you.

The think and feel are delivered through savory compositions—including a pair of Thelonious Monk works that bring everything from flash and soar to walking relaxation—that come with this classically influenced, freshly brewed work by Kerner, Mack, Osteen and Villa.

Warming Trend recalls classic jazz and refreshes the view with new work from hometown artists still at it today.

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

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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

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

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– Marianne and Howard Katz, Jazzway 6004

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"I will always be grateful to Marty for allowing me to be part of Big Band Caliente. He was always kind, patient and positive. I will never forget his huge heart for music and his tremendous talent." – Denise Carley

"I will always remember and appreciate the work that Marty did with me and the other students in the JHS jazz program. It's always a joy to work with someone who is genuinely excited about the music that we are creating." – Ally Ward

"A great mentor and friend. He will be missed by a lot of people. I am proud to have had Marty in my life. Peace and Groove." – John Medeiros

"Marty had a generous heart."

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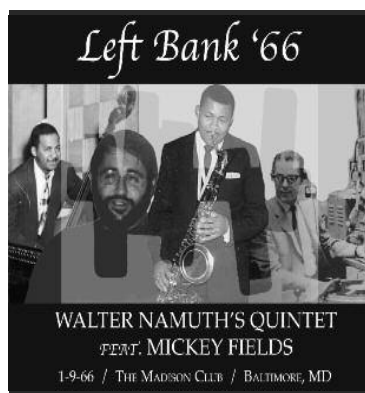
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saxophone, this is a recording you need to hear."

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 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

GIGS or VENUES: If you would like to have a GIG or VENUE reviewed, contact the editor at: 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



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. Or join online at our website: 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:

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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
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\$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 (click Donate button)
Please indicate ad size and month(s) for placement.

REMEMBER...BJA offers FREE online promotion of your jazz events!

Enter your gigs at:
www.baltimorejazz.com

direct questions or comments to:
webmaster@baltimorejazz.com

*DO YOU NEED A DISPLAY AD?

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

Gail Marten, Editor/Designer
Baltimore Jazz Alliance Newsletter
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!



BALTIMORE JAZZ ALLIANCE

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



June 2015

Dedicated to promoting **JAZZ IN BALTIMORE!**



1700 East Cold Spring Lane
Communications Center
Baltimore, MD 21251



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

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WE are the WEAA 88.9 family. Become a member today!

Ways you can Be the WE...

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\$365 Dollar-a-day Investor
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\$ 50 Listener

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June 4th

Second Sundays Gospel Brunch

Phaze 10 Restaurant & Lounge
June 14th 1:30-3PM

Third Thursdays

Reginald F. Lewis Museum
June 18th 7PM

THANK YOU to all who have pledged your support during our Spring Membership Drive. There is still time, log on to WEAA.ORG to do so today!

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