

BALTIMORE JAZZ ALLIANCE

NOVEMBER 2012

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Jazz History Is Made At Eubie Live!



PHOTOS BY ANDREW ZALESKI

The set list Masekela and Willis played was filled with the history these two men lived.

Gate in Greenwich Village. "We were so scared," Masekela told the crowd as he ticked off the names of women singers for whom they opened: Gloria Lynn, Aretha Franklin, Buffy St. Marie, Nina Simone.

Much of Masekela's life since his time at the Manhattan School—and, understandably, his Sunday-night show at Eubie Blake—unfolds in this way. An experienced jazz music listener could probably meet all of Masekela's friends just by thumbing through his collection of vinyl albums. Dizzy Gillespie introduced Masekela to Thelonious Monk. Masekela met Ella Fitzgerald once he started playing shows

The scariest thing about Hugh Masekela is that he almost gave up the trumpet. He had been playing for four years when he first listened to Clifford Brown, a trumpet king in the 1950s, and thought there was no hope for a boy from South Africa to blow a horn the way Brown could.

Of course, more than half a century later, Masekela was the reason for more than a hundred people to crowd into the fourth floor of the Eubie Blake Center the evening of Oct. 21st, taking seats in overflow rows made up of metal chairs. He was joined on stage by good friend and legendary Charm City pianist, Larry Willis; the two of them, one trumpet, one piano, played a fifteen-tune set.

As Masekela told showgoers early in the night, the music he and Willis were playing was what they had learned in the 1960s and 1970s. The duo first met at the Manhattan School of Music in the first half of the 1960s—where Willis had originally been a voice major singing opera and wearing powdered wigs that made him look like George Washington, so Masekela says.

It took little time for Masekela to convince Willis to stick to his other talent, playing piano, and by 1963 they had formed their first quartet, a group that played at the Village



Masekela took on the Robin/Rainger standard "Easy Living" . . . and made his trumpet croon and cry like Baltimore's Billie Holiday.

(continued on page 2)



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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Jazz History Is Made At Eubie Live!

(continued from front page)

where she was on the bill. New York City introduced him to the likes of Duke Ellington and Billy Strayhorn. And before Masekela even set foot inside the Manhattan School, he was ordained by Louis Armstrong, who sent his trumpet to South Africa where Masekela and his musician friends became important overnight: black boys in a white-dominated country famous for what a black jazzman shipped their way.

The set list Masekela and Willis played was filled with the history these two men have lived. A rendition of "Monk's Mood" demonstrated Masekela's range, as he played drawn-out notes layered among quick crescendos that stammered along to the music from the piano. Masekela took on the Robin/Rainger standard "Easy Living," no longer the dejected boy from long ago, and made his trumpet croon and cry like Baltimore's Billie Holiday.

They played a blues song from Swaziland that Masekela said South African singer Miriam Makeba taught him 52 years ago. Eight songs into the set, this was a climactic moment in the evening. Willis punched his piano keys as Masekela dropped his trumpet to his side and started chanting into the microphone, stomping his right foot twice in between measures, snapping just to keep time. Shouts of "all right!" came from the right side of the room. When the tune was done, and cheers filled the room, Masekela and Willis locked right hands together in what's considered a standard South African greeting: the "snap" handshake, where opposing

middle fingers interlock and snap as you pull your hands apart.

Masekela sang "Until the Real Thing Comes Along," stomping his foot at the beginning of the song's final chorus before his voice dropped into a baritone. He also sang tunes written by Tom Bell and Louis Armstrong, as well as "You Must Believe in Spring," to close out the first set of eleven songs.

In something of a typical Baltimore fashion—or, at least, it's something I've observed at jazz shows I've attended in the city—a fair number of people left when the first set concluded around 6:45 p.m. While the break was good, as it allowed people to pose for photos with Masekela and purchase *Friends*, the four-CD set recorded by Masekela and Willis in South Africa, it was too long. Once Masekela and Willis resumed around 7:40, there was time for three more tunes, not including the encore: Herbie Hancock's "Watermelon Man."

But the night, on the whole, was a triumph. Not only were some of the city's past and present jazz greats on hand—Camay Calloway Murphy, John Lamkin, Robert Shahid—but we were reminded that Baltimore remains a draw for popular, world-renowned jazz musicians.

During the first set, Masekela cavalierly chided the crowd for being "greedy" and "pushy" when they responded that they had not had enough music. For the time, in a place like Baltimore, in a genre of music like jazz, being greedy and pushy are beautiful things.

— Andrew Zaleski

UNIFIED JAZZ ENSEMBLE

EVERY TUESDAY NIGHT at 49 WEST CAFE

49 West Street in Annapolis, Maryland

410-626-9796 / www.49westcoffehouse.com

\$6 cover / www.unifiedjazz.com

Joseph Howell

JAZZ CLARINET NOW

JOSEPH HOWELL JAZZ CLARINET NOW



... a lot to like here, running the gamut from tight traditional tunes to looser, freer, freakier stuff.

It's been more than a few decades since clarinet led the jazz scene, when musicians like Sidney Bechet, Artie Shaw and Benny Goodman bestrode America's then-most-popular music.

Although clarinet still gets its due in classical music and certain niches like klezmer, Joseph Howell wants the instrument to reclaim its place in the modern jazz main-

stream. "Jazz should not be so campish," he said, citing clarinetist George Probert: "One [is] supposed to know all of the music, all styles, all players." His clarinet manifesto comes in the liner notes of his first album, stridently titled *JAZZ CLARINET NOW* (the caps lock is not a mistake). Don't be alarmed by the title, or put off by the man's ambition. *JCN* (you'll permit me, I trust) starts with straight-ahead, solidly-executed originals like the lyrical opening track, "Which Way." That shouldn't be a surprise, as the once self-taught Howell went on to get a master's degree from San Diego State University and a doctorate from the New England Conservatory of Music.

But he has also played with some hip figures like modern clarinet master Don Byron, as well as with Uri Caine, the Philly pianist who has hopped from classical to an album with Christian McBride and Questlove.

Howell's debut album isn't quite that much of a genre-buster, but there's a really nice mix of melodic straight-ahead jazz (see "Blues for a Sicilian Friend" and "The Phone Call") with more out-sounding music. File the third track, "The Pot Melts," under out-sounding. It lurches and squeaks with seeming atonality and it certainly sounds like Howell plays clarinet with distortion, almost like turn-of-the-millennium John Scofield. But the underlying bass (played by Tal Gamlieli) is warm and the drums (Matt Rousseau) are crisp. This is the hip track you'd share with friends if you wanted to get their attention.

There's a lot to like here, running the gamut from tight traditional tunes to looser, freer, freakier stuff. So without further ado: *JAZZ CLARINET NOW*. More information at: www.josephhowellclarinet.com www.josephhowellclarinet.com

— Eliot Caroom

JOE BYRD JAZZ *presents...*

JAZZ at GERMANO'S

300 S. High Street in "Little Italy"

HOWARD ALDEN, guitar
and JEANNE GIES, jazz vocalist

Thursday, November 8th

Direct from New York City

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Friday, November 28th

"GYPSY MOTH"

featuring DAISY CASTRO, jazz violin
with VINNY RANIOLO, gypsy jazz guitar
& special guests

*15-year-old Daisy is a new
jazz sensation in Europe & US!*

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NATE NAJAR, guitar
CHUCK REDD, drums & vibes
TOMMY CECIL, bass
*Memorable songs
in the style of the Master!*

ALL SHOWS: 7:30 PM
\$20 cover/ \$20 minimum
per person

RESERVATIONS ARE SUGGESTED!

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Join the JOE BYRD JAZZ email list and learn
more about jazz in Baltimore and Annapolis.

Contact: elanabyrd@comcast.net
or call (410) 269-0777

The Baltimore Chamber Jazz Society presents...

MATT WILSON'S ARTS and CRAFTS

SUNDAY, NOVEMBER 11th 5 PM

\$30 General Admission / \$28 BMA Members & Seniors / \$10 Students

Terrell Stafford, trumpet; James Weidman, piano; Martin Wind, bass; Matt Wilson, drums

Genuinely averse to pretension, drummer Matt Wilson approaches jazz with humor and spontaneity. As player and composer, he pushes an agenda of audacity, freedom and whimsy, all without sacrificing depth and integrity. His name continually tops lists in readers' and critics' polls and he was the 2011 recipient of the Drummer of the Year award by the Jazz Journalists Association.



THE BALTIMORE MUSEUM OF ART

10 Art Museum Drive
Baltimore, Maryland 21218

Free pre-concert gallery tour at 3:45
(registration required 443-573-1818)

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



BUY TICKETS ONLINE: 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.



Autumn Splendor

An Evening of Jazz

featuring THE RHONDA ROBINSON QUARTET

Friday, November 9th at 8 pm

Rhonda Robinson, Vocals/Flute

Justin Taylor, Piano Percy White, Bass Eric Kennedy, Drums

Meet-the-artists reception after the concert!

Tickets \$15 - children 16 and under, \$5

Tickets are available at door or by calling 410-433-1801. We accept credit cards.

Sponsored by the JAZZ MINISTRY OF HOLY COMFORTER CHURCH

Holy Comforter Church / 5513 York Road / Baltimore Maryland 21212

(3 blocks south of Northern Parkway. Parking in our secure lot behind Wendy's)

Call 410-433-1801 or visit www.comforterbalt.com for more information!



John Coltrane Tribute Concert

On September 22nd, Barbara and Carl Grubbs of Contemporary Arts, Inc., presented a tribute concert to saxophonist John William Coltrane at the Ward Center of St. Paul's School in Brooklandville, Maryland. Carl Grubbs, who is a first cousin of Coltrane's first wife, Naima, heard and absorbed many of Coltrane's creative offerings in the '50s before the world was hip to them. Coltrane was a huge influence on Grubbs and for the past fourteen years he has offered a showcase of Coltrane's music in a variety of venues throughout the Baltimore area. For this concert he chose eight compositions that Coltrane either wrote or recorded during his career.

Grubbs was featured on alto saxophone; guest artist Paul Carr, on tenor saxophone; Larry Willis played piano; Steve Novosel, bass; and Robert Shahid, drums. The St. Paul's School Jazz Band opened the show and played a short set. Some student musicians returned later to perform with the featured group in a finale.

The main show began with Coltrane's "Naima." Because Naima was inspirational in Grubbs's early development, encouraging him to continue to play the saxophone, it was fitting that the show began with the tribute to both Coltrane and his first wife. Grubbs was the only soloist on this selection, and the spiritual quality and treatment of the song evoked the essence of Naima's personality.

The next composition was Bernier/Brainin's "The Night Has a Thousand Eyes," a driving standard that Coltrane featured on his 1960 album *Coltrane's Sound*. Grubbs began with a catchy introduction that set the tone for the piece. Carr soloed and Grubbs played an unaccompanied section that unexpectedly deviated from the norm. The audience cheered mightily when the rhythm section came back in.



Robert Shahid



PHOTOS COURTESY OF ROBERT SHAHID

Paul Carr, Larry Willis and Carl Grubbs

On this rainy evening in Baltimore, we were treated to a swinging rendition of Tadd Dameron's "On a Misty Night." The rhythm section laid it down for the soloists to freely improvise on this classic.

Paul Carr was featured on Cole Porter's "I Love You" and delivered the melody elegantly, moving into a soaring solo, often exploring the upper register of the horn with ease and control. The audience applauded his interpretation and the group's cohesiveness throughout. Willis offered a marvelous solo with a tasty quote from "The Surrey with the Fringe on Top" as accent. Willis was featured again as the trio played Rodgers and Hart's "My Funny Valentine," imbuing the perennial with many haunting tone colors—a beautiful rendition with sophisticated chordal and improvisational choices.

Coltrane's "Giant Steps" followed, with an introduction written by Grubbs. A measuring piece for many jazz musicians, the song was played with the energy and vigor that it deserves, and the audience expressed their immediate approval.

Members of the St. Paul's School Jazz Band joined the ensemble to close the show with "Mr. PC," another Coltrane original, written in honor of the great bassist Paul Chambers.

I think that John Coltrane would be very happy to know that his legacy is alive and well and his music is being presented and preserved for younger generations to learn and appreciate.

— Terry S. Koger

Visit the new BJA website
www.baltimorejazz.com

Sam King and Company Rule at Jazzway

On Saturday, October 13th, Jazzway 6004 inaugurated Howard Katz and Marianne Matheny-Katz's sixth year of first-rate jazz events, presenting saxophone phenomenon Sam King, who led a splendid quartet of accomplished players that included Justin Taylor, piano; Amy Shook, bass; and Robert Shahid, drums. Sam King is a 24-year old bebop player who is creating a huge buzz in the region, being compared to Charlie Parker and other jazz giants. King demonstrated with his performance what he later expressed in words to the audience: "I love jazz from the bottom of my heart." The event was all about the music, with improvisations infused with playfulness and joy.

The group offered sublimely fresh treatments of the following favorites: "Walkin,'" Kenny Barron's "Voyage," Bronislau Kaper's "On Green Dolphin Street," Duke Ellington's "Sophisticated Lady," and Thelonious Monk's "Monk's Dream." After the music was over, the guests were invited

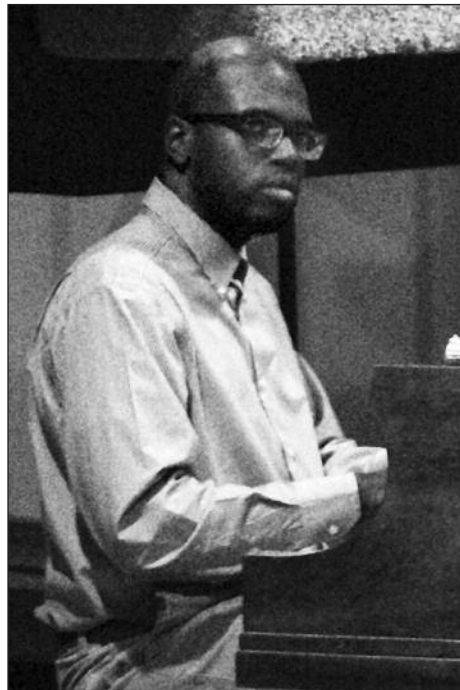
upstairs to savor Jazzway's famously divine desserts.

Marianne commented after the show, "Sam King is actually the very first artist I've booked at Jazzway without hearing him. I never do that. But the number of people who recommended him to us was overwhelming — a groundswell really, and these are all people whose musical taste I respect.

"At Jazzway we are particularly committed to supporting emerging artists who deserve wider recognition, and it seems very appropriate to start our sixth season off with Sam, who clearly fits into that category. We may make it a policy to open our future series with a developing artist each year."

"Sam's soloing seems effortless and his improvisational ideas appear to be endless. He is so sincere in his music, so completely comfortable and engaged with his musicians and the audience when he's on the bandstand, it's hard to believe he's so young."

— Gail Marten



PHOTOGRAPHS BY ALEITHEA WARMACK

Left to right: Sam King, Justin Taylor, Amy Shook and Robert Shahid offered improvisations infused with playfulness and joy.

Have you been looking for jazz in all the wrong places?

**The jazz calendar at www.baltimorejazz.com
is the right place to find live jazz in Baltimore!**

Australian Jazz Star Performs with Global Super Group



AN DIE MUSIK LIVE welcomes guitarist/impresario

ALBARE and the **International Travel Diary Band**

with virtuoso Dutch harmonica player HENDRIK MEURKENS, Venezuelan-born drummer PABLO BENCID and fellow Australians PHIL TURCIO, piano and PHIL REX, bass

TUESDAY, NOVEMBER 20 – SHOWS AT 7:30 AND 9 PM

"Sounds like a positive blend of the late Wes Montgomery and an early George Benson. . . melodic improvisations . . . boundless grace." – Jazz Podium magazine

Australian jazz star ALBARE is touring the U.S. to support *LONG WAY*, his new release from prestigious German record label Enja.

Part of an ancient family from northern Morocco, Albare (Albert Dadon) moved to Israel and France before settling in Australia at age 27. A member of the burgeoning acid jazz scene, he recorded two albums in that style. He later founded the Australian Jazz Awards and became director of the enormously successful Melbourne Jazz Festival, earning the Order Of Australia award for service to the arts.

AN DIE MUSIK LIVE 409 North Charles Street Baltimore, Maryland

Tickets: \$20 or \$10 for students

Purchase at: www.instantseats.com or call 410-385-2638

Give Thanks with Jazz *The Wednesday Night Before Thanksgiving* November 21st at 7:30 pm

This special service, in which we give thanks to God for all God's blessings to us, incorporates some elements of Jazz Vespers, but features more music and seasonal readings, both sacred and secular.

Dessert with coffee and sherry offered before the service beginning at 7 PM!

A free-will offering is received.



Sponsored by the JAZZ MINISTRY OF HOLY COMFORTER CHURCH

Holy Comforter Church / 5513 York Road / Baltimore Maryland 21212
(3 blocks south of Northern Parkway. Parking in our secure lot behind Wendy's)

Call 410-433-1801 or visit www.comforterbalt.com for more information!

Larry Brown hosts on WEEA

On October 4th, award-winning jazz pianist and BJA member Larry Brown guest-hosted on Baltimore jazz radio station WEEA 88.9 FM, playing some of his preferred artists: Miles Davis, Bill Evans, Chick Corea, Chet Baker, Nancy Wilson. He also included some of his Baltimore-based favorites. If you missed it, you can listen online with this link: http://www.weea.org/index.php?option=com_content&view=article&id=72

JAZZ JAM SESSIONS

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

Mondays – Museum Restaurant & Lounge

Monday night jam sessions at Museum Restaurant & Lounge. Hosted by SPICE. 924 N. Charles Street. No cover. 8 to midnight. (410) 528-8630

Mondays – Triple L Lounge

Monday night jam sessions at Triple L Lounge, 227 W. Chase Street. House drums and PA system. Hosted by Tom Reyes and friends, featuring the band's Hammond B3 organ. Showtime at 8 pm. 410-539-4850

Tuesdays – Randallstown C.C.

Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 6:30-8 pm at the Randallstown Community Center, 3505 Resource Drive. Hosted by Derrick Amin. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

Second Wednesdays – Eubie Blake Jazz Institute

Once a month (second Wednesdays) at EBCC. Outstanding house band hosted by Craig Alston, 847 N. Howard Street. Jazz jam with the emphasis on playing standards. Vocalists may bring charts. \$5 cover. 7:30-11 pm. 410-225-3130

First and Third Wednesdays – 49 West Café

"Starr's Jazz Jam" at 49 West Street, Annapolis. (8th year) Hosted by John Starr, with Tom Korth, Bill McHenry and Dick Glass as house band. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. 7-10 pm. Reservations 410-626-9796

Wednesdays – The Big Easy

Wednesday night jam sessions at The Big Easy Restaurant & Lounge, 9820 Liberty Road, Randallstown. Musicians and vocalists are welcome. \$5/\$7. 8-11:30 pm. 410-922-1980

Thursdays – The Place Lounge

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

SHARE

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

The TODD MARCUS QUARTET



SATURDAY, NOV. 3rd 8 pm

JAZZWAY 6004 presents

TODD MARCUS bass & soprano clarinets
XAVIER DAVIS piano / **ERIC WHEELER** bass
ERIC KENNEDY drums

CD release of *INHERITANCE*, a straight-ahead jazz recording that features the rare use of Marcus' bass clarinet as a lead horn and his original compositions—often with Middle Eastern influences—as well as arrangements of jazz standards.

"Marcus, a musical autodidact, plays the clarinet and bass clarinet (rarities in the jazz world) with sharp ease. His tidy but sprawled-out compositions have a similar preternatural comfort about them. As a result his swingin' punchy post-bop often comes off both comforting & challenging." – CapitalBop

ALL TICKETS MUST BE PURCHASED IN ADVANCE ONLINE.
NO TICKETS AT THE DOOR.

TICKET LINK: <http://www.jazzway6004.org/products.html>

Tickets: \$38/General \$18/Students (with a valid ID)

All tickets include an elegant dessert, fruit and cheese buffet and soft drinks.

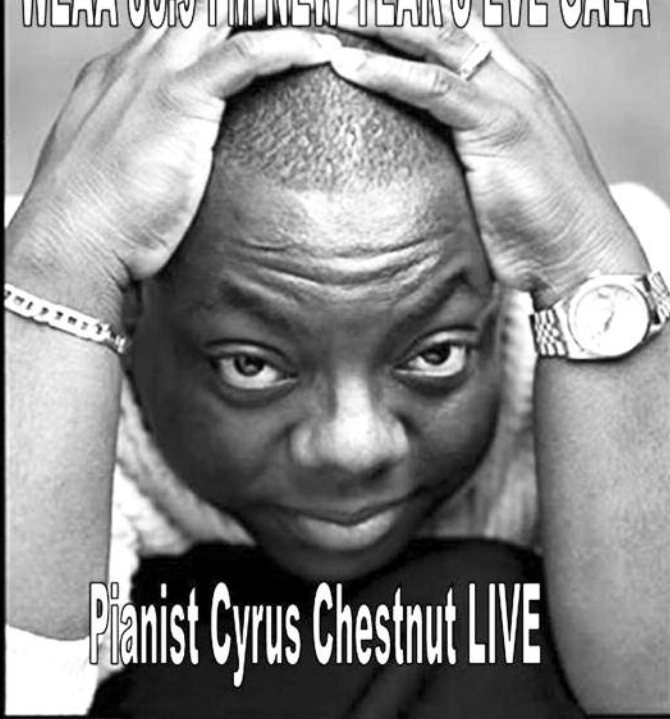
\$5 off for BJA members (per membership)

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SATURDAY, DECEMBER 15th – HOLIDAY JAZZ
TIM WARFIELD RETURNS WITH AN ALL-STAR BAND with a
SPECIAL SURPRISE GUEST ON PIANO

WEAA 88.9 FM NEW YEAR'S EVE GALA



Pianist Cyrus Chestnut LIVE

Monday, December 31, 2012 8pm-1am
Douglass - Myers Maritime Park Museum
 Includes dinner, show, DJ/dancing, champagne toast
\$100 per person
Tickets/info at weaa.org
or 443-885-2075

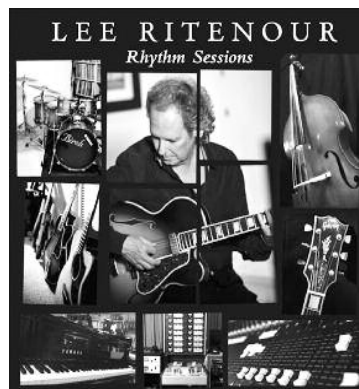
WEAA 88.9 FM

**REACH A TARGETED
 JAZZ MARKET
 WITH A DISPLAY AD IN THE
 BJA NEWSLETTER.**

SEE DETAILS ON PAGE 11.

WEAA's CD Pick of the Month

LEE RITENOUR/RHYTHM SESSIONS



I've been waiting to lay ears on this one for awhile. Guitarist Lee Ritenour is in the spotlight with a brand new project that brings some of this genre's A-list players together alongside some promising newcomers. Talk about star power—this album features guest appearances by Chick Corea, George Duke, Stanley

Clarke, Dave Grusin, Marcus Miller, Christian McBride and many others. Also appearing throughout the record are the winners of Lee Ritenour's 2012 Rhythm Section Competition, an international event he launched in 2009 as a guitar competition and later expanded to include up-and-coming keyboardists, bassists and percussionists. The competition winners appearing on the album include keyboardist Hans de Wild, from Holland; pianist Demetrius Nabors, from Michigan; bassist Michael Feinberg, from New York; and drummer Selim Munir, from Turkey. The album also features Ritenour's nineteen-year-old son Wesley, who is an aspiring drummer in his own right, on one of the tracks. Lee says, "I wanted to bring as many voices as possible into this record—some well established, some brand new, and tie it all together with the guitar sound that I feel has become my trademark." Listen out for your opportunity to pick up **Lee Ritenour's Rhythm Sessions**, our CD of the month here on WEAA.

Marcellus Shepard – WEAA 88.9 FM

BJA's Redesigned Website Unveiled!

The Baltimore Jazz Alliance is pleased to announce the unveiling of our terrific new website, redesigned by Gio Russonello, the brains behind Capital Bop. Take a moment to visit www.baltimorejazz.com to see what magic he has worked. Our goal is to better serve Baltimore-area jazz fans. You can now find a new map of local venues, recent articles from the BJA newsletter, and merchandise from the BJA. The website's popular jazz calendar is now easily accessible on the homepage, as well as on its own page. We hope you will explore the new site, "like" us on Facebook, and follow us on Twitter.

**Help support jazz in Baltimore.
 Become a member of BJA.**



PHOTO COURTESY OF ROBERT SHAHID

A young drummer learns how it's done at BJA's Jazz For Kids event, held at Jubilee Arts on October 7th. The program was part of BOPA's Free Fall Baltimore series.

bja member notes

New Members

Musician: Max Murray

Music Lovers: James Kandlbinder, Steve Davis and Lester Buster

Hybrid Jazz

Trish Hennessey is looking for great talent in our region to interview on her radio show *Hybrid Jazz from Trish Hennessey*. The only requirement is to have a CD and a positive outlook. Contact: altcwgai@aol.com or 410-686-4424.

Letters to the Editor

BJA members are invited to email letters regarding member interest, constructive criticism, and/or good suggestions. One or two letters will be printed in each issue. 300 word maximum. Email your comments to: jazzpalette@gmail.com

bja member discounts

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

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.

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

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.

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

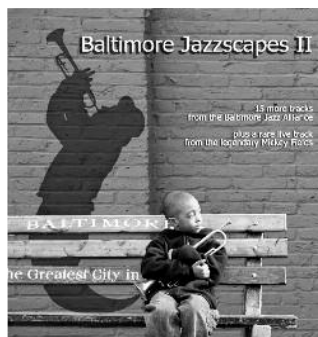


PHOTO IMAGE BY LEO HOWARD LUBOW

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

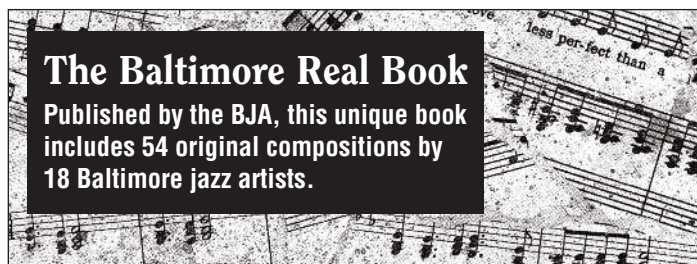
JAZZ HOUSE WEST, 6035 Liberty Road

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

Dundalk Music Center, 15 Center Place, Dundalk

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

Stu's Music, Rt. 140, Westminster

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.

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)
\$25.00 for 1/4 page (3⁵/₈ in. wide x 4³/₄ in. high)
\$50.00 for 1/2 page (7¹/₂ in. wide x 4³/₄ in. high)
\$100.00 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:

Barry Glassman
2002 East Pratt Street, Baltimore, MD 21231
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

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

BALTIMORE JAZZ ALLIANCE MEMBERSHIP APPLICATION

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!

Monday, December 3rd 5-7 pm

The public is invited to a
CULTURAL HAPPY HOUR

Hosted by GBCA, BJA and WEAA

at MARC COTTMAN'S GALLERY In Federal Hill

1014 S. Charles Street

Baltimore, MD 21230

443-872-0943

<http://www.markcottongallery.com>

Mingle with interesting people and get to know what these three organizations do. The event will feature light fare, wine, beer, soft drinks and a JAZZ TRIO providing LIVE ENTERTAINMENT.

Nearby parking; free public transportation is available via the Purple Circulator, which drops passengers off on South Charles Street. <http://www.charmcitycirculator.com/route/purple-route>



BOTH BIRTHDAY CELEBRATION

FOR

Ethel Ennis

SATURDAY, NOVEMBER 17, 2012

7 P.M. - 11 P.M.
(Festive Attire)

Join us for a museum fundraiser with dinner, open bar and a special performance featuring the legendary Ethel Ennis. Celebrate her legacy and be a part of a documentary tribute to Baltimore's Jazz Renaissance Woman.

Reginald F. Lewis Museum Theater

Tickets: \$500 (floor), \$200 (mezzanine)

Tickets may be purchased online at RFLewisMuseum.org. For sponsorship opportunities contact Zandra Carson at (443) 263-1832 or carson@mozamc.org.



REGINALD F. LEWIS MUSEUM
of Maryland African American
History & Culture

830 E. Pratt Street, Baltimore, MD 21202

Validated parking provided by the museum at the PMT Garage, 615 E. Pratt Street.
Bring ticket to be validated.



BALTIMORE JAZZ ALLIANCE

847 North Howard Street

Baltimore, Maryland 21201

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

NOVEMBER 2012

Dedicated to promoting **JAZZ IN BALTIMORE!**