

## BALTIMORE JAZZ ALLIANCE

# May 2015

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

# Matt Wilson Quartet + John Medeski at CA

by Michael Raitzyk

On March 20th, drummer/bandleader/composer Matt Wilson brought his quartet (with guest John Medeski) to the Creative Alliance to play two amazing sets of music. Most of the music was from Wilson's new CD, *Gathering Call* (Palmetto Records). The players in the band—Jeff Lederer on tenor saxophone, soprano saxophone and clarinet; Kirk Knuffke on cornet; Chris Lightcap on bass; Matt Wilson on drums and John Medeski on piano—played through a wide swath of jazz history, from swinging Duke Ellington to intergalactic spaceman Sun Ra.

Wilson has appeared on 250 CDs as a sideman and has released nine as a leader for Palmetto Records. He has amazing command of the drum set and provides musical, rhythmically grooving support at all volume levels. As a drummer friend of mine noted, "I wish every drummer in Baltimore could hear his use of dynamics. What an education!" He digs deeply into the tones of his drums and cymbals. One of the highlights of the evening was an extended hi hat solo. I had not heard anything like that since the Max Roach Quartet played at the Left Bank Jazz Society.

Decked out in a three-piece suit, Wilson kicked off the show with Duke Ellington's "Main Stem." After solos



PHOTO COURTESY OF MATT WILSON

From left: Kirk Knuffke, Jeff Lederer, Matt Wilson, Chris Lightcap

from Lederer and Knuffke, the band went into Wilson's composition, "Some Assembly Required," a tune with drum breaks played artfully by Wilson. The third tune was another Wilson composition, this one a ballad entitled "Dancing Waters." It featured a beautiful bass solo from Lightcap, whose tone was absolutely gorgeous. Other tunes in the set included a boogaloo in 5/4 ("Get Over, Get Off & Get On"); the pointillistic Butch Warren composition, "Barack Obama"; the collective free-blowing Wilson composition "Gathering Call" (think of Coltrane's *Ascension* album);

and the first set closer, "You Dirty Dog," another Ellington composition. I can't remember the last time I heard so much Ellington at a show. These tunes gave pianist Medeski a chance to combine the spirit of Ellington's piano playing with his own jam-band-harmonic hijinks. The pieces also highlighted Wilson's arranging chops.

At one point, Wilson came out from behind the drums to talk to the audience. He told us a hilarious story (a clever sales pitch) about leaving his children (he has triplets + 1) to go on the road. "I hear the people in Baltimore

(continued on page 3)

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

Please direct your questions and comments to:  
[webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

Newsletter Editor/Designer:  
[jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

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# BJA is celebrating Baltimore Jazz Sunday, May 31st 5 pm

Help us *celebrate live jazz in Baltimore* at Charm City's historic jazz club, Caton Castle!

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Dinner ★ Live Jazz ★ Silent Auction ★ Award Ceremony ★ Raffles ★ Door Prizes

- JOHN TEGLER, whose sons will receive his posthumous Baltimore Jazz Heritage Award; and Baltimore's favorite son, legendary saxophonist GARY BARTZ, will receive the Baltimore Jazz Lifetime Achievement Award.
- Bid on TERRIFIC silent auction items!
- Enjoy live jazz with JUMPSTREET featuring BRAD COLLINS!
- Young jazz musicians Ebban, 10 and Ephraim Dorsey, 11 will receive BJA scholarships.
- Most of all, contribute to the BJA's ongoing work of supporting jazz in Baltimore!



Tickets: \$50 donation (includes dinner)  
<http://www.brownpapertickets.com/event/1409283>  
Only 100 tickets will be sold!

Visit [www.baltimorejazz.com](http://www.baltimorejazz.com) for more information.

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PHOTO COURTESY OF JOHN MEDESKI



John Medeski

## Matt Wilson Quartet + John Medeski at CA

*(continued from front page)*

are kind and will buy your CDs, daddy. Is that true?"

The second set opened with the entire band entering the stage, each playing a hand-held bell from a children's toy (?) bell tree. That kind of creativity at that dynamic level really brought the audience and the musicians together. This entrance segued into the beautiful Wilson ballad, "Hope for the Cause." The second set also included "How Ya Going" (reminiscent of Ornette Coleman, 1960) and "Dreamscape," both Wilson tunes. The band also played a tune with a Klezmer/Middle Eastern flavor. The set ended with the Charlie Rouse composition "Pumpkin's Delight," a blues where everyone made a final statement. (Hi) Hats off to Josh Kohn at the Creative Alliance for daring to bring in the kind of creative music Baltimore loves!

## Reviews for BJA Members

BJA members may submit their commercially-produced jazz CDs or DVDs for review consideration to:  
BJA, 847 N. Howard Street, Baltimore, MD 21201

If you would like to have a GIG or VENUE reviewed, contact the BJA 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.

## Do you have a way with words?

BJA members are invited to write articles for our monthly newsletter. Relevant articles and reviews are assigned to competent writers by our editorial staff. Our focus is primarily on local jazz events and BJA members. Check recent issues for content and style. (archives may be viewed for style and content at [baltimorejazz.com](http://baltimorejazz.com)) If you would like to be a contributing writer for the our newsletter, please notify the editor at: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

## 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

**Mood Ultra Lounge @347** – Every Monday night jam sessions featuring house band Spice. 347 N. Calvert Street. 8:30-midnight. Musicians and vocalists are welcome. 410-952-4009

**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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Photo of the Inner Harbor by Richard Smith Photography

Contemporary Arts Inc. in partnership with  
The Ward Center for the Arts at The St. Paul's Schools  
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### Local Jazz Legend Carl Grubbs

2014 Rubys Artist Project Grantee  
and The Carl Grubbs Jazz/String Ensemble

in the debut performance of  
**Inner Harbor Suite Revisited:  
A Tribute to Baltimore**

Carl Grubbs, saxophones  
Eric Byrd, piano / Blake Meister, bass  
John Lamkin, drums / Eric Kennedy, percussion  
Strings: Cleveland Chandler, violin / Samuel Thompson, violin  
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**Sunday, May 31, 2015 4 pm**

Also performing: The St. Paul's School Jazz Band

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Tickets: [www.instantseats.com/events/ContemporaryArts](http://www.instantseats.com/events/ContemporaryArts)  
\$20 Advance • \$25 Door • \$5 Students

Contact info: Barbara Grubbs 410-944-2909  
or email: [info@contemporaryartsinc.org](mailto:info@contemporaryartsinc.org)  
Lee Mueller, The Ward Center for the Arts: 410-821-3047

This project is supported by a Rubys Artist Project Grant from the Greater Baltimore Cultural Alliance, the Robert W. Deutsch Foundation, the St. Paul's School, the Eddie C. & C. Sylvia Brown Family Fund the William G. Baker, Jr. Memorial Fund (creators of the [bakerartistsawards.org](http://bakerartistsawards.org)), the Citizens of Baltimore County, Mayor Stephanie Rawlings-Blake and The Office of Promotion and the Arts, the Puffin Foundation, The Maryland State Arts Council and the National Endowment for the Arts.



ALL PHOTOS: RICHARD SMITH PHOTOGRAPHY

The CARL GRUBBS Ensemble (Bebop Madmen): Eric Byrd, Charlie Himel, Carl Grubbs, Eric Kennedy

# Bebop Madness—A Tribute To the Masters

By Steve Monroe

The March 28th concert at The Eubie Blake Cultural Center was promoted as the Carl Grubbs Ensemble performing “Bebop Madness – A Tribute to The Masters,” and the setting could not have been more appropriate. A large crowd of eager jazz fans gathered at the renovated building, located north of downtown Baltimore, that serves to honor Baltimore’s pioneering musical maestro Eubie Blake. Photos, record albums, and other artifacts featuring likenesses of jazz masters Blake, Charlie Parker, Sarah Vaughan, Sidney Bechet, Cab Calloway and others were displayed on bookcase shelves around the room. Smartly-dressed audience members bobbed their heads and tapped their feet as Grubbs and friends delivered top-shelf jazz, offering shouts and applause throughout the evening.

Grubbs, winner of a 2014 Rubys award and 2009 Baker award, was in top form. The tone of his alto saxophone was sharp and biting right from the start of the opening tune, Tadd Dameron’s “On a Misty Night.” Grubbs was well supported by Eric Byrd on piano; Charlie Himel, bass; and Eric Kennedy, drums.

The band ripped off a funky “Hard Times,” the David “Fathead” Newman

romp, with some bluesy and gospel-toned riffs powered by Byrd’s piano, before settling into the ballad “Naima.” Grubbs fashioned a loving treatment of that John Coltrane classic. The group then segued seamlessly into “In Our Youth,” a signature tune that Grubbs and his late brother Earl played many years ago with their band The Visitors. The song featured a winding, ever-mounting melody.

Grubbs then presented a special treat by bringing out two of his jazz camp graduates, saxophonists Ephraim Dorsey, 11 and his sister Ebban, 10. The duo delighted the audience with another Visitors’ tune, “Neptune”; Grubbs joined them on soprano sax to enthusiastic applause (the Dorseys will be honored at the BJA fundraising event on May 31st).

During the second set, Grubbs brought the Dorsey siblings back and accompanied them on piano. After that, Grubbs was back on his alto, firing up a soaring rendition of “The Night Has a Thousand Eyes,” followed by a haunting version of “Soul Eyes,” with Byrd providing flourishes of intense blues on his solo. “Joy” turned into a bright, appropriate springtime romp, with Himel’s rolling bass and Kennedy splashing merrily on drums.

At the end Carl and Barbara Grubbs warmly thanked the crowd and invited them to remember upcoming Contemporary Arts, Inc. events, including a May 31st concert at St. Paul’s School, where Grubbs will unveil his “Inner Harbor Suite Revisited: A Tribute to Baltimore,” a body of work resulting from the grant he received for the Rubys award. He will be back at the Eubie Blake Cultural Center on June 21st to perform with Baltimore’s bass clarinet guru Todd Marcus. A longtime educator of jazz studies, Grubbs is an Artist-In-Residence at St. Paul School in Brooklandville and offers annual jazz camps for young musicians.



Ephraim and Ebban Dorsey delighted the audience . . .

# The Richard Walton Group

By Gail Marten

The Richard Walton Group is an accomplished, award-winning, instrumental contemporary jazz group. It was one of the first original jazz groups to emerge from the Mid-Atlantic area into the national smooth jazz radio market in the mid-1990's. The group's 2015 CD, *Under the Current*, is a highly anticipated studio release, following the success of their last CD, *Junction*, which attracted new audiences. Their live "enhanced" CD EP, *Live At Blues Alley*, was recorded at a nearly sold-out performance at the world famous jazz club.

Formed in 1991, Walton's group has gained regional and national recognition through airplay, songwriting contests and performances. In 2006, The Richard Walton Group placed 3rd in the *Music Monthly* Mid-Atlantic Reader's Polls for Best Mid-Atlantic Instrumental Group. The group also received honorable mention in



Mitch  
Shaivitz

in *Music Monthly* readers' polls as Best Mid-Atlantic Group (instrumental & jazz) during the late 1990s and in 2004. Following the releases of their other critically acclaimed compact discs *Hear and Now*, *Where Time Stood Still* and *Savannah Blue*, Walton and the group have solidified their reputation as versatile composers, producers and performers. RWG also has tracks on both BJA compilations, *Baltimore Jazzscapes* and

*Baltimore Jazzscapes II*. They have collectively received forty songwriting awards from numerous songwriting contests and continue to perform throughout the Mid-Atlantic area.

You may read more about the Richard Walton Group at [www.notlaw.com](http://www.notlaw.com)



PHOTOS COURTESY OF RICHARD WALTON

L to R: David Meer, Eric Robertson, Richard Walton,  
David Krug, Mike Gottlieb, Michael Bronson



## RICHARD WALTON GROUP

### *Under The Current*

Ali Breckman

Richard Walton, if you've never heard him, is a locked-in smooth operator of an electric bassist and bandleader. His Richard Walton Group's *Under the Current* is a relentlessly upbeat voyage through some slick originals that will have your fingers tapping. The group advertises itself as an instrumental contemporary jazz group, and doesn't disappoint on that count.

"Five and Dime" opens the album with shiny-sounding sax and electric guitar interplay. It's basically a rollicking, happy tune you could bop your head down the road to or track over the opening scenes of a romantic comedy in a small-town Americana-type setting. Mitch Shaivitz's judicious use of a shaker keeps the rhythms interesting as Eric Robertson drums a tight kit. The sax work by David Krug is clean and smooth-jazzy.

"Exitude"'s interesting moments come, fittingly enough, in an enigmatic outro where the tonality spurs images of a hand waving into range of a theremin. It's tough to say whose eerie riffs they are, but the band is of a piece enough that indeed maybe that's the point.

"Under the Current" evokes a procedural crime drama's opening credits—maybe a *Gotham* spin-off, but with a little Pink Panther DNA in it. It builds with vigor and is the vehicle for a groovin' yet restrained solo by Walton. "Metheny-esque" is another highlight, its title and musical elements clearly demonstrating the group's admiration for Pat Metheny.

It's a slickly produced, skillfully executed album.



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More info at: [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)

Baltimore Chamber Jazz Society

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**BUY TICKETS ONLINE:** [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)

BJA Members receive a \$2 discount off the general admission price!  
Just indicate your affiliation when ordering tickets.

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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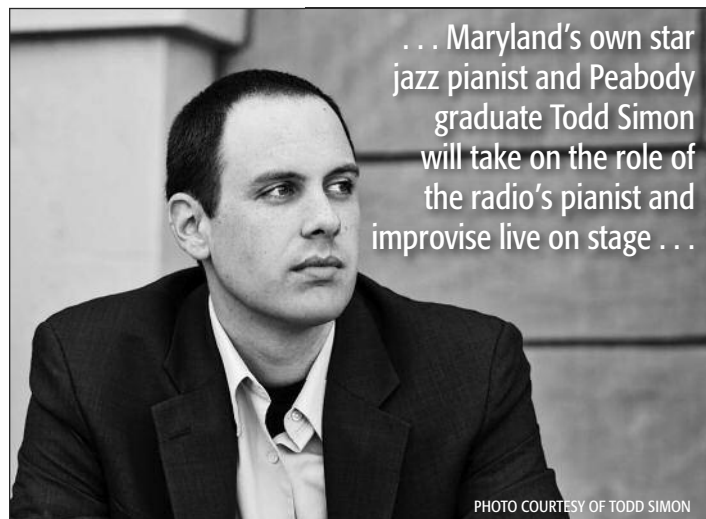
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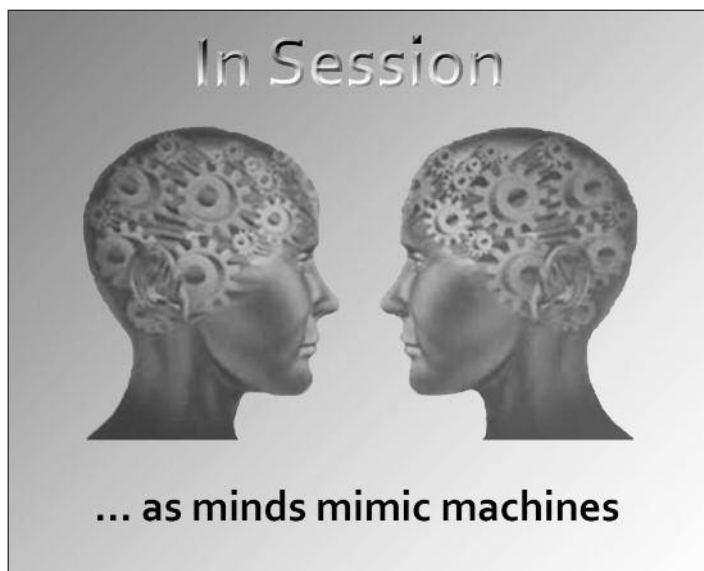
# Dramatic Moments for Improvisation

By Monica López-González

Film, jazz and improvisation may sound like a familiar combination. But contemporary theater and live solo musical improvisation is new territory I'm paving for both musicians and dramatists alike in my search for new ways to study the live spontaneous creative process and usher in a new wave within the theatrical experience. New intelligent technologies are emerging every day and the demand to make them more human-like is only rising. As a cognitive scientist, I believe that we can be more effective with new technologies when we understand and model how spontaneous adaptations evolve. As a writer and director, I'm fascinated by music's universal capacity to suggest and express emotion. What can we learn about creativity by combining scientific and artistic methods to analyze real-time musical improvisation in a theatrical setting where complex audiovisual, emotional and narrative situations unfold?



Last year saw the world premiere of La Petite Noiseuse Production's theatrical production of *The Final Draw*. In that production a jazz pianist transformed dialogue and scenes into musical language. This project revealed that the improviser was immersed in a constant feedback loop among ideas inspired by the unfolding narrative, his own novel musical ideas, and previously developed ideas; all this occurred



without the improviser's being able to rewind and revise his composition.

Continuing my exploration of the endless possibilities of musical improvisation on stage, this May and June sees the theatrical world premiere of *In Session*, a new one-act play I wrote and will direct. Set in a therapist's office, *In Session* focuses on the intimate conversation between a therapist and her client (a plastic surgeon) while a pianist improvises live through the office's radio. In a twist of fate where minds mimic machines and reality turns into illusion, the therapist and client inadvertently switch roles. Maryland's own star jazz pianist and Peabody graduate Todd Simon will take on the role of the radio's pianist and improvise live on stage during every performance in reaction to the characters' words, emotions, narrative, and body language! *In Session* premieres May 29th through June 14th at the Swirnow Theater in the Mattin Center of the Johns Hopkins University Homewood Campus, complete with scenery and lighting, and cabaret style on June 19th and 20th at Germano's Piattini in Little Italy. To view schedule of shows and buy tickets visit [www.lpnproductions.com](http://www.lpnproductions.com).

**Help us promote live jazz in Baltimore!**  
**Become a member of Baltimore Jazz Alliance!**  
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## ASHTON V. FLETCHER, JR.

Ashton Fletcher, beloved Baltimore-area musician and a member of the Maryland Entertainment Hall of Fame, passed away on April 10th at age 68. He touched countless lives as a devoted friend, father, husband, instructor, brother, mentor, performer and community leader.

"As a great performer and educator, Ashton had a wealth knowledge and abilities. He fulfilled his dream of having his own music school, and I saw him nurture music students of all ages, not only of the highest caliber, but also those just beginning. I was honored to assist him in jazz classes at his school and act as assistant conductor of the CCBC Essex Powerhouse Big Band for many years. His whole life was focused on musical excellence, not only for himself, but sharing so that others might also attain it. And always, the love of his family extended to his friends, colleagues and students. There's a hole in our hearts, but we have within us what he gave us, and we will use that every day and keep his influence alive in every performance we give." – John Kessell

"Ashton was a good friend and mentor who helped establish the groundwork for the success of many, myself included. He became one of the most influential educators and bassists in this region and will be greatly missed." – Phil Ravita

"I will remember Ashton not only as a friend and fellow musician, but as a person who acknowledged my expertise, and allowed me to indulge my primary passion." – George Spicka

"Ashton Fletcher Jr. was a passionate man. He didn't wear it on his sleeve. He showed it by his actions. He loved his family, and he loved his music. He deserves much respect for that." – Tom Reyes

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



Saturday, May 9<sup>th</sup> 2015 3pm

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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 [baltimorejazz.com](http://baltimorejazz.com) OR write a check in the amount of \$15 payable to: BJA, 847 North 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 notes

### Congratulations, Phil Ravita

Bassist Phil Ravita, endorsed Eden Amplifier Artist, has been accepted into Boston University's Online DMA Program. His original work for two cellos will be performed at An Die Musik Live! as a part of the Baltimore Composer's Forum Concert on Saturday, May 23rd.

### Wes Crawford performs in Morocco

After four years, drummer/percussionist Wes Crawford returns to Essaouira, Morocco in May for a week to perform at the Gnaoua Festival with the Humayun Khan Ensemble. Almost 500,000 people attend this two-week festival, coming mostly from Europe and throughout Africa.

## 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.

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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 $\frac{3}{8}$ 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 $\frac{3}{8}$ 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!



BALTIMORE JAZZ ALLIANCE

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



May 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

**Become a member, Be the WE in WEAA!**

**WE** are the listeners, **WE** are the community,  
**WE** are the WEAA 88.9 family. Become a member today!

**Ways you can Be the WE...**

**Club 88**—Join CD of the Month Club  
**Leadership Circle**—Give a gift of \$1,000 or more  
**Lifetime Membership**—Sign up for automatic monthly payments  
**Vehicle Donation**—Donate your car, hassle free  
**WEAA Membership**—Purchase a membership:

\$500 Executor  
\$365 Dollar-a-day Investor  
\$250 Studio Fan  
\$125 Supporter  
\$ 88 Friend  
\$ 50 Listener

**Join us for...**

**Thursday Night Live**

Phaze 10 Restaurant & Lounge  
May 7th Broadcast 8-9PM

**Second Sundays Gospel Brunch**

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

**Third Thursdays**

Reginald F. Lewis Museum  
May 21st 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](http://www.weaa.org) or call 443.885.2075 for more information.