

BALTIMORE JAZZ ALLIANCE

NOVEMBER 2013

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ISSUE XI

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

BJA's Second Jazz Composers' Showcase

On Sunday September 29th, ten compositions by ten Baltimore-area composers were played at Loyola University's McManus Theatre. The event was sponsored by the Baltimore Jazz Alliance. With funding from the William G. Baker, Jr. Memorial Fund, BJA awarded four of the composers a commission to create brand-new jazz compositions. All but one composer came to the stage to introduce his tune before it was played.

Brian Smith's "Different Spaces, Different Places" was inspired by hearing pianist Reuben Brown playing in a small club in Fells Point. His music was not available on recordings so, while listening to him, Smith realized that the music was happening only once, in "real time"—a rare experience these days. Although Smith said that "the only thing that is constant with this piece is change," in fact, it remained fairly constant in its relaxed, slinky Latin feel. It began with a *montuno* rhythm marked by claves and plenty of cowbell. The sax and trumpet played in duet back and forth on the melody, which was syncopated almost like ragtime. Tenor saxophonist Craig Alston soloed with a shower of warm golden notes, followed by the trumpeter David Smith's crisp and spicy solo.

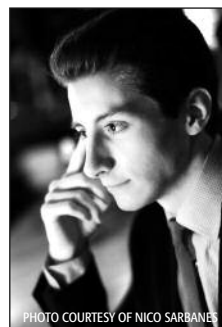
George Spicka, who has a background in zoology, said that his tune "Step a Little Closer" is not about a love-sick swain's proposition to the object of his affections, but about a spi-



TODD BUTLER



ETHAN HELM



NICO SARBANES



IAN SIMS

der's invitation to its hoped-for prey—and its success in capturing the hapless victim. The tune began with an eerie meandering bass solo embellished with ethereal little piano trills. As the rhythm moved into a driving $\frac{3}{4}$ time, horns brought an urgent feel suggesting pursuit, while the drums and bass dug in with rising intensity. Solos of whirling notes were backed by angular fourth voicings on piano until the climax of capture and dinner!

Phil Ravita's tune, "Sepia," came to him while stuck in traffic downtown, and the tune reflects the many layers of events happening on a street during a traffic jam—the road rage, the ennui, the frustration of the traffic cop—and the calm acceptance of some commuters who think creative thoughts. The bass set up an easy funk pulse like traffic slowly pulsing through the streets, while the trumpet hinted at the sound of car horns and street calls.

Commission-winner Ethan Helm's

tune, "The Color Wheel," was inspired by how the colors of a pinwheel blend as it spins—like jazz, which takes grooves and harmonic colors from blues, European classical music, Latin-American music, and pop and blends them into something unique and beautiful. The primary "color" in this tune was decidedly Latin. The tune began with a bowed bass ostinato and a long, slow horn duet playing an angular, meandering melody. After a brief piano cadenza, the band launched into a lively samba with a touch of swing. The temperature rose as Alston's sax solo blazed with a flurry of notes, Smith's trumpet tooted and squawked with a touch of New Orleans Mardi Gras, and drummer Mark St. Pierre summoned up a voodoo spell as he furiously plied tom toms, snares, rims, cymbals, cowbell, and a whole range of percussion sounds.

Mark Osteen said his tune "Ver la Luz" was designed as a conversation between the horns, continuing until

(continued on page 2)



BALTIMORE JAZZ ALLIANCE

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

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

BJA Priorities

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

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

Baltimore Jazz Alliance

847 North Howard Street
Baltimore, Maryland 21201

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

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BJA's Second Jazz Composers' Showcase

(continued from first page)

they "see the light." His composition, he explained, was a contrafact: a new melody overlaid on a chord progression borrowed from another tune. Bebop musicians of the 1940s used this device to create new pieces to perform and record without having to pay royalties to the original composer (melodies can be copyrighted, but not harmonic progressions). Osteen's tune, based on Cole Porter's classic "Night and Day," takes advantage of its interesting use of half-diminished chords. The tune began with a horn duet over an Afro-Cuban groove. The horns then engaged in a musical conversation, trading every two measures, and then overlapping and playing in duet. After Dr. Anthony Villa's engaging piano solo, the conversation between the horns resumed until they, and everyone listening, saw the light.

Ian Sims, a commission winner, said he usually starts a composition simply with a melody. Hearing the word "conundrum" on a television program, he decided he liked the sound of it as a title for his tune, an up-tempo swing piece with some jagged melodic intervals that hinted at a kind of non-verbal conundrum. Alston's sax solo on this tune was one of his most arresting, a dizzying whirlwind of notes reaching the heights and depths of the scale. Smith's solo evoked the bebop era of Dizzy Gillespie and Nat Adderley. After the solos, the sax brought back the melody, with a counterpoint by trumpet. A forceful unison outro took the tune to an abrupt climactic end.

Nico Sarbanes, who won the student commission, noted that his "Clifford the Big Brown Dog" is an homage to Clifford Brown, famed trumpeter of the 1950s, and uses a hard-bop vibe in the mode of Lee Morgan and the era of Blue Note Records. This energetic tune was a real toe-tapper, with tricky repeated motifs in the melody. Although in a minor key, it conveyed some of the joie de vivre of Brown's "Joy Spring." Alex Weber's walking bass helped drive the lively tune to a happy conclusion.

Bill Murray's composition "P & C" began with a question: what would happen if you played two melodies against

one another? What if two jazz musicians with distinct styles, such as Charlie Parker ("P") and John Coltrane ("C"), played together? Murray's concept is somewhat akin to Osteen's in featuring a musical conversation. But Murray's short tune opened with two instruments that were not so much conversing as butting up against each other, not even trying to find common ground—yet there was, in fact, a quirky consonance in the conflict. After each horn stated its case, they came together again in call-and-response", still colliding against each other's sharp edges until they reached a concord and ended in friendly harmony.

Tim Andulon's "Let's See" was another composition with a Latin feel, evoking bright colors in a lush tropical garden through its silky horn duo played over the contained but forceful percussion groove. The solos preserved that bright and relaxed mood, but at the end of the piece, the intensity rose with St. Pierre's impassioned drum solo, driven by the horns playing a riff increasing in pitch and volume, until dying down to a peaceful close.

Todd Butler, another commission winner, pointed out that his tune, "Mojo," was inspired by legendary jazz trumpeter Freddie Hubbard. *The Urban Slang Dictionary* defines "mojo" as self-assuredness, charm, sex appeal, or talent and, fittingly enough, a funky, self-assured riff on bass and drums kicked it off, then the horns in unison played an introduction with an interesting downward chromatic movement. The tune then shifted into a jaunty swing feel with a minor-blues-based melody, evoking plenty of sassy sex appeal. A high point was a killin' drum solo by St. Pierre.

The band members, led by pianist Villa, a professor of music at Loyola, showed a deep understanding of jazz and impressive command of their instruments. McManus Theatre was a perfect setting: the room was commodious and yet intimate, and the acoustics were perfect—warm, without too much reverberation, and at the exactly right level of audibility.

— LIZ FIXSEN

Jazzy Thursdays at THE COLONNADE



Every Thursday
6 to 8 pm

*Kick back, relax and enjoy
Baltimore's finest jazz artists in
the elegant and cozy ambience
of The Colonnade.*

THE INN AT THE COLONNADE
4 West University Parkway, Baltimore, MD 21218
410-235-5400

NOVEMBER



SPECIAL EVENT – FRIDAY, November 1
KICKOFF OF THE THURSDAY NIGHT JAZZ SERIES
5:30 to 7:30 pm

Marianne Matheny-Katz, vocals; Mike Noonan, piano;
John Pineda, bass; Dominic Smith, drums



November 7
TODD SIMON TRIO

Todd Simon, piano; Shawn Simon, bass;
Howard Franklin, drums; Integriti Reeves, vocals



November 14
UNIFIED JAZZ ENSEMBLE

Mike Noonan, piano; John Pineda, bass;
Dominic Smith, drums with
Marianne Matheny-Katz, vocals



November 21
MARISSA MURO TRIO

Marissa Muro, vocals;
Mike Noonan, piano;
John Pineda, bass

DECEMBER

December 5
DELANDRIA MILLS TRIO
with Delandria Mills, flute



December 12
SARA JONES TRIO

Sara Jones, vocals;
Tim Murphy, piano;
Paul Langosch, bass



December 19
GAIL MARTEN QUARTET

Gail Marten, vocals;
Mike Noonan, piano;
John Pineda, bass;
Dominic Smith, drums



See the schedule on the homepage of Jazzway 6004: www.jazzway6004.org

Come out and help make this a successful series!! We need music more than ever to help uplift our spirits!!

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.

SUNDAYS – NEW!

New Haven Lounge – Sunday night jam sessions hosted by The Tom Reyes Trio. 1552 Havenwood Road. 4-8 pm. 410-366-7416

MONDAYS

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

Trade Winds Restaurant at Best Western Plus – Tuesday night Jazz musicians welcome to sit in at straight-ahead jam sessions. 5625 O'Donnell Street. \$5 cover. 6-9 pm. 410-633-9500

Randallstown CC – Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 5:30-8 pm. Hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

WEDNESDAYS

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

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

THURSDAYS

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

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

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

www.baltimorejazz.com



Heidi Martin's Tribute to Abbey Lincoln at Jazzway 6004

Saturday, November 30th 8pm

Soulful vocalist Heidi Martin pays tribute to the music of Abbey Lincoln, accompanied by some of the brightest stars of jazz:

LARRY WILLIS piano • KRIS FUNN bass
PAUL BOLLENBACK guitar • STEVE WILLIAMS drums

"What captures my attention is Heidi's apparent freedom; soaring soulful riffs, bending notes, and high notes that are focused so right, they ring! It's a wonderful experience for the listener!"

– VANESSA RUBIN

Tickets: \$38 General
\$33 BJA Members (per registered member) / \$18-students

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

All tickets must be purchased in advance at:
<http://www.jazzway6004.org/products.html> NO tickets at the door.

JAZZWAY 6004, 6004 Hollins Avenue, Baltimore, MD 21210
Phone: 410-952-4528 or 410-624-2222 (info line)



www.jazzway6004.org

FIRST TIME IN TEN YEARS

Gary Bartz Returns to Perform in Baltimore

Several hundred audience members jammed the pier of the Douglass-Myers Museum on Sunday, September 29th in Baltimore's Fells Point neighborhood to celebrate what turned out to be Baltimore's first jazz festival in years. Hosted by Associated Black Charities, the event was called "Jazz on the Waterfront" and featured a full day of jazz performances culminating with the return of Baltimore native and alto sax legend Gary Bartz.

Held outdoors under a majestic clear-top tent, the event lined up with an absolutely beautiful fall day that brought a near-capacity crowd to the waterfront location. Sailboats gliding by only added to the high-class feel of the event, which featured five bands and emcee dignitaries from WEAA (88.9FM).

The afternoon kicked off with a set by pianist/vocalist John Milton Wesley before introducing bass clarinetist Todd Marcus and his jazz orchestra. The nine-piece Baltimore-based ensemble featured its arrangements of jazz standards by Gershwin and Bennie Maupin in addition to originals (including Marcus's Middle Eastern-influenced "Blues for Tahrir Suite") from its recent album *Inheritance*, a pick by NPR as one of the top ten jazz albums of 2012.

Texas violinist Chelsey Green, a Peabody Conservatory graduate whom Stevie Wonder has called "simply wonderful," followed with a powerful set by her band, the Chelsey Green Project. The band mirrored the Todd Marcus Jazz Orchestra by offering a modern jazz ensemble, fronted by an instrument not commonly used as a lead in jazz. The band performed Green's classically influenced tune "Pizzicato," other originals, and fresh interpretations of jazz standards, including "My Favorite Things" as well as jazz treatments of contemporary R&B titles.

The Curtis Brothers, a Latin jazz ensemble helmed by brothers Luques and Zaccai Curtis, continued the afternoon



Baltimore's native son Gary Bartz took the stage with pianist Barney McCall, drummer Greg Bandy and James King on bass.

PHOTO CREDIT: MARK DENNIS

with an energetic set. Already veterans at an early age through work with legends Herbie Hancock, Eddie Palmieri, Chick Corea, and Ralph Peterson, the brothers showed why they have been called Heirs to the Throne of Afro-Cuban Jazz with their strong set.

As dusk fell, stars shone through the clear-top tent to accent Baltimore's own star and native son Gary Bartz. A legend for his work as a band leader, as well as for his performances in the bands of Miles Davis and McCoy Tyner, Bartz took the stage in Baltimore for the first time in over ten years, along with his working quartet of pianist Barney McCall, drummer Greg Bandy, and Washington, DC's own James King on bass.

From the first notes, Bartz's strongly recognizable alto saxophone sound captured the audience already savvy to the significance of his return to his hometown. Following the first tune the audience erupted with enthusiasm, as Bartz shouted "Baltimore!" in warm recognition of the overdue homecoming.

The rest of the 90-minute set featured the Grammy-Award-winning saxo-

phonist's trademark approach of presenting his sets without talking between tunes, instead segueing from one number to the next with a seamless stream of music. Bartz and his ensemble laid down a sampling of his jazz chart-toppers that were met with the approving nods and "amens" of his fans new and old, who were repeatedly led to spontaneous standing ovations. His renditions of tunes like "I've Known Rivers" and a medley that teased the audience with favorites like "Music Is My Sanctuary," along with originals such as "Soulstice" and "Uranus," showcased his mastery of the music and demonstrated why he has become a legend.

Following the set, Bartz and the band were mobbed by fans seeking pictures and just a chance to say hello. Mr. Bartz graciously obliged them all, capping an evening of not only great music but of historical significance that saw a native son bringing his art back to the city where he began and, clearly, is still loved.

— ADRIAN HARPOOL and TODD MARCUS

CHECK CASHING DAY

Bobby Watson/Curtis Lundy Quartet

Ron Scott's Caton Castle, one of Baltimore's last real jazz venues, was in swing on September 20th, when New Avenue Productions presented The Bobby Watson/Curtis Lundy Quartet. The quartet, which featured Watson on alto sax; Curtis Lundy on bass; Richard Johnson, piano; and drummer Eric Kennedy, opened the first set with Duke Pearson's "Jeannine." Watson wailed on his alto as Johnson's skillful fingers danced on the ivories. Mal Waldron's "Soul Eyes" followed and the audience was mesmerized. Before playing his composition "Lemoncello," Watson engaged the crowd with the story of his discovery of the lemon liqueur (Limoncello) while gigging in Naples, Italy. He and Johnson harmonized a refrain from the tune before the rest of the musicians joined in.

Bobby Watson and the "I Have a Dream" Project's new CD, *Check Cashing Day* is scheduled for release in November. We were treated to Watson's "Sweet Dreams" and "Minority," two previews from the CD.

Watson opened the second set by letting the attendees know how much he enjoys playing at the Castle, where he can "relax and be himself." The quartet then played "Beatitudes" and "Progress," also from *Check Cashing Day*. Kennedy's percussive skills were demonstrated on "Nubian Breakdown." Bassist Curtis Lundy shone particularly on this tune but was masterful throughout the program. After some blues and Ellington's "In a Sentimental Mood," Watson closed the show with his original, "Wilkes Barbecue," dedicated to his grandparents. These four talented musicians played exceedingly well together, and I hope to catch another show when they swing through Baltimore again.

— GINA DIMENO



BJA NEEDS YOU!

If you enjoy reading our newsletter, please show your appreciation by joining the BJA. If you're a musician, joining will get you on our email list for gigs. If you just love jazz, your membership will help our efforts immeasurably. The membership form may be found on page 11 of this newsletter or at www.baltimorejazz.com.

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Tom Reyes & Friends Birthday Concert Sunday, December 1st 7 pm

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Rae Bernard, vocals

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Carl Carrington, flute

Darrell Dunning, drums

Cleon Cumberbatch, tenor sax

Greg Coleman, trumpet

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Call for tickets or buy online at

(410) 385-2638

Tickets: \$10

An die Musik Live!

409 North Charles Street

Baltimore MD 21201

www.andiemusiklive.com

Tom Reyes

www.tomreyesjazz.com



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UNIFIED JAZZ ENSEMBLE

It's Not Rocket Science



CD REVIEW

Science, is the unstrained quality of their groove. They offer a well-wrought packet of originals that makes purposeful use of your listening time. This band is generous in its tonalities, and doesn't need to press to make its points.

In the title track, the album's longest cut at 9:45, bassist John Pineda offers a sculptured thinking-fan's upright solo that's clear, full and as alive as a studio solo can be. The upper range outro when the band kicks in again is probably better heard through your stereo than smothered in the clattering applause of even the best-sounding room. "Claire's Little Two-Step": who can hate a syrup-free sentimental tune that swings? Not this reviewer, and I'm guessing you won't either. The frosty chill trumpet tone of Tim Stanley is a pleasure. The vibe chops come out on "Pete's Folly," the third track. Mike Noonan (who composed all the tunes save "Pete's" and "One For Wayne," by bandmate Tim Stanley) is also a fluid soloist who coasts through brisk riffs with a slickness usually associated with sliding, slow-picking guitarists. "Masques" offers drummer Dominic Smith a palette for a crunchy, expansive drum solo with cutting edges but no acid taste to flare up and singe the group's flavor.

Few things in life beat a noble, pure-sounding, leisurely paced trumpet solo (by Stanley, in this case). The bass line, the nostalgic vibe—it all pulls in the same direction on "By The Celtic Cross," not an overtly Gaelic tune, except for its name.

The concise album closes with a seventh track, "Bossy," that's best enjoyed with a cocktail in your system, and if your pride won't forbid it, some two-handed snapping. The track, the album and the combo deserve your attention, drink in hand or not. Get ready for a dual percussive sensation, a group built on balance and attention to detail, and a set of tunes that are a lot of fun.

— ALI BRECKMANN

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The Bostneau Caprice Jazz Series

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Celebrating the legacy of Baltimore's Jazz Trumpet Tradition

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SATURDAY, NOVEMBER 30, 2013 / 7PM- 10PM
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\$10 Students/\$15 Advance/\$20 Door
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Advance Tickets available beginning October 29, 2013
Portion of the Proceeds to Benefit
•The "B-Sharp" Summer Music Enrichment Academy at Timothy Baptist Church•

CONTACT:
Phone: 410.205.5414
E-mail: jazzatthegrand@gmail.com
On-line: <https://jazzatgrand.eventbrite.com>

ADVANCE TICKET OUTLETS:
The Avenue Bakery & Everyone's Place - Historic Pennsylvania Avenue Corridor
Kader's Café Mocha - Across the street from Penn Station | Jazz Station - Owings Mills Mall
MAJA Gallery - Fella Point | A Quiet Place - Liberty Road

CONVENIENT PARKING AVAILABLE
210 St. Paul Street Garage, \$5.00

"I want to play as good as I can, not necessarily as different. I am not interested in consciously changing the essence of my music. I would rather have it reveal itself progressively as I play. Ultimately, what counts is its essential quality anyway, and differences vanish in a short time."

— BILL EVANS

The Baltimore Chamber Jazz Society presents...



THE HEATH BROTHERS

SUNDAY, NOVEMBER 10th 5 PM

\$38 General Admission / \$36 BMA Members & Seniors / \$10 Students

JIMMY HEATH, tenor saxophone; TOOTIE HEATH, drums;
JEB PATTON, piano; DAVID WONG, bass

In a family band made up of legends, saxophonist Jimmy and drummer Albert "Tootie" Heath keep tradition alive and pay homage to their late brother, bassist Percy. Their message is brotherly love, spelled out in their innovative cross-genre playing, and brought to life by a sophisticated and swinging quartet.

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More info at: www.baltimorechamberjazz.org
Baltimore Chamber Jazz Society
P.O. Box 16097 Baltimore, MD 21218
(410) 385-5888

TICKETS and INFORMATION: Towson University Box Office
410-704-ARTS (2787) or 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.

ENTROPA

xperimental
xpressive
xhilarating



ENTROPA:

"This Is Water"

Jason Cohen: drums
Susan Alcorn: pedal steel
Blake Cramer: vibraphone

CD RELEASE!

Tuesday
November 12, 2013
9:30 p.m.

THE WINDUP SPACE

12 W. North Ave.
Baltimore, MD 21201
410-244-8855

blakecramer@comcast.net

IAN SIMS GROUP

Featuring special guest Dr. Alexander Norris

NOVEMBER 17, 2013
6:30pm & 8pm



Ian Sims (tenor sax & compositions)
Dr. Alexander Norris (trumpet)
Kevin Clark (guitar)
Blake Meister (bass)
Eric Kennedy (drums)

An die Musik LIVE!
409 North Charles Street, Baltimore, MD 21201
410-385-2638
andiemusiklive.com
Tickets: \$12 general / \$10 student

Jazz Band Masterclass Celebrates Ten Years Coaching Adult Musicians



SETH GREENSTEIN

Jazz Band Masterclass students performing at 49 West in Annapolis

The year 2013 marks the tenth anniversary of Jazz Band Masterclass, the adult jazz education program launched by acclaimed saxophonist and composer Jeff Antoniuk. The program expanded steadily through economic ups and downs, creating a new service industry. Today there are 14 bands drawing students from several states.

While teaching at Towson University, Antoniuk noticed a hole in adult jazz education. Learning chords and melodies and perfecting technique on an instrument are only the beginning of learning to play jazz. Those skills could be learned in private lessons.

Apart from summer jazz camps, there were few opportunities for grownups to learn to play and improvise in a combo—the heart of making jazz music.

So Antoniuk started Jazz Band Masterclass for gifted amateurs and semi-pros. The first location was the back room of 49 West Café in Annapolis. He began with four groups meeting twice

monthly in two-hour sessions. Each group was set up like a regular jazz combo with drums, bass, piano, guitar and one or more horn players. Grouped by ability level, the combos gave members the feeling of being in a real band.

Before long, a second location was established at Mt. Vernon U. M. Church in the District—a city known for its great love of jazz. In 2010, additional coaches were added: pianist Fred Hughes and bassist Amy Shook, both highly regarded jazz artists.

There are currently a few openings for advanced horn players in existing bands. Folks who play other instruments can put their name on a waiting list.

Repertoire focuses on The Great American Songbook and significant eras and styles of jazz such as Brazilian, swing, funk, and bebop. It covers key composers such as Duke Ellington, Charlie Parker, Miles Davis, Benny Golson, Chick Corea and John Scofield. Students play tunes at a range of tempos, from slow ballads to moderate swing tunes to up-tempo Bebop classics. Advanced students sometimes bring in their own compositions, so the group learns more about arranging and composition.



ALEX PANAGOS AND KELLY FARRALL

The goal to get students “out of the basement and onto the bandstand,” has happily been met. Most students stay in the program for several years, handling increasingly more difficult music and improving their ensemble playing. They are soon performing in jazz clubs and festivals, and some launch successful recording and performing careers.

Five years into his Jazz Band Masterclass program Antoniuk noticed other D.C. area jazz educators and institutions imitating his business model and starting similar adult combo classes and workshops. (Virginia guitarist Paul Pieper is among them.) Both educators have gone beyond serving instrumentalists to coach jazz vocalists. Antoniuk’s program is called Capital City Voices jazz choir and workshop and is led by pianist Wayne Wilentz. With jazz promoter Paula Phillips, Antoniuk also launched weekend workshops known as inDepth Jazz Clinics & Concerts. See www.indepthjazz.com



ALISHA COLEMAN

In terms of sheer numbers, adult jazz education has a huge impact in the Washington, DC region. It employs teaching artists, is a boon to instrument and equipment suppliers, and raises the level of musicianship in the area. The programs described above serve about 500 students yearly, surpassing the number of students registered in half a dozen DC-area university jazz programs.

For more information, call 410-295-6691. Visit the Jazz Band Masterclass Page of www.jeffantoniuk.com



Gene Okonski Trio

Performs Jazz Standards, Latin Jazz, and New Interpretations on Contemporary Music
 Fridays, November 1, 8, 15, and 22
 6:00-9:00PM
 Café de Paris
 8808 Centre Park Dr #101
 Columbia, MD

member notes

Welcome to our new and returning members

Willis C. Tomlin, Alex Weber, David Smith, Mark St. Pierre, Francoise Nemorin, Craig Alston, Eric Kennedy

Get well soon

BJA wishes a successful recovery to member-for-life George Spicka, who recently had hip replacement surgery.

member discounts

An die Musik offers 10% discount for BJA members for music purchases at the An die Musik record store.

Chamber Jazz Society of Baltimore is now offering BJA Members a \$2 discount off the general admission price. Just indicate your affiliation when ordering tickets.

Eubie Live! at the Eubie Blake Cultural Center at 847 N. Howard Street offers a discount to BJA members on rentals of its performance and events spaces.

Jazzway 6004 offers BJA Members a \$5 discount on performances at their venue.

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



PHOTO IMAGE BY LEO HOWARD LUBOW

Baltimore Jazzscapes II

The BJA'S 16 track compilation CD *Baltimore Jazzscapes II*, showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

The new tracks (all but two of them original compositions) on *Jazzscapes*

II testify to the breadth and depth of the contemporary Baltimore jazz scene. *Jazzscapes II* also presents a bonus track by the late Baltimore saxophonist Mickey Fields, an inspired rendering of "Lover Man."

CD available at www.cdbaby.com and numerous retail outlets in Baltimore including:

- 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



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

- Appalachian Bluegrass*, 643 Frederick Road, Catonsville
- Baltimore Brass & More*, 99 Mellor Avenue, Catonsville
- Bill's Music*, 743 Frederick Road, Catonsville
- Coffey Music*, 31 E. Main Street, Westminster
- Dale Music*, 8240 Georgia Avenue, Silver Spring
- Music Go Round* ("C" Book only), 10112 York Road, Cockeysville
- Peabody Bookstore*, 5 E. Centre Street, Baltimore
- Reisterstown Music Center*, 519 Main Street, Reisterstown
- Rosso Music Center*, 5600 Ritchie Highway, Brooklyn Park
- Ted's Musician Shop*, 11 E. Centre Street, Baltimore
- The Guitar Center* ("C" Book only), 1524 E. Joppa Road, Towson and 6320 Ritchie Highway, Glen Burnie
- Washington Music Center*, 11151 Veirs Mill Road, Wheaton

display advertising

LOW RATES for ad placement

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

Email your print-ready ad* to: jazzpalette@gmail.com

*Ad Specs: Original B&W line/vector artwork in **jpg format** at 600 dpi are preferred. Pixel-based images should be 300 dpi or higher resolution.

AD PLACEMENT RATES AND SIZES:

\$12.50 for 1/8 page (3⁵/₈ in. wide x 2¹/₄ in. high)
\$25 for 1/4 page (3⁵/₈ in. wide x 4³/₄ in. high)
\$50 for 1/2 page (7¹/₂ in. wide x 4³/₄ in. high) horizontal ad
\$50 for 1/2 page (3⁵/₈ in. wide x 9³/₄ in. high) vertical ad
\$100 for full page (7¹/₂ in. wide x 9³/₄ in. high)

Deadline for ads and payments:

15th of the month prior to the appearance of your ad.
LIMITED SPACE. Reserve your ad space EARLY.
BJA reserves the right to reject inappropriate copy.

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

BJA, 847 North Howard Street, Baltimore, MD 21202
or via PayPal at www.baltimorejazz.com (click Donate button)
Please indicate ad size and month(s) for placement.

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

enter your gigs at:
www.baltimorejazz.com

direct questions or comments to:
webmaster@baltimorejazz.com

*DO YOU NEED A DISPLAY AD?

JAZZ PALETTE GRAPHIC DESIGN will design your print-ready display ad for a reasonable fee.

410-290-5638 jazzpalette@gmail.com

samples on pages: 3,4,6,8

Gail Marten, Editor/Designer
Baltimore Jazz Alliance Newsletter
jazzpalette@gmail.com

BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

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

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

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



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

First Name _____ Last Name _____

Street Address _____ Apt/Suite No. _____

City _____ State _____ Zip Code _____

Phone(s) _____ Email _____

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

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

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

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

Thank you for joining! Your membership makes a difference!

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



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

NOVEMBER 2013

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