

BALTIMORE JAZZ ALLIANCE

November 2015

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VOLUME XII

ISSUE X

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

BCJS Celebrates 25 Years of Jazz in Baltimore

By Gail Marten and Bill Murray

The Baltimore Chamber Jazz Society had its origin in the winter of 1990-1991 when three Baltimore-area friends were talking around the dinner table about the dearth of opportunities in Baltimore to hear jazz. There were then excellent jazz programs at the King of France Tavern in Annapolis, and they recalled exciting concerts at the Famous Ballroom on North Charles Street where, under the sponsorship of The Left Bank Jazz Society, the brightest stars from New York City would perform, riding the train to Baltimore on Sunday afternoons and returning the same evening.

The programs and the presentations at the King of France were, they thought, exactly what small group jazz programs should be. The room was small, the audience paid close attention to the musicians, and did not talk or eat while the

The three founders of Baltimore Chamber Jazz Society were Parvin Sharpless, president; Gloria Katzenberg, program director; and Stanley Panitz, treasurer.

William Murray has been president since 2004.

music was being made. The proximity to the performers allowed their styles and the nuances of their playing to be easily heard, seen, and appreciated.

The musicians who appeared at the King of France were sometimes young players with interesting new styles, sometimes older, established players. Bob Wilbur tried out his Benny Goodman sextet program, Art Hodes and Ray Bryant played steady and solid piano, Betty Carter sang "What a Little Moonlight Can Do" with a cadence and phrasing never heard before in that funny little song's history, and of course

Charlie Byrd, with his brother Joe on bass, and Chuck Redd on drums, made regular appearances there.

At that dinner-table discussion, the idea took shape: a society could be formed that would give jazz its due—a concert setting, in a small auditorium, where audiences could listen and watch without distraction, where attention would be undividedly on the music. The group also wanted to invite musicians who would allow the organization to function without substantial subsidies or high ticket prices. The or-

(continued on page 2)



PHOTO COURTESY OF JAY LEONHART



PHOTO COURTESY OF BETTY CARTER

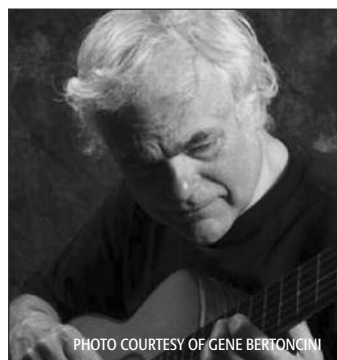


PHOTO COURTESY OF GENE BERTONCINI

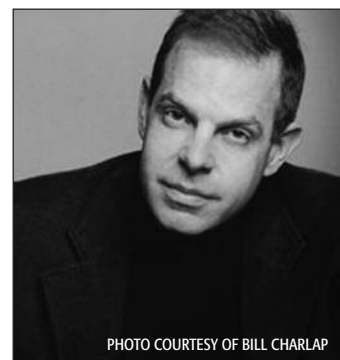


PHOTO COURTESY OF BILL CHARLAP

Jazz artists from early BCJS programs – From left: Jay Leonhart, Betty Carter, Gene Bertoncini, Bill Charlap

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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BCJS Celebrates 25 Years of Jazz in Baltimore

(continued from page 1)

ganization could be simple, it could be managed by volunteers, and it could offer a special and needed musical opportunity for jazz fans in Baltimore.

The group assembled a board comprising people interested in jazz who supplied the leadership, financial judgment, and advice about programs. They raised start-up money from a number of friends and on a spring evening in 1991 staged their first concert at the Meyerhoff Theater at The Park School in Brooklandville. The program that evening featured a group of musicians led by cornet player Richard Sudhalter, with Bobby Pring on trombone; Loren Schoenberg on tenor sax; Keith Ingham, piano; Eddie Locke, drums; John Golsby, bass; James Cirillo, guitar. The next year, 1992-1993, the Society gave two concerts: the first a group led by bassist Jay Leonhart with Marvin Stamm, trumpet; Gene Bertoncini, guitar; Bill Charlap, piano; Dennis Mackrel, drums; the second a two-piano program with Dick Hyman and Derek Smith.

Programs continued at The Park School for five years. The trustees of the school contributed the use of the intimate Meyerhoff Theater. Although one or two concerts occurred on weekday evenings, the Sunday afternoon at

five o'clock format was quickly established. In 1995, the board decided to move the concerts to The Baltimore Museum of Art as a more central and familiar location, but one retaining the relative intimacy that the small auditorium there allowed.

The popularity of The Chamber Jazz Society's programs has steadily increased. In the 1997-1998 season the number of concerts was increased to four, and in 2001-2002 to five ("Five at 5"). During this period of growth the Society has been supported by grants from the Maryland State Arts Council, and by contributions from many donors. Its objectives remain the same: to bring to Baltimore outstanding jazz musicians, to present them in an intimate concert setting, to keep ticket prices as low as possible, and to carry forward the long and illustrious history of jazz in Baltimore.

In 2012-2013, while the Baltimore Museum of Art was undergoing major renovations, concerts were temporarily held at Towson University, but returned to BMA in 2014.

This season's calendar includes an abundance of stellar jazz artists. See page 3 for details and ticket information. As usual, all BCJS concerts are held on Sundays and begin at 5 pm.



The Baltimore
Museum of Art
Sunday, Nov. 8th
5 pm



The DON BRADEN QUARTET, featuring VANESSA RUBIN
playing music from his brand new CD, *Luminosity*
and from his CD with Vanessa Rubin, *Full Circle*.

BUY TICKETS ONLINE: www.baltimorechamberjazz.org



Baltimore Chamber Jazz Society

2015 / 2016



Sunday, November 8, 2015 at 5 pm

The DON BRADEN QUINTET featuring Vanessa Rubin

Don Braden, tenor sax, flute, alto flute / Vanessa Rubin, vocals

Brandon McCune, piano / Kenny Davis, bass / Cecil Brooks III, drums

\$35 General Admission | \$33 BMA & BJA Members/Seniors | \$10 Students



Sunday, January 31, 2016 at 5 pm

**DUDUKA DA FONSECA and the Brazilian Jazz All-Stars
with Maucha Adnet and Anat Cohen**

Duduka da Fonseca, drums / Maucha Adnet, vocals

Anat Cohen, saxophones and clarinet / Helio Alves, piano / Martin Wind, bass

\$35 General Admission | \$33 BMA & BJA Members/Seniors | \$10 Students



Sunday, March 6, 2016 at 5 pm

**ANTONIO SANCHEZ and MIGRATION with Seamus Blake,
John Escreet and Matt Brewer**

Antonio Sanchez, drums / Seamus Blake, tenor saxophone / John Escreet, piano

Matt Brewer, bass

\$40 General Admission | \$38 BMA & BJA Members/Seniors | \$10 Students



Sunday, April 3, 2016 at 5 pm

The ORRIN EVANS QUINTET

Orrin Evans, piano / Tim Warfield Jr., tenor saxophone / Mark Whitfield Jr., drums

Kris Funn, bass

\$35 General Admission | \$33 BMA & BJA Members/Seniors | \$10 Students



Sunday, May 1, 2016 5 pm

The JOE LOVANO CLASSIC QUARTET

featuring Lawrence Fields, George Mraz, and Lewis Nash

Joe Lovano, tenor saxophone / Lawrence Fields, piano / George Mraz, bass

Lewis Nash, drums

\$40 General Admission | \$38 BMA Members/Seniors | \$10 Students

THE BALTIMORE MUSEUM OF ART

10 Art Museum Drive
Baltimore, Maryland 21218

TICKETS ON SALE NOW!

More info at: www.baltimorechamberjazz.org

Baltimore Chamber Jazz Society

P.O. Box 16097 Baltimore, MD 21218

(410) 385-5888



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The Baltimore Chamber Jazz Society is a non profit organization and is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.



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featuring

John Lamkin, trumpet and flugelhorn

Craig Alston, saxophones

Bob Butta, piano

Michael Gramh, bass

Jesse Moody, drums

THURSDAY, NOVEMBER 6th & 7th

Two shows: 9 and 11 pm

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<http://www.twinsjazz.com>.

WANTED: NEW MEMBERS

If you enjoy reading our newsletter, please show your appreciation by joining the BJA. If you're a musician, joining will get you on our email list for gigs. If you just love jazz, your membership will help our efforts immeasurably. Membership form on page 11. Or you may join at our website: www.baltimorejazz.com

Greg Hatza's musical instincts came to him as early and as naturally as the ability to walk. He started picking out blues and boogie woogie tunes on the piano around age four before starting formal lessons shortly thereafter. The Hammond B-3 became his life's obsession as a teenager, when a friend turned him on to records by Jimmy Smith, Jimmy McGriff, Ray Charles, and Johnny Hammond Smith. Hatza's first professional gig on the instrument came when he was 16 with the Frankie Scott Trio, and he played around small towns in central Pennsylvania, his home ground.

Hatza was largely self-taught, picking up most of his inside knowledge from the organ players at jam sessions at a local club called the Grand Hotel. It was at the Grand that Baltimore Colts football great and jazz fan Lenny Moore asked the teenager to perform at a club he was opening in Baltimore. Moore became Hatza's manager, and the organist played at the club for four years and recorded two albums for the MCA subsidiary label Coral Records, *The Wizardry of Greg Hatza* and *Organized Jazz*. Both recordings featured guitarist Eric Gale and drummer Grady Tate.

In the late sixties, Hatza met his mentor Jimmy Smith and played in jam sessions with Kenny Burrell, Groove Holmes, Damita Jo, Philly Joe Jones, Roland Kirk, Les McCann, James Moody and Sonny Stitt.

With the trend toward more advanced electronic keyboards and rhythms, Hatza's Hammond B-3 dream was put on hold and he adapted to the trend, switching to the electric keyboard and piano, which he played in

Member Profile

PHOTO COURTESY OF GREG HATZA



GREG HATZA

By Gail Marten

different be-bop groups. With his contemporary fusion band Moon August, he achieved much local success and released a nationally acclaimed album, *Potion*, in the mid-eighties.

Hatza also expanded his stylistic scope over the years to include distinct ethnic elements. Beginning in 1974, Hatza studied tabla and sitar under Ustad Hamid Hossain for ten years. He later performed ragas on piano in concert with Hamid, in the U.S., India and Bangladesh. In 1986, Hatza won first place on tabla in the annual All-India Music Competition held at UMBC. Somehow he also found time in the summer of 1987 to participate in my recording project *Foreign Affairs*. In 1996, Hatza began the study of Chinese classical music on the erhu, a two-stringed Chinese fiddle, under a Shang-

hai instructor, Liang Shan Tang.

Complementing his club smarts with formal education, Hatza received a degree in composition from the Peabody Conservatory, and a Master's from Towson State University, where he taught jazz, piano composition, improvisation and music theory for many years. While at Towson, Hatza initiated and organized a series of jazz concerts, performing with artists such as David Liebman, John Abercrombie, John Scofield, Dennis Chambers and Dave Samuels. He also participated in many jazz clinics throughout the Midwest with Stan Kenton and later performed with the Towson Jazz Faculty Quartet in St. Petersburg, Russia.

In 1994, Joey DeFrancesco met Hatza and told him the organ was enjoying a popular renaissance and that "the B-3 is back to stay." Hatza put together his new ORGANization and recorded and released his CD, *The Greg Hatza Organization*.

Since then, Hatza has released three more CDs under the Greg Hatza ORGANization banner: *In My Pocket*, *Snake Eyes* and *To a New Place*. His group has performed nationally and internationally, with premier performances at the Blue Note, in New York and Fukuoka, Japan.

Greg Hatza has become wildly popular in the Baltimore area and beyond and is frequently the featured act at many of the region's clubs. He often performs at Caton Castle, attracting faithful and new fans with his B-3 magic.

The Flip Side of Greg Hatza

With over 42 years of martial arts experience, Hatza started his first training in Shotokan karate in the late 1960s. After five years of Shotokan, he started to gravitate to the Chinese martial arts. He joined System Kung Fu, one of the only kung fu schools in Baltimore and eventually became an instructor at the school.

Throughout the '80s and '90s Hatza added several other forms of martial arts to his repertoire.

Greg Hatza now has his own martial arts school, the Chinese Boxing Academy.

MELODIC INTERSECT INNER VISION

Tarun Bhattacharya - Sitar | Hidayat Khan - Sitar
Enayet Hossain - Tabla | Greg Hatza - Keyboard
Hans Utter - Guitar/Percussion/Synths
Avinodh Sharma - Percussion/Tabla



Melodic Intersect with Greg Hatza

Inner Vision, with a diversity of styles, has recently been released by Grammy-nominated world fusion band Melodic Intersect with Greg Hatza playing keyboard. The music is a fusion of Indian classical/folk music with jazz style keyboards. Available on Amazon and I-Tunes. Visit: www.melodicintersect.com

Two Kinds of Music

By Micah Solomon

I'm fond of Duke Ellington's statement that there are only "two kinds of music: good music, and the other kind." Let's spend a minute dissecting this quotation, which for me still resonates.

I find it nifty how the great bandleader, composer, and pianist dismisses the genre wars (in jazz, that can often mean sub-genre and sub-sub genre wars) that can consume musicians, critics, and tastemakers, and does it in such a gentle way: not calling anything out as bad music but just "the other kind."

But the other implication of this quotation is more hard-edged. It's the idea that there really is a divide in music: on one side of the divide there's good music and, on the other side, music that, if not "bad," at least (to use other words from Duke) "fails" at sounding good.

But here we hit a problem. I think it's evident that there can never be a definitive benchmark for what constitutes good or bad music. To some, the music of ABBA (to pick an example that, statistically speaking, you have a 99.9934 percent likelihood of having heard) is a bubbly delight that brings them to their happy place instantly; for others, ABBA's tortured, almost pre-literate lyrics and the relentlessly dumbed-down optimism are nails-on-chalkboard. Even within my family we have this divide, and it doesn't fall along age or gender lines; in Stockholm not long ago, my wife and my son happily trotted off to the immensely popular ABBA museum while my daughter and I were delighted to stay as far away from there as possible.

Music can sound heavenly to one listener and repulsive to the next because our reactions depend on so many variables: what we were doing and how old we were when we first heard a particular piece, what our musical background is, how much time we've spent acquiring a particular musical taste (don't let anyone fool you: music, especially in its more complex forms, is an acquired taste, where we grew up, and so much more. Which is why it would be ridiculous for me to suggest that, in your music career, you strive not to make music that someone, somewhere, may consider bad. What I suggest instead is that you never intentionally make music that feels/sounds bad to you.

I suggest this for two reasons. The first is entirely pragmatic. It's hard to project yourself into the ears of a hypothetical listener who likes bad (meaning sounding bad to you, the performer) music. Trying to write something slick and meaningless because you think that's what people want is a lot harder than it sounds. The odds are good that you'll miss your cheesy target.

The other is the danger, paradoxically, that you'll succeed. What if you do succeed in selling music that doesn't have what it takes to sustain your soul? I don't think that, long-term, this is viable commercially for you either. You may be

able to sell music that you don't believe in once, or twice, but can you sustain a career doing this? I doubt it. Either your fans or you are going to burn out. Go drive a truck instead; at least it's honest work.

Micah Solomon is the President and Founder of Oasis Disc Manufacturing. This article first appeared October 7, 2015 at: www.oasiscd.com

Musicians/Promoters/Club Owners

BJA offers FREE ONLINE PROMOTION of your jazz events! Our calendar is seen by 200 to 300 local jazz fans every week. Since the inception of the calendar, we've added 277 venues and issued IDs to 330 musicians, producers, promoters, and club owners to enter events to the calendar.

Make sure YOUR jazz event is on it!

Post your events and also edit or delete previously entered events at any time. It's extremely easy to use, so much so that our instructions are only two sentences.

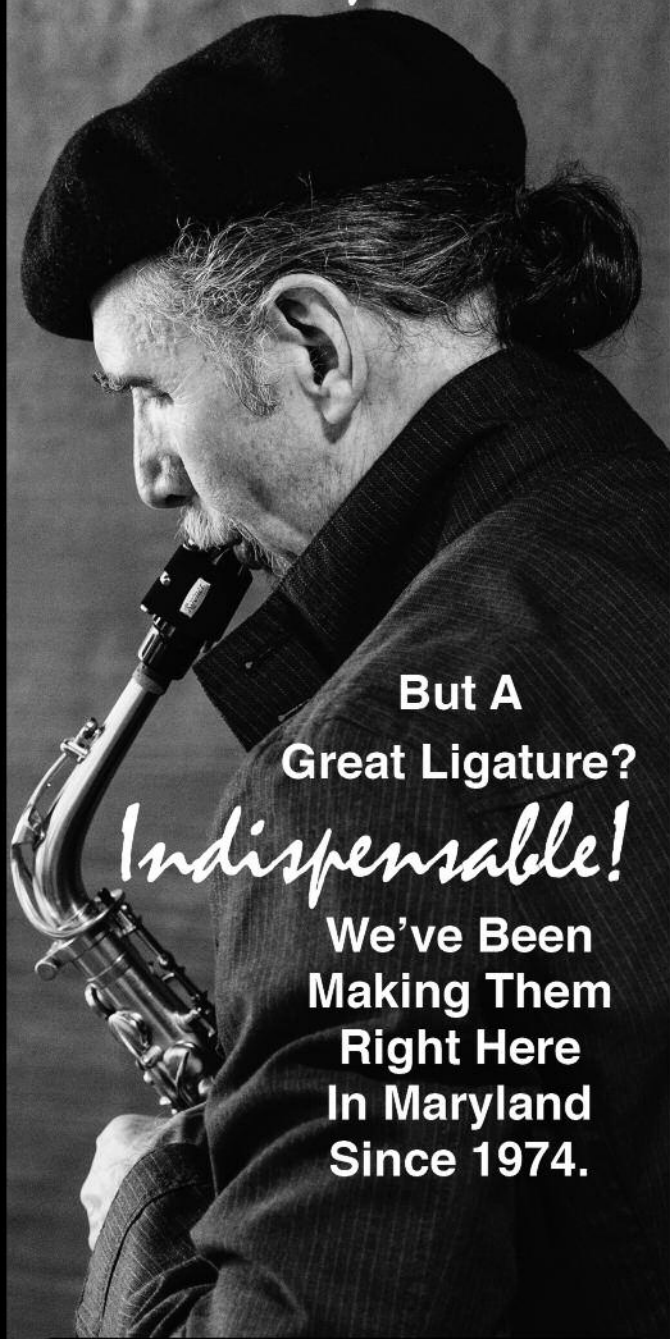
Go to www.baltimorejazz.com, and click on the calendar link.

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

MONDAYS

NEW! Phaze 10 – Monday Open Mic hosted by Spice.

885 N. Howard Street. 7-11 pm. 410-462-2010

Liam Flynn's Ale House – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s and standards. 22 W. North Avenue. 8-midnight. Call Michael Harris for more information at 443-884-2123.

TUESDAYS

Randallstown CC – Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 6-8 pm. Hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

WEDNESDAYS

Café Noir – Every Wednesday jam session with Open Mic hosted by Scott Strother with Spice. 3627 Offutt Road, Randallstown. \$15 cover with open bar 7-8 pm. \$10 cover 8-10 pm. Proceeds benefit non-profit organization. 410-952-4009

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

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

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

THURSDAYS

Phaze 10 – First Thursday Straight Ahead Jazz Workshop Jazz Workshop hosted by John R. Lamkin II, 855 N. Howard Street. 7-11 pm. 410-462-2012

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

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

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

BJA Seeking New Board Members

DO YOU LOVE JAZZ? Do you want to spread the word about the Baltimore jazz scene? Do you have some time and skills to share? Then **YOU** could join the board of the Baltimore Jazz Alliance!

The current board is aiming to present a slate of candidates by mid-fall so that new and returning board members can be instated as of January, 2016. You don't need to be a musician or even all that musically knowledgeable. What you **DO** need is the willingness and ability to meet once a month at a location in Baltimore (meeting locations vary) and to contribute time and effort to carrying out BJA projects. People with a range of skills can serve the organization's mission of promoting jazz in Baltimore.

Even if you don't think that serving on the board is right for you, you can still contribute in many ways.

- Good writers can write reviews and articles for the newsletter.
- Web-savvy people can work with our website and Facebook administrators.
- Friendly and outgoing folks can represent the BJA at the BJA booth at Artscape and at BJA public events.
- People with telephone skills can contact lapsed members and do other phone outreach.
- Planner-organizer types can help put on events such as the recent fundraiser.
- Visionaries with imagination can provide inspiration for new initiatives (although you'd need to help actually carry out those initiatives).

Interested in board membership or volunteering?
Contact Mark Osteen at: mlcost33@comcast.net or
phone 410-339-7721



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**"It's not the notes you play . . .
it's the notes you don't play."**

— MILES DAVIS

Because Thanksgiving is on the 4th Thursday of November, The Jazz Workshop will be held on the **3RD THURSDAY** this month.

It is requested that everyone
- musicians and music lovers -
bring a nonperishable food item for the
**PHAZE 10 / JAZZ WORKSHOP
THANKSGIVING FOOD DRIVE.**
We want to give back to our community to
those who are in need of a helping
hand during the Thanksgiving Season.



"Third Thursday this month!"

"STRAIGHT AHEAD JAZZ WORKSHOP" with

The John Lamkin "Favorites" Quintet

featuring John Lamkin, trumpet and flugelhorn
Benjie Porecki, Organ / Clayton McLendon, Bass
Grant Langford, saxophone / Jesse Moody, drums

Thursday, November 19th 7:30 - 11 pm

PHAZE 10

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Second and third set will be open for musicians
to sit-in and play, so come on out, bring your ax and hit
with us!

If you love "straight ahead jazz" we would
love to see your face in the place.
PLEASE SUPPORT LIVE JAZZ!

Jazzway 6004 presents Siné Qua Non
SATURDAY, NOVEMBER 28th 8 pm

siné qua non!



MICHAEL BOWIE
Basses



VICTOR PROVOST
Steel Pannist



DANTE POPE
Drums



Semi-finalist
2015 Thelonious Monk
Competition

CHRISTIE DASHIELL
Vocals



LYLE LINK
Woodwinds

Bassist Michael Bowie has traveled the globe with jazz and R&B stars such as Betty Carter, Isaac Hayes and Angie Stone. Siné Qua Non, his unorthodox combo assembled in 2012, is starting to show the world the extent of his skills as a composer and bandleader, and works as a sandbox for Bowie's wide-ranging creativity, fusing musical ideas from Western classical, 1960's small-group jazz, 1980s pop, calypso and more.

The all-star lineup of D.C. musicians gives Bowie's compositions an energetic lift. With Michael Bowie on basses, Lyle Link on woodwinds, Victor Provost, steel pannist, Dante Pope on drums and the exquisite vocals of Christie Dashiell, of Howard University's Afro Blue, who has just been selected as a semi-finalist in the 2015 Thelonious Monk International Vocal Competition.



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

Tickets: \$38/general, \$33/BJA members, \$22/students

Ticket Link: <http://www.jazzway6004.org/products.html>

WWW.JAZZWAY6004.ORG



PEABODY PERFORMS 2015-16 SEASON

Peabody Latin Jazz Ensemble
Tim Murphy, director

Tuesday, November 17 at 7:30 pm

Peabody Improvisation & Multimedia Ensemble
Gary Thomas, director

Friday, November 20 at 7:30 pm

Peabody Jazz Combo Series
Wednesday, December 2 at 7:30 pm

For tickets, call **410-234-4800**
or visit peabody.jhu.edu/events.



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Celebrating live jazz in Baltimore



From left: Robert Shahid, Mark Osteen, Ian Rashkin, Bob Jacobson and Liz Fixsen

HIDDEN AGENDA, the band composed of BJA board members, provided music for the October debut of Rovner Products' Italian-made Rampone & Cazzani saxophones. BJA member George Reeder and his wife Lynn own the company, which manufactures sax and clarinet ligatures and accessories in Timonium. Several BJA members were among the saxophonists who came out to try the horns. George was redeeming his purchase of Hidden Agenda's services made at our May 2015 fundraising auction.

bja member notes

Congratulations

Bernadine Dorsey reports that her children, alto saxophonists Ebban and Ephraim, recently won Rosa Pryor scholarships. See them on Fox 45's news coverage: <http://foxbaltimore.com/morning/musicscholarships>

Welcome

We welcome our new BJA member Emily Srader.

bja member discounts

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

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

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

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

The Baltimore Real Book

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*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.

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\$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 (click Donate button)

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Gail Marten, Editor/Designer
Baltimore Jazz Alliance Newsletter
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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 _____

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



November 2015

Dedicated to promoting **JAZZ IN BALTIMORE!**



1700 East Cold Spring Lane
Communications Center
Baltimore, MD 21251



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

THANK YOU for being the WE in WEAA !!

**Be on the look out for your Fall Membership
Drive fulfillment reminders.**

**IF YOU DID NOT GIVE DURING OUR FALL
MEMBERSHIP DRIVE, YOU STILL HAVE TIME!**

Give securely online now at WEAA.ORG

For more information contact
Carla Robinson at 443.885.2075,
carletta.robinson@morgan.edu, or
sign up online at [weaa.org/support/
volunteer](http://weaa.org/support/volunteer)

Join us for...

Second Sundays Gospel Brunch

Phaze 10 Restaurant & Lounge
Nov. 8th 1:30-3PM

Third Thursdays

Reginald F. Lewis Museum
Nov. 19th 7PM

HAPPY THANKSGIVING!

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