

# BALTIMORE JAZZ ALLIANCE

## May/June 2017

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MAY 2017

VOLUME XIII

ISSUE V

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM



Marie Louise Bistro



The Prime Rib



Costas Inn

PHOTOS COURTESY OF LIZ FIXSEN

## Baltimore's Live Jazz Venues

By Liz Fixsen

Baltimore is blessed with a long list of venues providing live jazz of all types, as can be seen from the jazz calendar and on our webpage, "Where's the jazz?" But new venues are turning up all the time. And some old venues aren't as well-known as they should be. This article, and ones to follow, will help ensure that our wonderful Baltimore venues hosting live jazz and the musicians performing there get the attention they deserve.

**MARIE LOUISE BISTRO** at 904 N. Charles Street is located in the heart of Mount Vernon and specializes in a blend of French, Italian, and Mediterranean cuisine at reasonable prices. It opened in January of 2009 in the building that once housed Gampy's. The bistro has a very Parisian ambiance—I can easily imagine finding it tucked into one of the quaint arcades of Faubourg St. Germain on the Left Bank. In the front section, marble-top tables line the wall facing a glass case displaying tempting sweet confections.

Over the past few months, thanks to the efforts of vocalist Irene Jalehti, the artistic director, Marie Louise Bistro has been hosting live jazz duos on Friday nights from 7 to 10 pm and a Sunday Brunch from 11 am to 2 pm with no cover charge. In March, the Friday night line-up included Eddie Hyrbyk (bass) with Sami Arefin (guitar) playing Gypsy jazz the night I visited; the Joshua Espinoza duo (piano & vocals); the Todd Marcus duo (bass clarinet & piano); and Jalehti herself with Kevin B. Clark on guitar. The May calendar will be available on Jalehti's Facebook page. So far, all artists performing are among Baltimore's top talents.

Jalehti hopes to see the Mt. Vernon district develop a thriving jazz scene comparable to Greenwich Village in New York City, to what U Street in DC was once, and to what was found in Baltimore's yesteryear along Pennsylvania Avenue. She also wants to provide another local venue where Baltimore's best musicians can display their talents. She is at work developing a Thursday night guitar-focused series of Latin and Gypsy jazz at The Elephant Restaurant at 924 N. Charles Street, so watch for that one.

**THE PRIME RIB** is just a few blocks away, at 1101 N. Calvert Street (although the entrance is on Chase Street). Walk into The Prime Rib and you feel transported to the heart of Manhattan or Washington DC, where power brokers might be hanging out over martinis. This flagship of a set of elite steakhouses features steaks, chops, and seafood. With its tuxedoed waitstaff, black wood-paneled walls, white tablecloths, recessed lighting, and a gor-

(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.

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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

**NEW! An die Musik Live!** – Jam sessions second and fourth Mondays hosted by Dan Wallace. 409 N. Charles Street. Adult \$10, Student \$5. No charge for participating musicians. 7:30 pm. [danwallacesaxophone@gmail.com](mailto:danwallacesaxophone@gmail.com)

**NEW! Five and Dime Alehouse** – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-40s & standards, some bebop for more advanced players. Vocalists are welcome. 7-11 pm. 901 W. 36th Street, Hampden. 443- 835-2179.

**Taybor Ethiopian Restaurant** – Clarence Ward III presents The Session at 328 Park Avenue. All are welcome to come out and express themselves. No cover, one drink minimum. Come on in and swing with us. 8:30-11:30 pm. 410-528-7234

## TUESDAYS

**Randallstown CC** – Open jazz jam sessions/book and poetry readings every Tuesday from 6-8 pm. Hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

**The Judge's Bench** – Charlie Schueller leads informal jam sessions on the first Tuesday of each month from 8:30 pm-midnight. 8385 Main Street, Ellicott City. 410-465-3497

## WEDNESDAYS

**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

**DaMimmo's Italian Restaurant** – Wednesday jam sessions hosted by Lynn Roxy. Musicians and singers welcome. Piano, mic & bass amp provided. No minimum, no cover, free parking in private lot. 217 S. High Street. 6-10 pm. 410-727-6876. ([lynnroxy3@gmail.com](mailto:lynnroxy3@gmail.com))

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

## THURSDAYS

**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)**

JOIN BALTIMORE JAZZ ALLIANCE

# Baltimore's Live Jazz Venues

(continued from front page)

geous spray of fresh flowers gracing the elegant bar, the club evokes the atmosphere of a 1940s supper club. This is where you'd expect to find Baltimore's elite.

And despite its name, which might suggest a hip-hop band playing The Ottobar, the Jumpstreet Trio offers jazz with a touch of class—mixed in with more than a touch of funky fun. The trio consists of bandleader, vocalist, and saxophonist Brad Collins, pianist Jeff Wilson and bassist Terry Battle. They play every Friday night from 7 to 11 pm. The Prime Rib's high-class atmosphere doesn't stop Collins from sharing some down-and-dirty blues and getting the crowd to sing and clap along. The website of The Prime Rib says they have live piano-and-bass jazz every night. The Jumpstreet Trio provided music at both BJA fundraising events at Caton Castle and were a huge hit each time.

**COSTAS INN**, at 4100 North Point Boulevard in Dundalk, does not transport you to anywhere but Dundalk. It's only 24 minutes up I-95 from the Inner Harbor but seems a world away from the exuberance and relative sophistication of downtown Baltimore's entertainment districts. There along a rather forlorn stretch of highway sits this no-nonsense landmark renowned for its crab cakes and Maryland-style steamed crabs. A low-profile brick building with a large neon sign, it stands out like an oasis in the desert, surrounded by patrons' parked cars and motorcycles like so many camels at a Saharan watering hole. Inside, the space is dominated by a long rectangular bar where customers chow down on homey fare, many hunched over crab feasts spread messily over wide sheets of brown paper. Men sporting baseball caps and Ravens sweatshirts and women with big "hon"-style hairdos seem like folks who'd lean more toward Willie Nelson-Bruce Springsteen style entertainment than toward jazz.

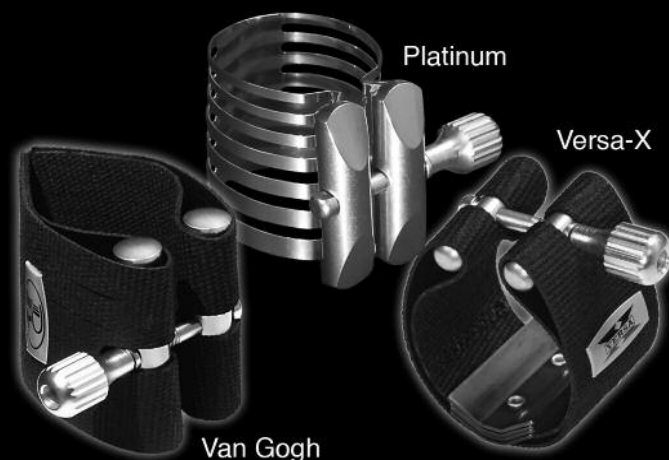
But in fact, Costas has been hosting jazz every Wednesday night 8 to 11 pm with no cover charge for three years, and the night I visited, when Full Circle band was playing, the crowd loved it. Who knew? And the band wasn't playing the old standards that one might play under the assumption that the listeners are too unsophisticated to appreciate headier musical fare. Not at all: Full Circle played a challenging and thoroughly entertaining mix of covers of tunes by Keith Jarrett, Wayne Shorter, Chick Corea, Ralph Towner, Pat Metheny, etc., along with some of their own really tasty originals, including "Latin Sketch," by guitarist Dave Leoni. Other band members are Nick Costa on drums, Roland Dorsey on bass and Jack Gussio on keyboards.

Other performers playing at Costas on Wednesday nights include pianist George Spicka, guitarists Carl Filipiak and Rodney Kelley, each with his band. Take a drive up Route I-95 some Wednesday night to enjoy some great crab and great jazz.

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# Taking The Next Step To Musical Growth

By Derrick Michaels

The April 2017 issue profiled saxophonist Derrick Michaels with the story of his evolution as a jazz musician. In his interview with writer Liz Fixsen, he began to muse on how he might be instrumental in furthering the growth of other jazz musicians in Baltimore. The following article is the result of those musings:

A plethora of music is happening under the jazz umbrella in Baltimore—the music is creatively thriving, and there's an influx of new talent emerging on the scene. While Baltimore hosts an abundance of accomplished musicians, our jazz scene is sometimes lacking the continuity and leadership found elsewhere. Apart from the ever-valuable resource of jam sessions, the Baltimore jazz community faces a quandary—how to remain accountable for making quality music while also creating unique performance opportunities and building jazz audiences.

We often think of an external shift in resources or public interest as the incentives for our creative efforts. But I propose an alternative—an INTERNAL shift of expectations, with our focus on the intrinsic rewards of the creative process as the incentive for our musical efforts. When the practitioners of this music are inspired to share their work, an audience eagerly gathers around such artists. Simply put—"If you build it, they will come."

There is a tacit understanding that the modern jazz musician must make a full-time commitment to the progress of the music. This is a thankless and tiresome process: practicing, composing, recording, touring, teaching and promoting. Such commitment is a prerequisite to generating interest in any art form. It requires the musician to balance solitude and introspection with community outreach. One must perpetually seek inspiration—and share that with the world. This is not unique to jazz, but is, in fact, what connects all



artists. Every poet, dancer, painter, sculptor, actor and novelist you've met is fighting this same internal battle. It is inevitable, however, to get stuck along the way and lose motivation. It is what we do in the face of fear that defines our character, and ultimately, our art. Where are you in this continuum?

It takes a staggering amount of work to stay motivated. Self-doubt creeps in, we question our dedication, we compare ourselves to others, and we stop short of our potential. Some of us lack clarity of purpose. Sometimes we fear that there is no audience for the music that lives in our hearts; we play it safe out of fear of rejection. Some of us fear we have nothing of value to contribute to the music, yet we deeply yearn to play or compose.

These doubts are all part of the process of self-discovery; they're natural. Art is not a linear journey. It is impossible to progress musically without being vulnerable, and we must periodically seek the input and advice of the musicians around us. We are all resources for one another; no one is an is-

land. It is paramount that we learn how to get unstuck—to press on through the fear. Those of us who have unencumbered ourselves of this "stuckness" must pay it forward and help others to realize their potential as well.

Do you admire the way someone plays or creates opportunities? Engage that person in conversation! Ask for advice, go to his or her shows, buy the person's recordings, take notes, and do everything you can to glean inspiration from these experiences. Then book your own shows, write your own music, create a musical universe of your own, and you will get similar questions from other musicians—again, pay it forward! We were all stuck once. So what is the next step necessary in order for you to be on this path?

I propose a monthly workshop for Baltimore jazz musicians. As one who has experienced that stuckness and found a path to transcend it, I want to help you take the next step toward realizing your deepest goals as a musician. I want to help you get out of your own way, and I want to introduce you to your jazz community. Some of you reading this are already thriving and self-motivated—you should come too! This endeavor will require all hands on deck. I can think of several very talented and creative musicians in town who can use that extra push to spread their wings and exercise some creative leadership. So let's make it happen!

Let's begin. Establish your goals, take the first step, and then relish the journey. You might not make it on your own, but I'm here to bring together other folks like you. I need to know how many folks are interested, so please sign up for my mailing list at [derrickmichaelsmusic.com](http://derrickmichaelsmusic.com) and tell me your primary instrument and one musical goal you'd like to accomplish. Then together let's set our feet on the path toward musical greatness.

# JAZZ IN BLOOM

## BJA Celebrates J.A.M.

By Bob Jacobson

Over 150 people turned out for BJA's first celebration of Jazz Appreciation Month, held at Druid Hill Park's Rawlings Conservatory on April 20th. For many attendees it was their first visit to this Baltimore City gem and their first encounter with BJA. We thank our co-sponsors—Greater Baltimore Cultural Alliance (GBCA) and the Howard Peters Rawlings Conservatory, especially their respective point people, Janica Alston at GBCA and Kate Blum at the Conservatory. Thanks also go to our volunteer musicians—Simone Summers and Nico Sarbanes on trumpets; Craig Alston, Ebban and Ephraim Dorsey on saxophones; BJA Vice President Michael Raitzyk on guitar; and BJA President Ian Rashkin on bass, and to jazz historian James Edward Jones and Baltimore jazz history resource Donald Smith.

"Jazz in Bloom," which coincided with the Rawlings Conservatory's spring flower show and marine life theme ("Octopus's Garden"), was the brainchild of BJA board member Alice Downs, who also did much of the coordinating, assisted by other Outreach/Membership Committee members Bob Jacobson, Sara Jerkins and Vernard Gray.

BJA member Bernadine Dorsey (mother of Ebban and Ephraim) won a bag full of great prizes from WEAA-FM, Germano's and Tabor restaurants and Saturday Morning Café, all of whom we thank for their generosity.



PHOTO CREDIT: LIZ FIXSEN

Ebban and Ephraim Dorsey and Craig Alston formed a sax trio at Jazz in Bloom.



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See page 12 or join at our website:

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## 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 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.
- Baltimore Chamber Jazz Society 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.



# Mike Binsky, Authentic Jazz Champion

By Gail Marten



November 5, 1946 – April 18, 2017

If you're a Baltimore jazz musician or devotee, you undoubtedly know the name Mike Binsky, owner of Jazz Artists Management. The enthusiastic jazz promoter brought the best of the best to our city for decades.

Michael Robert Binsky, a true jazz warrior, passed away on April 18th. He had been a merchant seaman for 40 years, but music was his passion. He managed

The Bandstand (owned by Shelton Oshinsky) from 1978 to 1981. Although the club on Fleet Street in Fells Point wasn't much to look at, it was a magnet for musicians and jazz fans due to the nationally known artists who performed there, often with a local rhythm section made up of pianist Reuben Brown, bassist Steve Novosel and drummer Hugh Walker. As a new arrival to Baltimore in the late '70s, I had the opportunity to hear Art Pepper on one occasion and Houston Person with Etta Jones on another. Jazz luminaries played memorable dates in The Bandstand's laid-back ambience that kept fans coming back again and again.

Many jazz celebrities dropped in at The Bandstand, including Dizzy Gillespie, Earl "Fatha" Hines, Sam Jones, Jimmy Forrest, Al Grey, Monty Alexander, Eddie Harris,

Freddie Hubbard, John Hicks, Tommy Turrentine, Willis Conover (Voice of America) as well as Al Pacino and other cast members of the film . . . *And Justice for All*.

The great musicians based in the Baltimore/DC area who graced the stage at The Bandstand and contributed to its unique aura included Reggie Johnson, George "Dude" Brown, Marc Copeland, Tommy Cecil, Dave Wondrow, Charles Covington, Gus Sims, Don Walters, Terry Plumeri, Keith Kilgo, Bernard Sweetney, Joe Clark, Phil Harris, Mickey Fields, Billy Murphy, J.J. Wiggins, Arnold Sterling, Andy Ennis and Whit Williams.

Mike also booked many jazz greats for Baltimore's Artscape, and he and his wife Ruth have been a significant part of the Baltimore jazz scene for many years. In days of yore they sponsored annual bus trips to regional jazz festivals and were regularly seen at the Left Bank Jazz Society Sunday concerts at The Famous Ballroom. He was a contributor to the Central Pennsylvania Friends of Jazz for many years.

In 2005, Mike retired from the Sailors Union of the Pacific and began promoting jazz in venues around the city. In recent years he brought jazz giants Louis Hayes, Larry Willis, Houston Person, Steve Davis, Hugh Masekela, Richie Cole, Ethel Ennis, Charles McPherson, Ira Sullivan, Johnny O'Neal, Steve Turre, Albert "Tootie" Heath and many other jazz notables to the Eubie Blake Cultural Center, Caton Castle, An die Musik and other Baltimore jazz venues.

**A musical tribute to Mike Binsky will be held at the Eubie Blake Cultural Center on May 13th from 2 to 5 pm.**

## Some of the many jazz greats who performed at The Bandstand from 1978 –1981

Paul Quinichette	Jaki Byard	Slide Hampton	James Williams	Oscar Brown Jr.	Billy Mitchell
Charlie Rouse	Buck Hill	Geri Allen	Andy McKey	Buster Williams	Roy Brooks
Pepper Adams	Philly Joe Jones	Brother Jack McDuff	Roger Rosenberg	Jamil Nasar	Willis "Gatortail" Jackson
Gary Bartz	Hugh Lawson	Big John Patton	Cecil Payne	Bill Lee (Spike's dad)	Marshall Hawkins
Ira Sullivan	Hilton Ruiz	Sonny Phillips	Jewel Curtis	George Coleman	Johnny O'Neal
Milt Jackson	Stanley Cowell	Groove Holmes	Ted Curson	Hugh Walker	Phil Markowitz
Sonny Stitt	Kenny Barron	Jimmy McGriff	Joe Lee Wilson	Clifford Jordan	Michael Formanek
Chet Baker	Major Holley	Don Patterson	Ed Schuller	Bobby Durham	Armen Donelian
Cedar Walton	Rufus Reid	Shirley Scott	Kenny Washington	Walter Bishop Jr.	Carl Burnett
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Etta Jones	Chip Jackson	Dizzy Reese	Janet Lawson	John Malachi	Bob Magnuson
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Ray Bryant	Reggie Johnson	Louis Hayes	Frank Strozier	Buddy Tate	Marcus Belgrave
Art Farmer	Curtis Fuller	Lou Donaldson	David "Fathead" Newman	Scott Hamilton	Carter Jefferson
Art Pepper	Cameron Brown	Arthur Harper	James Moody	Sal Nestico	Charles Bowen
Tommy Flanagan	Al Cohn	Denis Irwin	Victor Sproles	Pat LaBarbera	Leon Thomas
Albert Dailey	Lee Konitz	Bobby Watson	Frank Foster	Joe LaBarbera	Harold White
Ronnie Mathews	Ray Drummond	David Schnitter	Frank Wess	Frank Tiberi	Keith Kilgo
Tete Montoliu	Keter Betts	Valery Ponomarev	Babs Gonzales	Junior Cook	Joe Henderson

# Nico Sarbanes Live in Baltimore

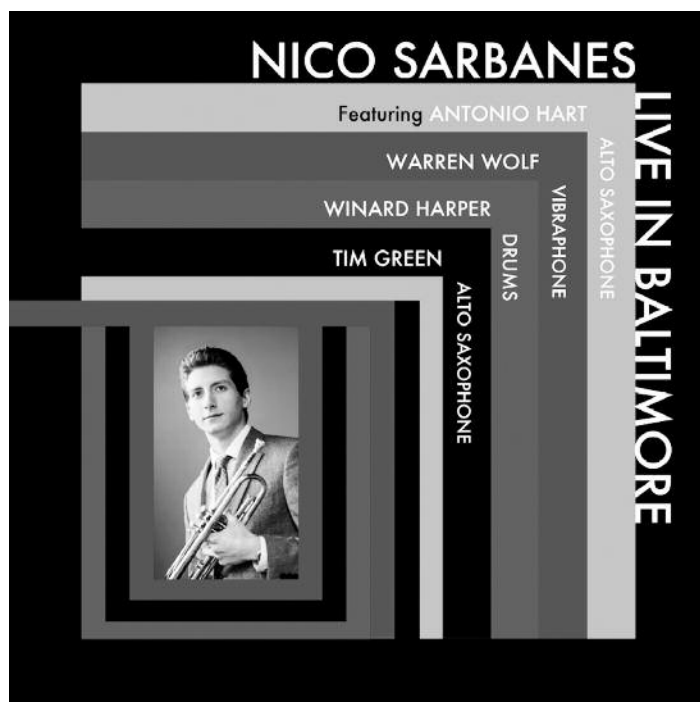
By Alex Norris

Twenty-five-year-old trumpeter, composer, vocalist, and bandleader Nico Sarbanes makes his debut recording with *Nico Sarbanes Live in Baltimore*, a documentation of his residency at An Die Musik in 2015. Sarbanes is a Baltimore native, and all the musicians on this recording have a connection to Baltimore. Some are Baltimore-based, internationally known leading figures in jazz; some are players from the Baltimore/DC area currently working in New York; and some are musicians residing and working primarily in the the Delaware/Maryland/Virginia region.

Sarbanes begins the recording with Billy Strayhorn's "Isfahan," improvising over the tune, beginning at the halfway point of the form, with only vibraphonist Warren Wolf accompanying him. Sarbanes's trumpet playing reveals the influences of Lee Morgan and Clifford Brown, and also some shadings of Roy Eldridge, Sweets Edison and Charlie Shavers. Despite these influences, Sarbanes never sounds derivative. Wolf's comping is über supportive and swinging, and he solos with beautiful phrasing and stunning technique—and he is always in the pocket. Aaron Seeber on drums and Herman Burney on bass, both great players, have a mean hook up and bring a strong swing to this tune. Sarbanes ends this track with an imaginative and tasteful cadenza.

The next tune is "Like Someone in Love." Antonio Hart is featured here on alto and demonstrates why he is one of the leading alto players of our time: beautiful, vibrant tone, great technique, strong time, masterly change playing, and infectious improvisational lyricism—classic Antonio Hart! Todd Simon provides some tasteful comping and soloing. Sarbanes's playing is strong here, as it is throughout the record, remaining faithful to the harmony, but expressing an affection for the blues. Howard "Kingfish" Franklin has a powerful cymbal beat and tasty left hand comping on drums. The track has an abrupt ending (I'm not sure why), but that doesn't detract from all the goodness!

On "I've Grown Accustomed to Her Face," we are introduced to Sarbanes's vocal stylings. When one thinks of trumpeter/vocalists, Louis Armstrong and Chet Baker come to mind. Although Sarbanes most likely has studied their work, he is not a replica of either. He has a very nice voice, good pitch, and well-paced phrasing. Although his style reveals a Broadway influence, it's filtered through the discipline and soul of a jazz musician. During his trumpet solo, his improvised lines tend to embellish the chord changes to the song in an unconventional manner, but he always resolves them musically. On this song we are treated to some beautiful guitar work by Charlie Sigler, a native Baltimorean who is making his mark on the New York scene. Blake Meister provides supportive and stylish bass playing. Winard Harper's brush work here is exquisite.



Sarbanes's only original composition on this record, "Somethin' Fo' Smitty," is a really groovy, gospel-influenced number in 12/8 time. Meister's out-front bass solo is outstanding. Tim Green plays an unforgettable alto solo that reveals great timbre, taste, mastery of blues language, command of the harmony, as well as an adventurous spirit. Savannah Grace Harris, a young drummer who spent time in DC and is now establishing herself in New York, contributes with some beautiful drum work. I hope to hear more of Sarbanes's original compositions in the future.

The last song is the classic "How About You?". Simon and Sarbanes take excellent solos. Hart takes the last solo and knocks it out of the park. Ethan Phillion's bass playing is outstanding here, both his walking and his solo. Sarbanes also sings on this one, and on the out-head he rewrites the lyrics in a heartfelt tribute to the city of Baltimore.

Sarbanes is a delightful young musician, and all his personal and artistic attributes come through in this impressive first recording. He clearly loves and respects the music and has a great love for the city of Baltimore. The whole recording is a beautiful celebration of a notable aspect of Baltimore's jazz legacy: the part that loves timeless songs, loves the chord changes, loves the blues, and above all, loves to swing!

Currently on the jazz faculty at Peabody, Dr. Alexander Norris is a New York City-based jazz trumpeter, composer/arranger and music educator. He regularly performs with the Mingus Big Band, The Village Vanguard Jazz Orchestra, Pat Martino, Ron Carter, Amina Figarova, Kyle Eastwood, Todd Marcus, and Gary Thomas and leads his own bands at venues such as Smalls, Mezzrow and An die Musik.



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All tickets must be purchased in advance at:

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NO tickets at the door.

**Jazzway 6004 10th Anniversary**

## THE WARREN WOLF GROUP

Acclaimed multi-instrumentalist Warren Wolf and his group perform his traditional Jazzway Anniversary Concert. The program will include the group's unique take on jazz standards as well as original tunes.

**Warren Wolf, Vibes / Mark Meadows, Piano/Keys**  
**Reginald Payne, Electric Bass / CV Dashiell, Drums**  
Guest vocalist: Imani Grace Cooper

TICKETS: \$38/general, \$33/BJA members, \$20/students  
Tickets must be purchased on-line, in advance. You may also use our reservation form on the website and mail in a check which must be received at least three days before the concert.

**No tickets are available at the door.**

Ticket and reservation form link:

[http://www.jazzway6004.org/buy\\_tickets\\_and\\_merchandise/](http://www.jazzway6004.org/buy_tickets_and_merchandise/)

ALL tickets include soft drinks, a raffle, and a dessert, fruit and cheese buffet post-concert.

JAZZWAY 6004 • 6004 Hollins Avenue, Baltimore MD 21210  
Phone 410-952-4528 or 410-624- 2222



**SATURDAY  
JUNE 24  
8 pm**

[jazzway6004.org](http://jazzway6004.org)





## KINGS OF CROWNSVILLE

KINGS OF CROWNSVILLE is a six-piece band that plays polished yet rootsy original tunes with vocal harmonies and New Orleans-style horns. Kings performs its mix of New Orleans-influenced jazz and blues primarily at outdoor concerts/festivals throughout the DC/Baltimore metro area. They were finalists in the last Baltimore Blues Festival Competition and the 2016 Mid-Atlantic Song Contest.

**STEVE JOHNSON** vocals, guitar

**MIKE McCORMICK** keyboards

**ROB CREATH** drums

**DAVID VERMETTE** bass guitar

**JIM TAVERNER** trombone and congas

**ED JUSTICE** trumpet

Contact: Steve Johnson at [stevejohnson100@mac.com](mailto:stevejohnson100@mac.com) or 301-873-3090

Website: [kingsofcrownsville.com](http://kingsofcrownsville.com)

[facebook.com/Kings-of-Crownsville](https://www.facebook.com/Kings-of-Crownsville)

**MAY 6**

**GERMANO'S PIATTINI**

300 S. High Street, Baltimore, MD 21202

Phone: (410) 752-4515

**JUNE 10**

**NORTH BY NORTHEAST MUSIC SERIES**

**CHURCH OF THE MESSIAH**

5801 Harford Road, Baltimore, MD 21214

Phone: (410) 426-0709

## BJA Member Notes

### WELCOME!

We welcome new members: Larry Albright, James Bryant, Phil Butts, Jim Dow and Sharon Kennedy

### GEORGE SPICKA

On April 24th, two of George Spicka's drawings were part of the "Behavioral Health Awareness Art Show" hosted in Annapolis by Maryland's First Lady, Yumi Hogan. He performed some of his original compositions at the event.

Spicka has also been invited to perform as a solo pianist at Artscape on July 21st from 2 to 3 pm (Falvey Hall, Brown Center, 1301 W. Mt. Royal Avenue) where he will present his new work "Camp," specifically composed for this year's theme.

**Join us!**

**BJA is dedicated  
to promoting  
live jazz in Baltimore!**

**Your membership makes a difference!**

## Attention Members:

Many of us are now receiving a variety of publications in digital form only. The BJA is considering a shift to a digital newsletter, sent by e-mail to members. We'd like to know who would be interested in a digital-only version of the current newsletter (the past month's newsletter is always available on the website) and who would like to continue receiving the print newsletter. Please complete this short survey at <https://www.surveymonkey.com/r/85JKXKY>.

Alternatively, you may e-mail Liz Fixsen at [efixsen@yahoo.com](mailto:efixsen@yahoo.com) or write to the Baltimore Jazz Alliance, c/o The Eubie Blake Center, 847 N. Howard Street, Baltimore, MD 21201

"Some days you get up and put the horn to your chops and it sounds pretty good and you win. Some days you try and nothing works and the horn wins. This goes on and on and then you die and the horn wins."

– Dizzy Gillespie on playing the trumpet

## display advertising

### LOW RATES FOR AD PLACEMENT

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

#### 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.

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 $\frac{5}{8}$ in. wide x 2 $\frac{1}{4}$ in. high)
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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:

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)  
[www.jazzpalette.com](http://www.jazzpalette.com)

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

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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/June 2017**

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

