

BALTIMORE JAZZ ALLIANCE

OCTOBER 2013

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VOLUME X

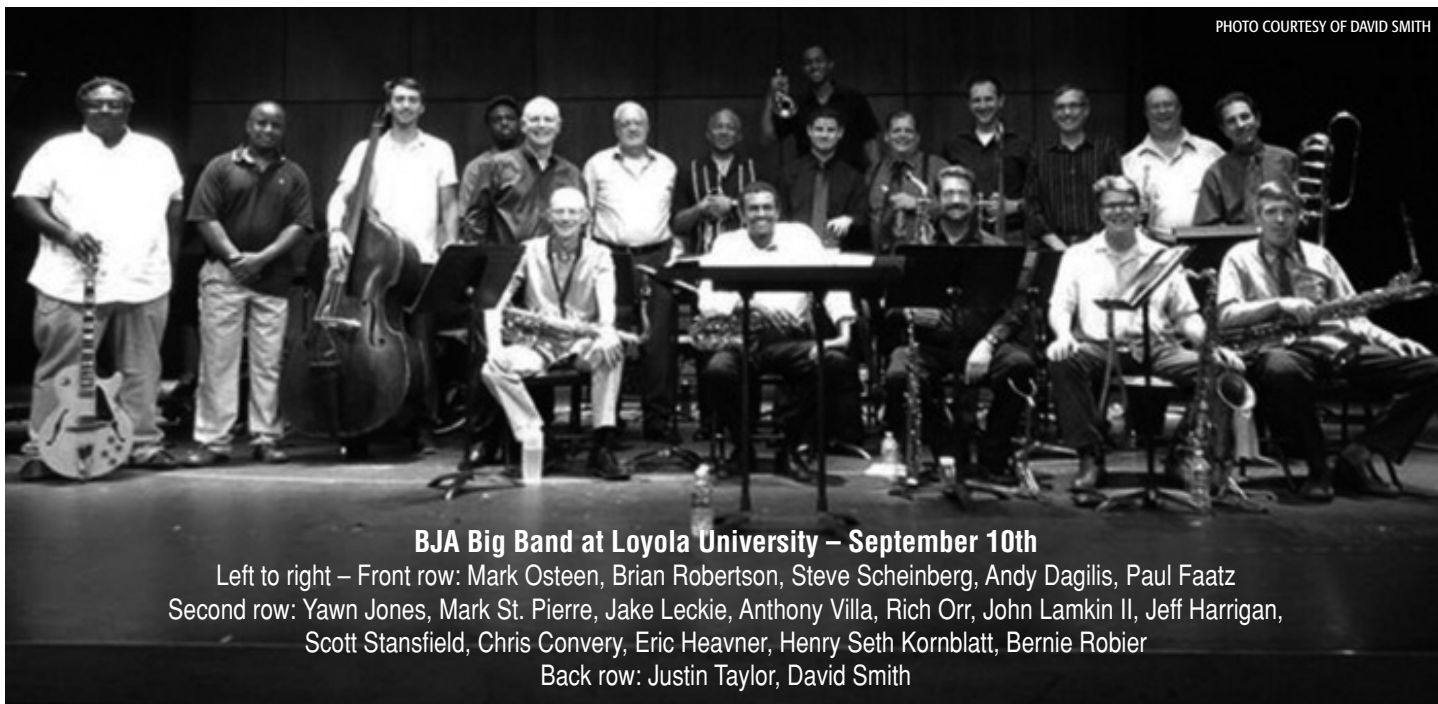
ISSUE X

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

The Baltimore Jazz Alliance Big Band

PHOTO COURTESY OF DAVID SMITH



BJA Big Band at Loyola University – September 10th

Left to right – Front row: Mark Osteen, Brian Robertson, Steve Scheinberg, Andy Dagilis, Paul Faatz
 Second row: Yawn Jones, Mark St. Pierre, Jake Leckie, Anthony Villa, Rich Orr, John Lamkin II, Jeff Harrigan, Scott Stansfield, Chris Convery, Eric Heavner, Henry Seth Kornblatt, Bernie Robier
 Back row: Justin Taylor, David Smith

As John Tegler of WEAA introduced the Baltimore Jazz Alliance Big Band, he painted a portrait of the group's break from the traditional size and shape etched by Don Redman and Fletcher Henderson. Bursting at the seams, the BJA Big Band had stacked its reeds and trombones, augmenting the standard for a diversified wall of sound. While this could easily be a cumbersome feat, conductor and composer Anthony Villa guided the band with ease. To Villa, the BJA Big Band is a bastion of preservation, providing Baltimore-area composers with

an outlet for their big band pieces to breathe the public air. There is a widening gap between a composer's desire to write for big band and the chances of his or her piece being performed publicly, but the BJA Big Band extends a slew of talented hands to bring these works to life and continue the tradition of the big band in Baltimore. With this mission in mind, the entire program of the BJABB consisted of pieces composed by Baltimore-area musicians, with the exception of Mike Kamuf's arrangement of Irving Berlin's "Blue Skies."

Creeping quietly, the brass section

made it obvious that the "Blue Skies" of Al Jolson in *The Jazz Singer* were a long way away. As the bass sneaked in and the band built force, the group exploded into an extravagant rendition of the famed tune, even slipping a harmonic minor run in to leave you questioning where in the world these blue skies are. Midway through the piece, Mark Osteen's tenor sax solo took the reins as the band followed his break-neck runs. Punctuating the piece, drummer Mark St. Pierre delivered the first of many solos packed with controlled

(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

BJA STEERING COMMITTEE

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The Baltimore Jazz Alliance Big Band

(continued from first page)

ferocity and finesse.

"This Love I Dance," the first original composition of the night, penned by the band's resident multi-reed master, Paul Faatz, brought a joyful spirit with a contagious melody passing from section to section. The quasi-Caribbean motifs leaped about the band until Faatz's clarinet solo pierced through in a pointed whisper. Gradually building, Faatz delivered the authoritative cue leading the band into a looming crescendo. Following this was a tune by conductor and composer Anthony Villa, entitled "Chiaroscuro (Light and Shadow)," evoking an ethereal and cloudlike feeling reminiscent of Chick Corea's *Light as a Feather* album. Yet the open-voiced chords on piano and the whole-tone sax lines of Steve Scheinberg entered deeper and darker territory as the force of the band drove the piece into a much louder and aggressive arrangement.

In a moment of surprise, trombonist and composer Greg Boyer stepped out on stage after the introduction of his piece, "Fakleempt." Embodying its title's Yiddish source, *verkleempt*, meaning "flustered, tense, emotional to the point of tears," Boyer's altered blues was powerful and demanding. The crowd clapped with the rhythm section from the midpoint of the tune toward the end, leaving the band with huge grins across their faces. The composer was gracious enough to entertain us with a solo that traded pyrotechnic runs for gritty and guttural flourishes that grunted as much as they sang.

Making the transition to another trombone-playing composer, Richard Orr's first tune of the night, "DC Shuffle," was next. Leading with a conversational play with the melody between the tenor sax and trumpet, the shuffle passed around its motifs until the entire band got hold of one and bellowed it in six octave unison—a profound use of sound.

The band kicked off the second set with Benny Russell's "Miracles," expanding the piece from its original combo setting into a boisterous tune

that switches from frenzied drum-heavy sections to airy swing. A smooth solo from Brian Robertson on alto sax ironed out the extreme dynamics of the band.

The second Faatz piece, "Robo-Dial," kicked off with dissonant sounds of animosity that mellowed out to a metropolis of melodies filled with trumpet bursts that dropped off the swing feel in Shaft's neighborhood. St. Pierre's virtuosic drum solos leveled out the piece before the rhythm section backed down and let the brass end it with a dramatic parabola of sound.

Bursting at the seams, the BJA Big Band had stacked its reeds and trombones, augmenting the standard for a diversifying wall of sound.

In a whirlwind of dramatics and extreme tension, Orr's "In Search of the Master," brought his alma mater's search for a bandleader to life. The piece was dark and brooding, weighing heavily upon the ear, until a spirited flugelhorn solo by David Smith pierced through the dissonance. Just as Orr's subject in the piece, flugelhorn master Herb Pomeroy, transformed a fledgling ensemble into an experienced group, Smith's solo eased the tension of the tune and brought the band to life. Spectacular.

Conductor Anthony Villa's "Five Foot Six" culminated the evening with a tune that felt like Monk introducing Weather Report. With an intro delivered by Jake Leckie on bass and St. Pierre on drums, pianist Justin Taylor channeled Thelonious and led the tune into its more Weather Report-esque melody. The brass and reeds traded solos until the piece exploded into a finale that left the band facing a well-deserved standing ovation.

— CHRIS TAYLOR

BJA BIG BAND PHOTOS COURTESY OF STEVENSON UNIVERSITY



UNIFIED JAZZ ENSEMBLE

WITH **GARY
THOMAS**



CONCERT

OCTOBER 30 7:30 pm

MIKE NOONAN vibes / **TIM STANLEY** trumpet
JOHN PINEDA bass / **DOMINIC SMITH** drums
Special guest: **GARY THOMAS** saxophone

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11 W. Mount Vernon Place
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Tickets: \$15 at the door
Information at: www.unifiedjazz.com

Kristin Callahan



Performing Oct 17 @ Twins Jazz
with Vince Evans, James King, and JC Jefferson, Jr.

8pm & 10 pm

tickets and info: www.twinsjazz.com

Houston Person's Big Beautiful Sound

Houston Person is certainly carrying on the tradition of the big tenor sound created by his early influences Illinois Jacquet and Gene Ammons. Although he has recorded prolifically and traveled extensively, he still, as the cliché goes, deserves wider recognition. At age 79, he is playing as well as ever, as his recent High Note recordings that I have been featuring on my WPPFW radio show will attest.

For years he recorded and toured with Etta Jones. The partnership was so strong that many fans assumed they were married. Jones and Person appeared regularly at the East Coast Jazz Festival, produced by vocalist Ronnie Wells. I would often serve as m. c. for their performances there. Since Jones's passing in 2001 Person has worked with a few other vocalists, such as Barbara Morrison, but his focus has been to tour and record as a saxophonist without a singer in his working band.

It had been a few years since I last saw him perform, so I had to make the drive up the Baltimore-Washington Parkway to catch his performance at the Eubie Blake Jazz Institute on Sunday, September 22nd. My arrival was delayed by traffic and the set had begun already when I entered the hall shortly after five pm. Houston Person is a master at performing standards from the Great American Songbook, songs that are immediately recognized by listeners of a certain generation. The audience nodded with approval at his beautiful rendition of "People" and applauded as they recognized "Since I Fell For You." When Person took the microphone in his hand and I got out my notebook to confirm the titles, he joked that he and the band members had already forgotten which tunes they had played. After he introduced John DiMartino on piano, Matthew Parrish on bass and Chip White on drums, he said he would play something sweet by Lester Young. After emphasizing sweet as if it were to be a mellow ballad, he jumped into a burning "Lester Leaps In." It was indeed "sweet!"

It was great catching up with Person and DiMartino during the break. The ambience at the Eubie Blake Institute reminds me of, on a smaller scale, the Left Bank Jazz Society performances at the Famous Ballroom. In fact, there were a lot of veterans of that golden era of Baltimore jazz in the audience. I got so engaged in conversations that when I went over to the vendor to purchase a fried chicken dinner, they were sold out!

The second set again demonstrated Houston Person's connection to his audience. He wished someone named Byron a happy birthday and a brief rendition of the birthday song led into a medley of ballads, blues and bossa novas. "What a Difference a Day Makes" had a tasty samba rhythm, while "Sunny" swung hard. "Please Send Me Someone to Love" was blues drenched. DiMartino, Parrish and White are musicians Houston obviously enjoys working with. The



PHOTO CREDIT: JABARI AGU

interaction and solos were superb. "As Time Goes By" gave the feeling that time had gone by all-too quickly at the Eubie Blake Jazz Institute on this Sunday evening. But it was certainly time well spent. Thank you, Mike Binsky, for bringing Houston Person back to Baltimore. Bring him back again. Soon.

— RUSTY HASSAN



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All concerts will be held in KAPLAN CONCERT HALL
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TICKET PRICES: \$140 for a five concert subscription
\$32-\$38 general admission, \$30-\$36 for senior citizens
and \$10 for students with ID at the door

TICKETS and INFORMATION: please call the Towson University Box
Office at 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 supported by a grant from the Maryland State Arts
Council, an agency dedicated to cultivating a vibrant cultural community where the arts
thrive. An agency of the Department of Business & Economic Development, the MSAC
provides financial support and technical assistance to non-profit organizations, units of
government, colleges and universities for arts activities.



SUNDAY, OCTOBER 6, 2013 at 5 pm — DAVE STRYKER AND BLUE TO THE BONE featuring Dave Stryker on guitar, Freddie Hendrix on trumpet, Steve Slagle on alto sax, Vincent Gardner on trombone, Gary Smulyan on baritone sax, Jared Gold on Hammond B3 organ, and McClenty Hunter on drums. Recently voted into the *DownBeat* Critics Poll for the sixth time, Dave Stryker has been called "one of the most distinctive guitarists to come around in recent years." (*Village Voice*) His sound is warm and fat, rooted in the blues from long stints with the likes of McDuff and Turrentine. On the heels of the release of the fourth album in the "Blue to the Bone" series, this group offers a killer horn section, soulful organ, and tight arrangements of both originals and standards.



SUNDAY, NOVEMBER 10, 2013 at 5 pm — THE HEATH BROTHERS featuring Jimmy Heath on tenor saxophone, Tootie Heath on drums, Jeb Patton on piano, and David Wong on 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.



SUNDAY, FEBRUARY 9, 2014 at 5 pm — THE DAVE LIEBMAN AND RAVI COLTRANE QUINTET featuring Phil Markowitz, Cecil McBee, and Billy Hart with Dave Liebman on saxophone, Ravi Coltrane on saxophone, Phil Markowitz on piano, Cecil McBee on bass, and Billy Hart on drums. Saxophonists Dave Liebman and Ravi Coltrane lead a brilliant band honoring the late-period work of John Coltrane. Liebman's immaculate style and Ravi's fast, accurate execution, combined with the zeal of an all-star rhythm section, will leave you transfixed and transformed as this quintet captures the spirit and mayhem of vintage Trane.



SUNDAY, MARCH 9, 2014 at 5 pm — DONNY MCCASLIN GROUP featuring Donny McCaslin on saxophone. Acclaimed saxophonist Donny McCaslin offers a gargantuan tenor sound capable of both angular tunes and ethereal ballads. His latest foray into electronic-fueled jazz-funk is a collaboration of brains and brawn that is "fiercely contemporary and exploratory, though not so abstract as to be inaccessible . . . The man digs into the material, no question, and never runs out of ideas—or passion." (*JazzTimes*)



SUNDAY, APRIL 27, 2014 at 5 pm — Tribute to WES MONTGOMERY and GRANT GREEN featuring THE RONI BEN-HUR SEXTET with Roni Ben-Hur on guitar, George Cables on piano, Jeremy Pelt on trumpet, Steve Nelson on vibes, Santi Debriano on bass, and Victor Lewis on drums. Israeli-born guitarist Roni Ben-Hur has earned a reputation as a "storyteller" and "one of the jazz elite." Renowned for his golden tone and crisp, fluid style, his signature sound infuses jazz with melodies and rhythms from many cultures.

www.baltimorechamberjazz.org / P.O. Box 16097 / Baltimore, Maryland 21218 / 410-385-5888





Saturday, October 12th
8 pm

JAZZWAY 6004 welcomes back Brazilian guitarist RICK UDLER for his only scheduled Baltimore area appearance during his U.S. CD release tour.

RICK UDLER, guitar
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"Udler's disc is truly a gem—not the typical "Girl from Ipanema" cover disc by the average guitarist. Udler possesses a lyrical sense for melody and harmony that shines through his compositions." — Eric Elias, *Just Jazz Guitar*

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



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Todd Marcus

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Vincent Thomas, dance/choreographer; Rob Levit, guitar

B-Award recipients:

Michelle Nelson, poet; Ellen Cherry, singer/songwriter; Naoko Maeshiba,
dance/choreographer; CJ Phillips, dance/choreographer;
Todd Marcus, bass clarinetist; Nicole Martinell, dance/choreographer;
Donna Jacobs, dance/choreographer; and Ruby Fulton, composer

OPEN TO THE PUBLIC — GENERAL SEATING

Reserve tickets at: <http://www.instantseats.com/events/ContemporaryArts>

For more information contact:

Barbara Harrell Grubbs 410-944-2909 or contemporaryartsinc@verizon.net
Judy Cooper 410-396-5494 or jcooper@prattlibrary.org



Support for these events is provided by The Baltimore City Office of Promotion and the Arts (BOPA), The Baltimore County Commission on Arts & Sciences, The Eddie C. and C. Sylvia Brown Fund, The William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Awards, www.BakerArtistAwards.org, The Maryland State Arts Council (MSAC) and the National Endowment for the Arts.

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7:30 pm at Peabody

October 11
Peabody Improvisation and
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October 18
Peabody Jazz Orchestra

November 8
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December 12
Peabody Improvisation and
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December 13
Peabody Jazz Orchestra

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17 East Mount Vernon Place

8:30 and 10:00 pm at The Johns Hopkins Club

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– Ron Netsky, *Rochester City Paper*

"Considerable chops" – Bill Milkowski, *Jazz Times*

"The quartet's performance was one of the tightest, most powerful I have heard by any jazz artist."

– Glenn Angus, *Baltimore Jazz Alliance Newsletter*

Reservations for 49 West by telephone only: 410-626-9796

Shows: 8 and 10 pm \$15

Tickets to An die Musik Live: www.andiemusiklive.com

Shows: 8 and 9:30 pm \$20 / \$15 seniors / \$10 students with ID

OCTOBER 11 – 49 West in Historic Annapolis
OCTOBER 12 – An die Musik Live! in Baltimore

Evening with the Arts Sojourner-Douglass College
Owings Mills Center



\$15.00 Admission Fee

Tickets can be purchased at the door

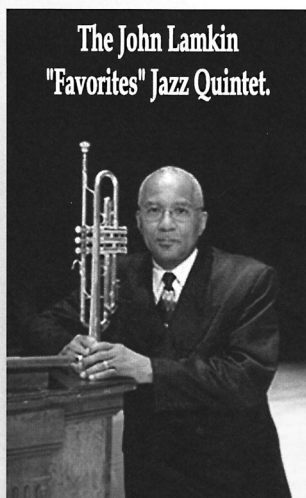
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** NOTE: As these events may be subject to change, it's
always a good idea to CALL AHEAD for CONFIRMATION.*

MONDAYS

Liam Flynn's Ale House, 22 W. North Avenue. Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s and standards. 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

Eubie Blake Jazz Institute – SECOND Wednesdays. 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

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

Tilted Pig – Thursday night jam sessions hosted by Tom Reyes and friends. 771 Washington Boulevard (in the Pigtown neighborhood.) House drums and PA system, featuring the band's Hammond B3 organ. 8 pm. 443-449-7622

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

LEFT BANK '66: Walt Namuth's Quintet featuring MICKEY FIELDS



Mickey Fields seen here at another early show, not with Namuth

TIME TRAVEL BACK TO 1966, when the Left Bank Jazz Society put on shows at the Madison Club and founding member Vernon Welsh had a tape rolling the whole time. National acts that year included McCoy Tyner, Freddie Hubbard, Herbie Hancock and Wayne Shorter, to name a few.

On January 9th, there was a hometown all-stars show with five of Baltimore's best: WALT NAMUTH, guitar; MICKEY FIELDS, tenor sax; PHIL HARRIS, bass; CLAUDE HUBBARD, piano; PURNELL RICE, drums.

BALTIMORE JAZZ ALLIANCE and LEFT BANK are partnering to release this recording, which hasn't been heard in nearly half a century. It has crystal-clear sound and features a stellar set of straight-ahead jazz with some of Baltimore's greatest jazz artists, who rarely recorded but mentored a generation of musicians.

Guitarist WALT NAMUTH and sax player MICKEY FIELDS are heard in their primes. Walt's quintet is tight, and his solos are free-wheeling, while Mickey Fields's trademark singing sax sound is on display again, joyfully ringing through Monk and Miles covers, and wailing on the blues.

Help get this music out there by buying a copy and sharing this page with your friends on Facebook, by e-mail, word of mouth—however you can!

Also, any information to help us get in touch with family members of PURNELL RICE and CLAUDE HUBBARD would be appreciated. *The release isn't expected to be wildly profitable, but any earnings over the cost of the album will be distributed in equal parts to the families of the musicians.*

This album will be sold for \$10 a print
using the social media site
KICKSTARTER throughout OCTOBER.

<http://goo.gl/346Ekm>

*Look for more information on BJA's website
and Facebook page.*

The album will be released at a party at the end
of the month, scheduled for the afternoon of
Sunday, October 27th at CATON CASTLE.

member notes

Welcome To Our New Members

Christian Patterson, John H. Hebb, Lisa Weems

Best of Baltimore

Todd Marcus was named “**Best Do-Gooder**” in the Best of Baltimore issue of *City Paper*. His work in the Sandtown neighborhood has included renovation of vacant properties, creation of an arts program and services to women with addiction problems. In the same issue, “**Best Monday Night**” went to **Liam Flynn's Ale House** for its jam session based around the **Hot Club of Baltimore**, led by guitarist Michael Harris.

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.

Health Care for the Creative Class!

The Greater Baltimore Cultural Alliance invites you to a FREE public forum to learn about acquiring health insurance through the new Affordable Care Act.

October 16th 6:30-8:00 pm

BALTIMORE THEATRE PROJECT

45 W. Preston Street
Baltimore, MD 21202

This session is free, but registration is required.

<https://gbca.tixato.com/buy/healthcare-for-the-creative-class>

Questions? Contact Melanie Robey at
mrobey@baltimoreculture.org

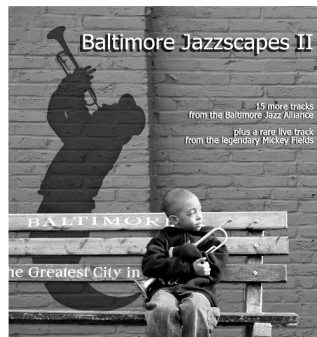


PHOTO IMAGE BY LEO HOWARD LUBOW

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

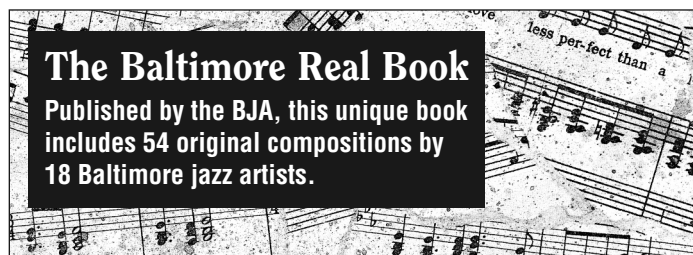
JAZZ HOUSE WEST, 6035 Liberty Road

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	(3 ⁵ / ₈ in. wide x 2 ¹ / ₄ in. high)
\$25 for 1/4 page	(3 ⁵ / ₈ in. wide x 4 ³ / ₄ in. high)
\$50 for 1/2 page	(7 ¹ / ₂ in. wide x 4 ³ / ₄ in. high) horizontal ad
\$50 for 1/2 page	(3 ⁵ / ₈ in. wide x 9 ³ / ₄ in. high) vertical ad
\$100 for full page	(7 ¹ / ₂ in. wide x 9 ³ / 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: 3,5,6,7,8,9

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!



BALTIMORE JAZZ ALLIANCE

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

OCTOBER 2013

Dedicated to promoting **JAZZ IN BALTIMORE!**

**Jazz
Cool,
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