

BALTIMORE JAZZ ALLIANCE

May 2016

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VOLUME XIII

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

TODD SIMON

Multi-Instrumental, Multi-Genre Baltimore Powerhouse

By Liz Fixsen

After hearing pianist Todd Simon play with saxophonist Dan Wallace one night last October at Twins in DC, killing it on a Nord keyboard (with grooving left-hand bass lines), I thought, Todd Simon is someone Baltimore jazz fans should know better. It took six months before we could sit down for an interview.

Simon is one of Baltimore's most versatile and sought-after young musicians, playing piano, jazz organ and saxophone in just about any genre you can name. In 2013 he released *Simon Says*, his first album as a band leader, a collection of his original compositions played by a ten-piece band composed of colleagues from the U.S. Naval Academy band, plus some of Baltimore's top-notch players such as Todd Marcus and Alex Norris. His original tune, "Amalgam," from that album won the 2014 Young Jazz Composer Award from ASCAP. A great review by Scott Paddock on Mobtown Music can be found at http://mobtownmusicguide.com/todd-simon-simon-says/#.Vthdi_krLI.

Todd Simon grew up in Dover, Delaware, as the son of a rock-and-roller dad, "Rocky" Simon, who founded and led a band called The Fabulous Hubcaps—a band that is still out there gigging. The Hubcaps just joined up with Todd's uncle's band, The Nighthawks, dubbing the result "The Nightcaps." Todd and his brother, bassist Shawn Simon, will be playing some upcoming gigs with them.

From an early age, Todd Simon took classical piano lessons and played saxophone in the high school big band. After high school, he was admitted to Peabody Institute on a scholarship, and that's when he came to Baltimore. At



PHOTO COURTESY OF TODD SIMON

... [Simon] reflected that it would be great if all the musicians who are glutting the jazz scene in New York City would go back to their home towns and establish or contribute to jazz scenes there.

Peabody, he studied piano under Tim Murphy and saxophone under Gary Thomas, and did composing and arranging for the Latin Jazz Big Band, before graduating in 2007.

From 2009 to 2014, Simon was a member of the U.S. Naval Academy band. He played piano and keyboard with various ensembles, and saxophone or bass drum with the marching band and ceremonial units. His compositions and arrangements were performed by the ten-piece Little Wave ensemble.

(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 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

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JAZZ JAM SESSIONS

Where the cats congregate to groove and grow!

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

MONDAYS

Liam Flynn's Ale House – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s & standards. 22 W. North Avenue. 8-midnight. 410-244-8447

Amy's Place – Every other Monday featuring house band SPICE. 5517 Ritchie Highway, Unit B, Brooklyn Park. 8 pm. 410-725-9131 or 410-725-9193

NEW! Club 347 – Every Monday jam session/open mic hosted by Dawoud Said, Johnny Jones & Jesse Powers. 347 N. Calvert Street. Musicians/vocalists are welcome. 8-1:30 pm. 443-506-7200

Sign of the Times – Clarence Ward III presents The Session. 139 N. Belnord Avenue. All are welcome to come out and express yourselves. No cover, one drink minimum. Come on in and swing with us. 8:30-11 pm. 410-522-0600

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

Conah's Bar & Grille – FIRST and THIRD Wednesdays. Jazz jam session hosted by Charles Eron Trio. 84 E. Main Street, Westminster. 7-9:30 pm. 443-821-3267
charleseronjazz@gmail.com

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

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

THURSDAYS

Liam Flynn's Ale House – Jam sessions hosted by Mike Raitzyk. 22 W. North Avenue. 8-11 pm. 410-244-8447

The Place Lounge – Jam session/open mic hosted by Spice. 315 W. Franklin Street. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

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

If any of the jazz jam sessions listed are discontinued, PLEASE INFORM THE EDITOR at: jazzpalette@gmail.com

Help us support live jazz in Baltimore by becoming a member of BJA. See page 15.

Todd Simon: Multi-Instrumental, Multi-Genre Baltimore Powerhouse

(continued from page 1)

His experience of a spell in boot camp, before joining the band, is reflected in his “Great Lakes Suite” on the *Simon Says* album.

After Peabody, Simon made his way into the Baltimore jazz community with the support of mentors such as John R. Lamkin II, Rhonda Robinson, Warren Wolf, Tim Green, Craig Alston and Mike Noonan. Over the last decade, Simon has become recognized in the region as an outstanding pianist, jazz organist, saxophonist, improviser, sight-reader, accompanist, arranger, and composer. He has performed at just about every venue in Baltimore, including An die Musik, Caton Castle, Bertha’s, Joe Squared, Club 347, Sullivan’s, Phaze 10 and more, as well as venues in DC and Annapolis. Simon names as his major jazz piano influences Gene Harris, Oscar Peterson, McCoy Tyner, Herbie Hancock and Cyrus Chestnut. So far, he has not done any international touring,

but in January of 2016, motivated by a whim and a desire to escape the cold weather, he took a three-week solo driving tour of the South—the Carolinas, Florida, Nashville—picking up gigs along the way.

He is working on a recording featuring himself playing left-hand bass on the organ, with new arrangements of tunes that have distinctive bass lines, including The Casinos’ “Then You Can Tell Me Goodbye,” Freddie Hubbard’s “Crisis,” “The Chicken” (a Pee Wee Ellis tune made famous by bassist Jaco Pastorius), and Charlie Parker’s bebop standard “Donna Lee” in 7/4 time. Simon also wants to do more video recording, including some comedic videos, and put together a Musical Chairs Ensemble concert featuring a group of multi-instrumentalists who would rotate one after another through all the instruments. He has even considered doing some self-accompanied

vocal work.

Asked his thoughts on the future of jazz, he reflected that it would be great if all the musicians who are glutting the jazz scene in New York City would go back to their home towns and establish or contribute to jazz scenes there. There would be a lot more work for the musicians, and audiences for jazz would grow. And the musicians could afford to pay their rent.

What is fairly certain is that a musical talent like Todd Simon won’t lack for work in our town.

Liz Fixsen is a pianist, vocalist and jazz enthusiast. She has written numerous articles and reviews for the Baltimore Jazz Alliance over the years and has served for several years on the board of the Baltimore Jazz Alliance. She teaches Professional Writing at the University of MD and also works for The Phillips Agency and Jazz Beyond Borders doing promotions of jazz and world-music artists.

Do you know about BJA’s Jazz for Kids programs?

Since 2006 BJA has presented two programs for children.

1. Musical Instrument “Petting Zoo”

Musicians introduce children to flute, clarinet, saxophone, piano, bass and drums, and more. Children may try all the instruments.

2. “What Is Jazz?”

A concert introducing children to jazz mainly through jazz versions of familiar children’s songs. The whole audience is involved in singing background riffs behind soloists and participating in a New Orleans-style musical parade.

BJA has presented these programs at Eubie Blake Cultural Center, Walters Art Museum, Smithsonian American Art Museum and several Baltimore City and County schools.

References are available upon request. Contact Bob Jacobson, bobboj@aol.com or 410-415-5199.

www.baltimorejazz.com

“The Baltimore Jazz Alliance came to our school and gave an amazing concert! It was highly interactive, giving the students the chance to sing along, get up on the microphone and try out all different kinds of instruments. The songs were some that everybody knew but done in a jazzy style. I have never had this many staff members coming up to me with so many positive things to say! SO awesome! I will definitely have them back again!”

— Laura Allison, music teacher, Ridge Ruxton School

“I want to extend my gratitude for your participation in our African American Jazz Festival. Our evaluations reflected the high level of enjoyment that came from your participation, and I was witness to all ages of visitors engaging with the “Musical Instrument Petting Zoo.” . . . The level of professionalism from your group was so helpful, and the whole activity was very well thought out and planned. We were honored to have you and look forward to working with you in the future.”

— Michelle Hagewood, Coordinator of Family Programs, The Walters Art Museum



PHOTO COURTESY OF JOHN R. LAMKIN II

Michael Raitzyk, Todd Simon, Jesse Moody, John R. Lamkin II, and Mike Hairston helped the audience celebrate Jazz Appreciation Month on Saturday, April 9th at Caton Castle.



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**Real music lovers are actually my favourite kind of people
because they like to know, rather than just be told what to think. – Prince**

ULTRAFAUX

Deuxième

By Ken Avis

It's not American; there's not a horn solo in sight; there isn't even a drummer. It can't be jazz! Well, hold on there before jumping to conclusions. Ultrafaux brings the swinging manouche style bang up-to-date, swinging like a monkey in a tree, with just two guitars and a bass.

The musicians in this band—and it is a true band rather than a project pulled together for one recording—have been playing together in Baltimore and on the road for two years. In addition, they are the core of the Hot Club of Baltimore, an equally impressive band working more closely in the tradition of Le Hot Swing popularized by Django Reinhardt and Stephane Grappelli in pre-war Paris.

If that's not enough to keep them busy, they've also built the local community of instrumentalists exploring this ever-popular style through their weekly Gypsy Jazz Jam at Liam Flynn's Ale House. There you'll hear accordions, harmonicas, trombones and, of course guitars in a raucous, dazzling cacophony with a good heart and an insistent beat. To round things off, for this year at least, the tireless ringleader of all this gypsy-ness, Michael Joseph Harris, created Baltimore's first successful Gypsy Jazz Fest at Creative Alliance this year, bringing into town some of the world's most renowned exponents of the style. Will somebody give this guy a medal, already?!

Harris adopted and immersed himself in the Django style a couple of years ago following his success in Bossa Lingo, where he excelled in playing and composing in the style of another continent altogether. While all of these projects are propelled by Harris's energy and industry, his Ultrafaux bandmates Sami Arefin (guitar) and Eddie Hyrbyk (bass) play a wholehearted role, both on record and live, to power the performances.

Ultrafaux's second CD, appropriately titled *Deuxième*, consists totally of



CD REVIEW

Harris's original compositions. The all-instrumental album is true to the roots of Gypsy jazz, employing many of the trademark elements, including a pumping rhythm guitar whose percussive attack negates the need for snare drum, virtuoso guitars and liquid, swinging bass lines. Where the album takes a left turn is in moving away from the song form and the occasional melancholy sentimentality of the tradition to create a more driving sound.

Tracks like "La Zone" take a more experimental turn, setting up tensions and dissonance at every twist, sounding like the background to a 1930s Salvador Dalí movie

From the opening track, "Soudieux Counterpoint," the bowed bass opening leaps quickly into frantic, jaunty guitar solos and we're away to Django Land. "Zassous Swing" takes us into the more cosmopolitan, Parisian night-time swing sound. Ahhh, I can smell the coffee and merquez-frites of the Marche de Puce!

Tracks like "La Zone" take a more experimental turn, setting up tensions and dissonance at every twist, sounding like the background to a 1930s Salvador Dalí movie. This sound wouldn't be out of place in an Alfred Hitchcock psycho-thriller. The cleverly titled

"Sheik of Air B&B" revives Django's skill at creating witty titles for his tunes, along with his melodic flair and rhythm guitar with the occasional banjo flourish, again something Reinhardt incorporated from his earlier days as a dance hall banjo player.

The lovely melodies of the Django tradition remain in other pieces such as "La Cerise sur le Gâteau" and "Monsieur Cinzano." And how could we have a Gypsy jazz album without at least one waltz? "Valse de la Folie" fits the bill with style.

Ultrafaux closes *Deuxième* with a dramatic tour-de-force in "Modernistique," which combines the Gypsy stylings with Harris's earlier work in Bossa Lingo, yielding a more Latin, perhaps classical feel.

If you were wondering about the fox graphics on the album cover and on the t-shirts (I received one as a Kickstarter sponsor but my son loves it so much I can't get it off his back), it's a play on words. "Ultrafox" was a Django song title based on the name of the French recording studio Ultraphone. Harris explains that the band took this pun further with the name "Ultrafaux." "Phone" becomes "phony," which in French is "faux." "Faux" is mispronounced "fox" by many Americans, which brings us full circle back to Django's tune "Ultrafox!" OK, got that? Well, never mind. Just go see the band live and all becomes clear and joyful. Catch Ultrafaux or Hot Club of Baltimore live—and this music is well sampled live—at Mobtown Ballroom, Baltimore, May 6th. More music, gigs and information about Ultrafaux and Hot Club of Baltimore are available at: www.michaeljosephharris.com

Ken Avis is the guitarist with world-jazz quartet Veronneau. He produces and hosts the weekly DC local-music show Music Alley Radio on WERA. Ken's music journalism has been published in various periodicals and he mentors and teaches at Strathmore Music Center. Currently Ken is co-producing his second documentary movie, *Anacostia Delta*, about the music of DC guitarist Danny Gatton.



PHOTO CREDIT: CHRISTOPHER DURNBAUGH

JAZZ IN COOL PLACES*

The Cook Library Lobby

By Bob Jacobson

Once a month since 2007 the Towson University community has been treated to live jazz in the lobby of the Cook Library during lunch hour. Rotating groups of students from the Music Department's Jazz & Commercial Music division have provided the tunes.

On Tuesday, April 19th, three students from the Jazz Repertoire class—pianist Evan Cooper, trumpeter Dylan Schuman, and bassist Juan Soto, playing together for the first time—presented a varied set of tunes, from standards like "All The Things You Are" and "Cherokee" to the infrequently heard Keith Jarrett composition "Lucky Southern." The trio reached their creative pinnacle with Wayne Shorter's "Speak No Evil."

This unusual jazz venue mirrored so many others outside the university. Most people passed without visibly taking notice; some paid attention momentarily, smiling or giving thumbs up; small numbers stood and listened briefly; others listened for most of the concert from nearby lounge chairs. Cooper, Schuman and Soto just seemed happy to have had a good musical experience.

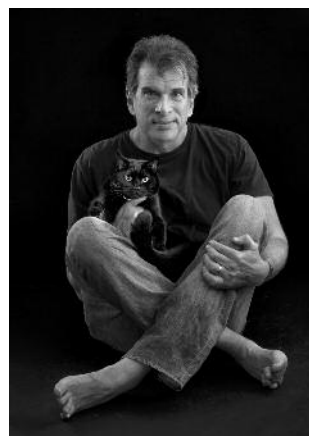
(*This title is borrowed from the 1990s concert series curated by Jim Dilts in many of Baltimore's most beautiful buildings.)

Every child is an artist until he's
told he's not an artist.

— John Lennon

Baltimore's Renaissance Photographer

By Gail Marten



Leo Howard Lubow is a writer, educator, and award-winning photographer who specializes in portraits, headshots, commercial and promotional images, and fine art prints. He offers courses in digital photography, Photoshop, and black-and-white photography, both in his studio and in association with educational organizations such as Johns Hopkins University

(The Odyssey Program) and the Horizon Workshops (Summit, University of Delaware). Lubow also conceives, photographs and designs CD covers and inserts for musicians.

Since 1997, when he gave up his practice as a business litigator, he has completed an existential thriller, written articles on interests ranging from jazz to boxing, and created a varied body of images for clients and magazines, including Simon & Schuster, *The Huffington Post*, *Good Morning America*, *DownBeat Magazine*, *Jazziz*, *Jazz Times*, the Monterey Jazz Festival, NPR.org, *Baltimore Magazine*, *The Baltimore Sun*, *Style Magazine*, and *American Dog Magazine*. Lubow also has photographed almost 100 billboards and posters for the Show Your Soft Side Campaign, a pro bono anti-animal abuse effort that continues to grow, presently reaching a Facebook audience of close to 250,000 each week. His photographs have also earned first place in several recent exhibits and competitions.

In his personal work, Lubow's interest lies in the individual or lone traveler, separated from the mainstream of life, whether it be a musician lost in the music, a sailboat racing a storm, a street artist with no audience, or a homeless person sleeping beneath a billboard of vampires. In short, he looks for emotional resonance in the isolated moment.

(Source: Luminous Landscape)

Lubow shoots film and digital (Canon & Leica), and performs all post-capture work to completion of the final print. If he isn't in his studio shooting a portrait, designing a CD cover, or working with Photoshop, you'll find him prowling the streets of the city, any city, hunting for just the right moment. Website: www.lubowphotography.com

Lubow created the cover for BJA's compilation CDs *Baltimore Jazzscapes* and *Baltimore Jazzscapes II*, a collection of music by BJA members. See page 14 of this issue.

“When photographing concerts, I generally shoot jazz. . . . I try to remember why I’m there in the first place: I love jazz . . .” – LHL

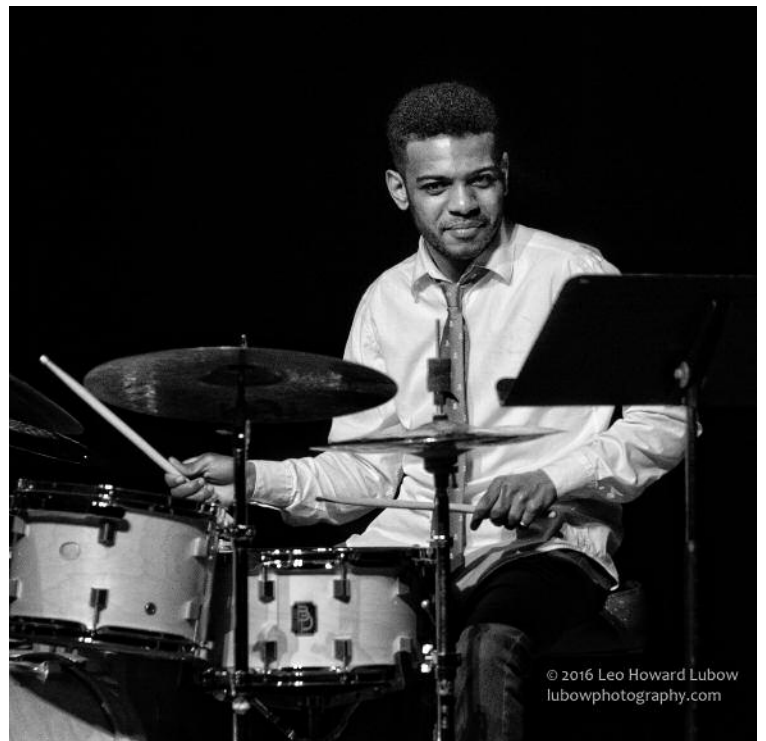
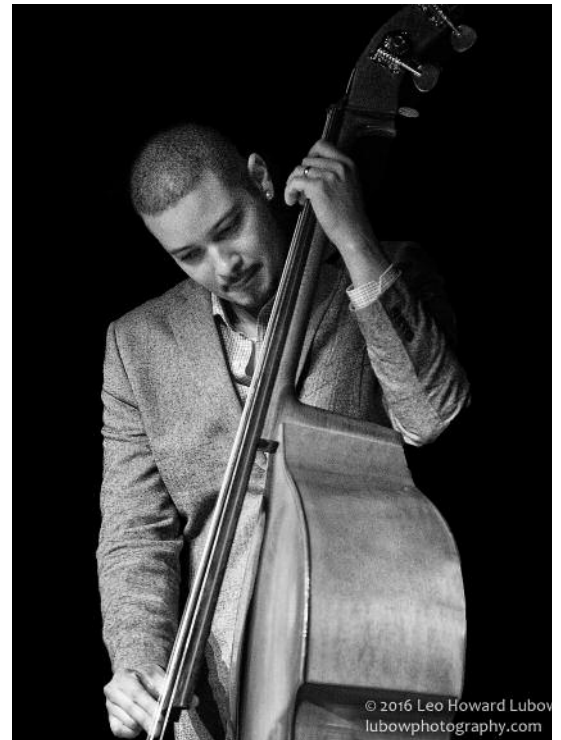


PHOTO CREDIT: LEO HOWARD LUBOW

Clockwise from top left: Orrin Evans, Luques Curtis, Mark Whitfield Jr. and Tim Green

Baltimore As A Jazz City: Part I of II

By George Spicka

With its rich heritage, outstanding human and historical resources, and civic commitment, Baltimore can define its own distinctive vision—and in doing so, become a model for the nation.” – Ernest L. Boyer, *Building Community, The Arts & Baltimore Together* (1992)

“With Baltimore being located between Philadelphia and D.C., it has little chance of being known as a jazz city.” – Baltimore Jazz Advisory Committee (1993)

These two statements illustrate the diametrically opposed attitudes that the BJA has to contend with. The first is progressive and visionary; the second is reactionary and defeatist.

Not only is Baltimore a jazz city, but it has been that way for some time. We remember when Pennsylvania Avenue was a hot spot. There may have been a slump, but jazz did not go away.

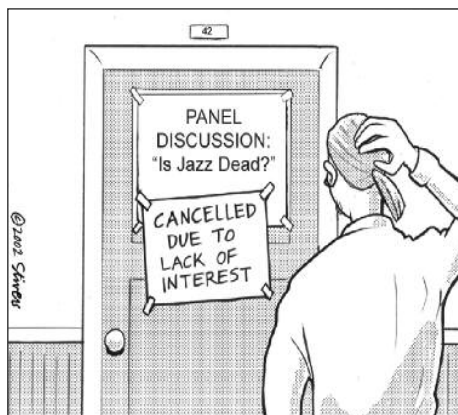
When I started studying jazz in the early '70s, Baltimore had the Left Bank Jazz Society. The fledgling Maryland Public Broadcasting station had a program featuring our city's jazz artists.

In the '80s, after years of road gigs, I returned to Baltimore. My wife, Jane Lamar, became the jazz columnist for *Music Monthly*, and judging from the quality of the CDs we received, Baltimore had a thriving jazz scene. However, other than Jane's column and the occasional *City Paper* article, there was little chatter going on about jazz. We had the scene, but nobody seemed interested in promoting it.

My experiences have led me to believe that a city's having a thriving scene or not mainly depends on attitude. Just as in politics, do we see things as they really are and appreciate their potential, or are our actions based on assumptions? Here are three examples that illustrate the attitudes with which the

BJA has had to deal, specifically in terms of media, the arts, and the jazz community. I've seen this attitude described collectively as “hostile indifference.”

MEDIA: From 1986 to 2000, J. D. Considine was the pop music critic for the *Baltimore Sun*. He also wrote for *Rolling Stone*. His interest in jazz was virtually non-existent. He once wrote that he wasn't interested in local music unless it approached the level of Bon Jovi.



THE ARTS: In 1994 I produced a CD for my 501(c)3, Grammy-nominated ensemble. Since our mission was to promote Baltimore's jazz scene, I approached then-mayor Kurt Schmoke, known as a jazz lover, with the idea of writing some liner notes for our next CD. I received a letter from the director of the Mayors' Advisory Committee on Arts and Culture (MACAC) stating that since we were located in the county, we were ineligible for funding from the city. I hadn't asked for money. By chance in Columbia a few weeks later, I found flyers for two separate arts events that were supported with funds from MACAC. Either I had been lied to, or else funds were being awarded under the table.

MACAC was eventually absorbed into the Baltimore Office of Promotion, becoming BOPA (Baltimore Office of Promotion and the Arts). I suspect that the hostile indifference toward jazz was absorbed as well.

THE JAZZ COMMUNITY: We can understand indifference in the media, and even the arts, but what about defeatist attitudes within the jazz community itself?

I clearly recall at this first meeting of the Baltimore Jazz Advisory Committee that there were about two dozen people excitedly discussing possibilities, when a remark about Baltimore's having “little chance of being known as a jazz city” was made by a jazz “leader” regarding Mayor Schmoke's plan to turn Howard Street into an Avenue for the Arts. I spoke up and talked of what was actually happening, saying that we should forget about New York and D.C. and instead carve our own niche. To my dismay, another “leader” spoke, saying that a recently released CD “marked the return of jazz to Baltimore after a ten-year hiatus.” Huh?

It wasn't that these people didn't hear me. Their indifference was such that they had already made up their minds, without bothering to investigate, that Baltimore had no jazz scene.

In spite of all this negativity, the BJA was founded, survived, and has grown.

(Part two of this article will appear in the June issue and will suggest possible strategies to counteract this negativity.)

Creator of over 600 works, composer George Spicka has had his work performed at venues like the Kennedy Center, American Music Center, Blues Alley and Maryland Public Television. His latest group, The Spicka Ensemble, is set to debut new work that unifies jazz and modern classical concepts.

We need YOUR involvement. Help us support LIVE JAZZ in BALTIMORE by joining or renewing your BJA membership. See page 15.

 presents

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— Franz Matzner, AllAboutJazz.com

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http://jazzway6004.org/buy_tickets_and_merchandise/
NO tickets at the door.

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Check out our **NEW** website: www.jazzway6004.org



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lubowphotography.com

PHOTO CREDIT: LEO HOWARD LUBOW

Baltimore Chamber Jazz Society presented The Orrin Evans Quintet at the Baltimore Museum of Art on Sunday, April 3th.
From left: Orrin Evans, Kurt Rosenwinkel, Tim Green, Luques Curtis and Mark Whitfield Jr.



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- Agatha Christie

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International touring jazz artist Ali Ryerson (flute w/ Hubert Laws, Kenny Barron) will be teaching alongside Baltimore native son Warren Wolf (drums). Faculty also includes Prince and Maceo Parker trombonist Greg Boyer, GMU professor Shawn Purcell (guitar), Wayne Wilentz (piano), and TWO Latin Grammy Winners - Tim Stanley (trumpet) and Max Murray (bass). Saxophonist Jeff Antoniuk is MSJ Artistic Director.

Enrollment deadline is June 30, 2016, but most spots will be gone by the end of May. Call NOW to reserve your spot.

Contact Artistic Director Jeff Antoniuk at 443-822-6483 or visit
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Students aged 16 to retirement age are welcome. Ask about Family & Military Discounts.



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Tickets: \$17 advance / \$20 door / \$10 student

Don't miss this unforgettable performance!

THE JONI CHRONICLES

Multi-instrumentalist, composer and bandleader, **CRAIG ALSTON** presents his five-year **JONI MITCHELL** project collaboration with award-winning jazz vocalist **MARIANNE MATHENY-KATZ**.

Craig Alston, saxophone & woodwinds

Marianne Matheny-Katz, vocals

Alan Blackman, piano

Eric Kennedy, drums

Michael Raitzyk, guitar

Max Murray, bass

The complexities of Joni Mitchell's melodies and lyrics drew many of the world's greatest jazz musicians to collaborate and perform with her.

New and longtime fans will be delighted to hear hip new arrangements of "Help Me," "Free Man in Paris," "Both Sides Now," "Edith and the Kingpin," "Black Crow," and "Dry Cleaner from Des Moines."



Happy Anniversaries: Barbara and Carl Grubbs and Contemporary Arts Inc.

On April 9th, Barbara and Carl Grubbs celebrated Jazz Appreciation Month, their 36th Wedding Anniversary, and the 20th year of their organization, Creative Arts Inc., by presenting The Charles Rahmat Woods Quintet at the Eubie Blake National Jazz Institute and Cultural Center. Grounded in jazz and blues, the ensemble performed exciting renditions of jazz classics composed by notables such as Thelonious Monk, John Coltrane, Don Cherry, Jim Pepper, and Grover Washington, Jr.

LOOKING FOR LIVE JAZZ IN BALTIMORE?

IT'S ON THE JAZZ CALENDAR AT WWW.BALTIMOREJAZZ.COM



Saturday, May 7th, 2016 • 7PM



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BOB BUTTA, KEYBOARD

HERMAN BURNEY, BASS

JESSE MOOD, DRUMS

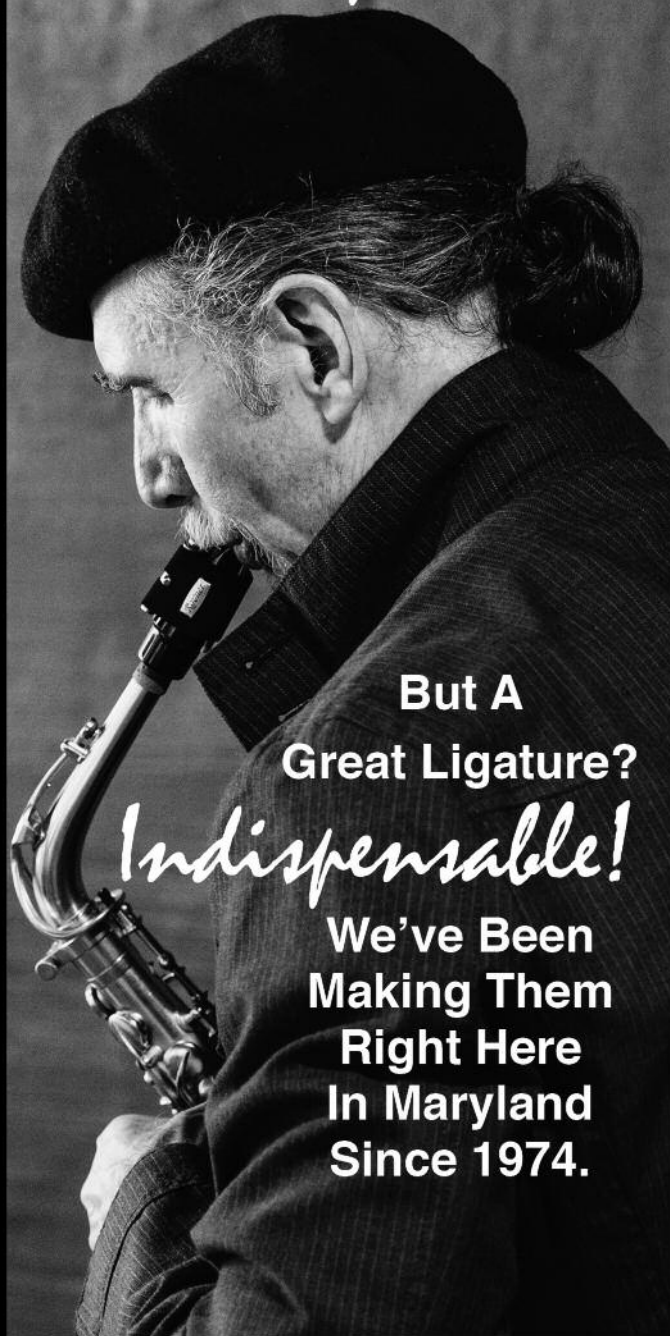
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BJA Member Notes

WELCOME

We welcome our new BJA members: Jeffrey Knutson, Franklin Lee and Sheldon Cohen.

CONGRATULATIONS

George Spicka will be inducted into the Maryland Entertainment Hall of Fame in May.

BJA Member Benefits

Your support is crucial to the success of the Baltimore Jazz Alliance! When you join, membership benefits include receipt of our monthly newsletter, discounts on BJA merchandise, advance notice about all BJA events, and of course the satisfaction of being a part of Baltimore's best source of information and advocacy for Jazz.

But that's not all! The following venues and other businesses offer discounts to BJA members:

- An die Musik offers 10% discount for BJA members for music purchases at the An die Musik record store.
- 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.
- Germano's Piattini often offers discounted tickets to specific events for BJA members, announced by email.

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

We need **YOUR** involvement.
Help us support live jazz in Baltimore by
joining or renewing your BJA membership.

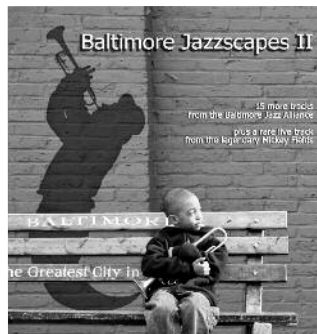


PHOTO IMAGE BY LEO HOWARD LUBOW

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:

AN DIE MUSIK, 409 N. Charles Street
HOMETOWN GIRL GIFT SHOP, 1001 W. 36th Street
AMERICAN VISIONARY ARTS MUSEUM Gift Shop, 800 Key Highway
RECORD & TAPE TRADERS, all Maryland locations
PEABODY BOOK STORE, 5 East Centre Street
BSO GIFT SHOP at the Meyerhoff, 1212 Cathedral Street
JAZZ HOUSE WEST, 6035 Liberty Road
SOUND GARDEN, 1616 Thames Street
MUSIC LAND, Harford Mall Business Park, 200 Gateway Dr., Bel Air
BALTIMORE MUSEUM OF ART, 10 Art Museum Drive
GREAT BLACKS IN WAX MUSEUM, 1601 E. North Avenue
and by the various band leaders on the disk



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Details on page 15.

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\$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)

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

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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. _____

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



May 2016

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