

BALTIMORE JAZZ ALLIANCE

October 2015

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Jazz History Continues in Charm City

By Gail Marten

Baltimore has an amazing jazz music scene, but its fascinating jazz history has remained largely uncelebrated. To understand jazz's beginnings, we should start at the church. Many jazz greats began their careers in the early 1900s by singing or playing the organ in the church choir, where the musical form known as gospel was born.

Eubie Blake, one of Baltimore's jazz legends, taught himself to play the family organ in the 1890s. He was captivated by the lively, syncopated sounds of Scott Joplin's ragtime. Joplin, another African American composer, had sent shockwaves through America with his new style of music, which melded the compositional structures of German, Polish and other European immigrants with the rhythms of African song. "Anything that is syncopated is basically ragtime," Blake said, "I don't care whether it's Liszt's 'Hungarian Rhapsody' or Tchaikovsky in his 'Waltz of the Flowers.'" Blake often improvised with the right hand and let the left hand wander all over the keyboard, all while keeping the beat. This style would come to be called ragtime.

Blake would sneak out of his parents' house to a nearby bordello called Miss Aggie's—located at the corner of Gay & Aisquith Streets—and play through the night. When he moved to New York, Blake brought Baltimore's jazz sounds to Broadway. He co-wrote the songs for the 1921 musical *Shuffle Along*, which was a breakthrough for jazz and the theater, in that it featured an all-African American cast. Its remarkable success led to better hiring practices for African American musicians and actors, and served to integrate theater companies across the country. But even Blake wasn't immune from segregation's sting. When *Shuffle Along* came to Baltimore's Ford's Theater,



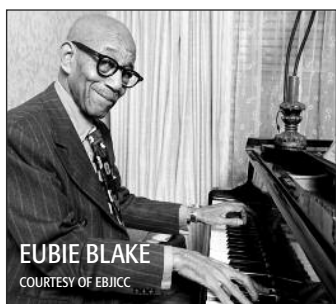
he was told he couldn't bring his own mother. (He did anyway, the story goes—by sneaking her in through the back.)

Baltimore's musical institutions ended their segregation more than a decade before the Supreme Court decision *Brown v. Board of Education* declared it unconstitutional in 1954. In 1938, Baltimore jazz legend Ellis Larkins became the first African American student at the Peabody Conservatory, and fortunately others followed.

In 1930s and '40s segregated Baltimore, most jazz venues were on the west side and Pennsylvania Avenue was the place to be. It was known throughout the city as "The Avenue." At its hub was the Royal Theatre, a beautiful building with a plush interior. The Royal was the Baltimore stop on a musicians' circuit from New York to Washington, DC. In fact, the Royal was known to have a more critical audience than Harlem's Apollo Theater. Cab Calloway, Louis Armstrong, Billie Holiday, Lena Horne and Charlie Parker played there, to name just a few.

Although the venue, both a landmark and a painful reminder of Baltimore's segregated past, was demolished in 1971, you can see images of the thriving shops and businesses

(continued on page 2)



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.

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Baltimore, Maryland 21201

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Jazz History Continues in Charm City

(continued from page 1)



along Pennsylvania Avenue and learn a great deal more at The Maryland Historical Society, located at 201 W. Monument Street in Baltimore.

Long-time Baltimoreans also remember that for almost thirty years The Left Bank Jazz Society (for many years housed at the Famous Ballroom at 1717 North Charles Street) hosted the nation's greatest jazz artists.

A wealth of historical Baltimore jazz memorabilia is on display at the Eubie Blake Jazz Institute and Cultural Center, located at 847 N. Howard Street. Contact Troy Burton, Executive Director, at 410-225-3130 or eubieblake@rcn.com to schedule a tour. Also check out Mark Osteen and Frank J. Graziano's book *Music at the Crossroads: Lives & Legacies of Baltimore Jazz* (Aperio Series: Loyola Humane Texts), which analyzes and

celebrates Baltimore's underappreciated jazz tradition. It's available at Amazon and other booksellers.

The next time you hear a discussion about the world's great love of jazz music, remember where many of the very best got their start—in Baltimore! In fact, many world-renowned jazz musicians are living in Baltimore today, and many more stop in Charm City to headline at jazz events and series at our city's respected venues, such as the Baltimore Chamber Jazz Society series at the BMA, Jazzway 6004, Caton Castle, the Peabody Jazz Series at Peabody Conservatory and the John Hopkins Club, An die Musik, Eubie Live!, and many others. There are dozens of clubs, bars, bistros and restaurants—venues of every stripe—in the Baltimore area where outstanding musicians play excellent jazz every night (and day) of the week. There are jazz jam sessions galore (where the cats congregate to groove and grow) all around the city. (See our BJA's Jazz Jam Session listing on page 10.) To learn who's playing and where, visit the BJA online jazz calendar at our website: www.baltimorejazz.com. And while you're there, if you're not already a BJA member—JOIN US! There is a membership form on page 15 of this newsletter, or you can sign up at: www.baltimorejazz.com. Please help us preserve and promote live jazz in Baltimore!

Baltimore has been on a remarkable musical journey that continues today. **The beat goes on!**



Pianist Mel Spears with Gail Marten

As a vocalist, I had the very good fortune to work with many of Baltimore's historically notable jazz musicians, including Ellis Larkins, Mel Spears, Charles Covington, Mickey Fields, Lionel Jiggetts, Danny Brown, Arnold Sterling, Whit Williams, James Saunderlin, Vernon Woltz, Morris Dow, Phil Harris, and several other greats whose names I've forgotten. They (and scores of the next generation of jazz musicians from Charm City) taught me so much and helped make me who I am today.

Find today's jazz at our website: www.baltimorejazz.com



Baltimore Chamber Jazz Society 2015 / 2016



Sunday, November 8, 2015 at 5 pm
The DON BRADEN QUINTET featuring Vanessa Rubin

Don Braden, tenor and soprano saxophones / Vanessa Rubin, vocals
The rest of the line-up information is coming soon!
\$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 WILL GO ON SALE AT THE END OF SEPTEMBER.

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



SUBSCRIBE and SAVE!

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.



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— Brent Black, *CriticalJazz*

"A high-flying and highly original performance... this KILLER JAZZ VOCAL SET hits all the right notes ...so thoroughly in the pocket, hearing almost isn't believing. It's that hot."

— Chris Spector, *Midwest Record*

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TOM LAGANA



PHOTO CREDIT: LARRY MELTON

MEMBER PROFILE **By Gail Marten**

Guitarist Tom Lagana has been steadily building a strong reputation as a multi-faceted artist in the mid-Atlantic region. As a jazz guitarist and bandleader in clubs, festivals, and recordings, as a classical guitarist in master classes and with orchestras, as an educator, and as a composer, Lagana has garnered respect for his creativity, musical integrity, and devotion to his craft.

After graduating from the Berklee College of Music in Boston, Lagana went to work as the guitarist for the Walt Disney Jazz Band in Orlando, Florida. Upon his return to his home state of Maryland, he was recognized by jazz legend Charlie Byrd as "one of the most promising jazz guitarists in the area." Byrd invited Lagana to sit in with him on several occasions, paving the way for the Tom Lagana Trio to become the house band at Byrd's venue of choice, The King of France Tavern in Annapolis.

Lagana took his professional education to a new level by obtaining a Masters in Music at Towson University with a dual focus in jazz and classical guitar performance. While at Towson, Lagana was awarded second prize in the prestigious Sidney Lieberman Competition—the first guitarist to be recognized in the history of that competition. Lagana's work in higher education has not been limited to musical performance: his in-depth analysis of the work of Pat Metheny was published by *Just Jazz Guitar* magazine in two issues in 2005

and endorsed by Metheny himself. Following his academic successes, Lagana has served on the faculty at Towson University as well as in his current position at University of Maryland, Baltimore County, where he teaches guitar performance majors as well as the guitar ensemble and small jazz combos.

Lagana has participated in master classes with Ralph Towner, Dusan Bogdanovic, The Los Angeles Guitar Quartet, Roland Dyens, and the Brazilian Guitar Quartet, and was a guest artist at the First World Guitar Congress in 2004. In 2005, he was invited to play for classical guitarist/composer Carlo Domeniconi at the Long Island Guitar Festival where he performed "Koyunbaba," perhaps Domeniconi's most recognized work.

In 2008, Lagana was featured with the National Symphony Orchestra, conducted by Leonard Slatkin, at the Kennedy Center in Washington DC. Composer David Del Tredici lauded La-

gana's performance on the tenor banjo in Del Tredici's work *Final Alice*, a 72-minute piece based on the composer's affinity for *Alice in Wonderland*. Lagana appeared again with the NSO and Eric Idle of Monty Python at the Wolf Trap National Park for the Performing Arts in Virginia. Lagana has also performed with the York Symphony Orchestra, the Richmond Symphony, and recently with the Baltimore Symphony Orchestra in the 30th Anniversary of John Waters's *Hairspray* and again as accompanist to singer Jackie Evancho.

Throughout his career Lagana has played numerous festivals, including the Chestertown Jazz Festival, Oregon Ridge, Annapolis Jazz Festival, The Mid-Atlantic Wine Festival, Federal Hill Festival, and the Kaufmann Music Series. He has shared the bill with international jazz icon Herbie Hancock and has worked with such noteworthy musicians as George Garzone, Walt Weiskopf, Red Rodney, Craig Handy, Bob Mintzer, and Marvin Stamm. Lagana's guitar work can also be heard on the Fox Network show *America's Most Wanted*.

The Tom Lagana Group's recordings, *Patuxent*, *Schematic*, and, most recently, the Brazilian-influenced *Vol. 1*, have all been highly praised by jazz critics.

You can see and hear the Tom Lagana Group featuring George Garzone up close and personal at 49 West in Annapolis on Friday, November 6th.

Help us to promote Live Jazz in Baltimore by becoming a member of BJA!

See page 15. Or join at our website: www.baltimorejazz.org.



Moments and Music

By Eric Byrd

I love going to the beach. If you know me—more importantly, if you have seen me—you know that I am in no need of tan. But I love love love the beach. Specifically, I love Ocean City, MD. I am in no way affiliated with or paid by the OC Chamber of Commerce for this commercial break, but I love it over there. When my wife was a kid her entire family spent weeks there—eating out, cooking in, playing on the beach, enjoying the boardwalk and spending family time together. And now, 25 years later, her kids get to do the same thing with her entire family. We arrive and the family steps out of time: the grandkids and adults take turns singing karaoke, I bring my keyboard and play a jazz happy hour set on the deck, and we have guys' / girls' night out. We have a marvelous experience. The last memory we collectively have is of my wife's grandfather enjoying his family shortly before he passed away.

Even in the midst of tourism and crowded beaches I am training myself to be still and enjoy the moment. The moments. They go by so fast. If you're not sensitive to their appearance you'll miss them. What are the moments in this music you remember? Who are the musicians—local or famous—who conveyed a thought or an emotion so strong that they weren't even making music, they were creating art? What are the songs that make you cry? What is the backstory behind that time you sat in a club, at a festival or experienced a live jazz event that moved you beyond words?

The beach is a constant reminder to me that if I'm not careful, I can miss the most important moments of my vacation. I'll miss how angelic my wife looks when she falls asleep on a blanket. I won't hear my seven-year-old son giggle as he runs after a wave. I won't be aware of how minuscule my world is compared with the enormity of the Atlantic Ocean. Perspective is a wonderful thing for us all.

I'm used to playing jazz gigs in a crowd. It doesn't really affect me, as long as the crowd allows the band to be creative and root the music on. Some of my favorite jazz recordings are the live ones where you hear people talking, cheering, clapping and even singing along. I remember when the Miles Davis *Live at the*

Plugged Nickel box set came out: I was mesmerized. It was as if I were in the middle of the club, listening to Herbie and the cats deconstruct the music and put it back together again. You can hear the gentle background noise of the people, the community. I love that! I don't think I'm alone in this sentiment, and I would take the crowd at the Caton Castle or Westminster Church in DC over a sterile club any day.

But lately I am noticing a trend: either patrons go out of their way to talk as loudly as they can to overpower the music on a jazz gig, or the crowd is so 21st century that they are more interested in taking pictures and recording the gig on the phone than in listening to the music they claim to love. Now, I can hear your criticism. You're going to say, "Oh, you're old" (I am). "You're not with the times" (I'm clearly not, I play jazz). "You've obviously never heard of YouTube" (I actually have—it gives me the opportunity to watch all the *Sanford and Son* I can).

Hear me out: Roy Haynes took his Birds of a Feather group on the road and Bhagwan, Al and I saw the group. It was heavenly. We were all in Switzerland at the Montreux Jazz Festival and that group played standards on a high level. It was perfection. It was so good B (Bhagwan) started to record the gig so we could savor the music later, close our eyes on the plane and get lost in the jazz as we flew home. Guess what?

We didn't get lost.

I realized that what makes life and this jazz music so special is that it is in the moment. It is impacted by intangibles. While Roy Haynes and Kenny Garrett and the boys were fantastic, the music was heightened because I was with my brothers B and Al whom I love dearly. It was special because I had never been to Switzerland before. It was special because I was so humbled that God loves somebody like me so much that He would give me these amazing blessings. The digital audio can't capture me smiling like a little kid. A mobile phone video can't capture the heart or spirit of the music. A photo doesn't capture what the band was talking about minutes before they quoted a Michael Jackson song in their solos.

One of the most powerful verses in the Holy Bible is one often quoted and mostly ignored: "Be still and know I am God." If you love the music and if you love the lives that are in it, Be Still and enjoy it in the moment. If you love the way Lenny Robinson's drums feel when he swings, the way Allyn Johnson's piano inspires, the way Tom Baldwin's bass or Bruce Swaim's saxophone takes you on a journey, then Be Still and enjoy it. Don't tweet it, post it, film it, instagram it or uploaded it. Just Be Still and experience it. Then tell everyone you know where you were yesterday and end your thoughts with the best thing you could ever say about an artist:

You *had* to be there.

Pianist/vocalist Eric Byrd has been an active performer of both jazz and gospel music for over 20 years. The Eric Byrd Trio was U.S. State Department Jazz Ambassadors and is currently on the Maryland Performing Artist Touring Roster. He has appeared on over 30 recordings and his trio's latest recording is called *21st Century Swing*. Eric can be reached via www.ericbyrd.com

Marianne Matheny-Katz Live At Montpelier!

FRIDAY, OCTOBER 2nd 8 pm

Marianne Matheny-Katz performs songs from *Somewhere in Paradise*!

Baltimore's beloved singer, two-time award winner of the Billie Holiday Competition, released her CD *Somewhere in Paradise* to rave reviews, national airplay, and sold out concerts. Music critic John Murph says, "She possesses a quintessential jazz voice, which she enlivens with lissome, conversational phrasing. Her Baltimore band features some of the biggest names in jazz today. She has built a substantial set list for the sophisticated ear, dressing beloved jazz tunes in new and noteworthy arrangements."

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MARIANNE MATHENY-KATZ

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with

VINCE EVANS

piano

MICHAEL BOWIE

bass

ERIC KENNEDY

drums

CRAIG ALSTON

saxophones

TODD MARCUS

bass clarinet and clarinet

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PEABODY PERFORMS 2015-16 SEASON

Peabody Jazz Ensemble
Michael Formanek, director
Friday, October 9 at 7:30 pm

Peabody Improvisation & Multimedia Ensemble
Gary Thomas, director
Friday, October 23 at 7:30 pm

Peabody Jazz Combo Series
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INTERVIEW

Paula Phillips and Jazz Beyond Borders

Six months ago, jazz impresario and promoter Paula Phillips changed the focus of her lifelong work with arts organizations and artists. She created a new company called Jazz Beyond Borders to serve artists of different cultures and countries. Their work crossing musical genres is exciting to her as a listener. In a matter of months, she put together a roster of world music and jazz artists and began setting up performances and tours and marketing a fairly memorable brand.

What is Jazz Beyond Borders?

Jazz Beyond Borders is a presenting organization and booking agency. We bring world-class recording, performing and teaching artists to concert halls, clubs and festivals as well as clinics and workshops.

Our primary territory is the Mid-Atlantic area, but we also set up performances, tours and events in other states. For our CD releases, we work with colleagues in Europe, South America and other continents as required.

I am also at the helm of a sister agency, a public relations firm known as The Phillips Agency. It's been around for two decades. That company performs public relations, marketing and digital services for many of the artists on the Jazz Beyond Borders roster. The agency also represents other artists and cultural organizations, record labels and indie artists. We've worked with symphony orchestras, dance companies, galleries, museums, performance venues and festivals. We've been pretty busy!

Which artists do you represent?

We're working with an L.A.-based guitarist who plays flamenco music with jazz, rock and classical influences. His group is called Juanito Pascual New Flamenco Trio. All members attended New England Conservatory of Music. They'll perform at Montpelier Arts Center in Laurel and at O'Callaghan Annapolis Hotel in October; and at An die Musik Live in Baltimore in November. They received rave reviews for their 2014 self-titled album, but we did not handle that release. We've been working on bringing them into large concert halls. This is a world-traveled band and they are fantastic in a large auditorium.

We are involved in three album releases and related concerts right now. Brazilian composer saxophonist Michel Nirenberg released *Retrato/Portrait* in June. His compatriot Cissa Paz just put out a self-titled album featuring music of the Lusophone (Portuguese-speaking) diaspora. It's a fantastic project. Cesar Orozco & Kamarata Jazz just released *No Limits for Tumbao*. A lot of Baltimoreans know Orozco because he earned a graduate degree at Peabody. Before that, he won a Cubadisco Award in his native Cuba and wrote music for successful theatrical productions in Venezuela. He was recently picked up by the new international label, Alfi Records. That label is headed by Albert Dadon, who is based in Aus-



Bassists Jimmy Haslip and Bobby Beall
with Paula Phillips

tralia and has performed in Baltimore and Washington under the name Albare.

We also have the privilege of working with Baltimore area artists Todd Marcus and Marianne Matheny-Katz. Marianne is very collaborative. She and Todd are all about building community and we are honored to work with both of them.

How did the organization come to be?

Well, I think we can blame it on Jimmy Haslip and on my work as administrator of inDepth Jazz Clinics & Concerts and Maryland Summer Jazz, a festival of workshops, jams, and concerts that I co-founded 11 years ago. While there, I brought in a lot of Latin jazz artists, Brazilian artists (the styles are quite different, in my opinion) and some fabulous women artists, such as Ingrid Jensen, Sherrie Maricle and Helen Sung.

Most folks know Jimmy from his career with the Yellowjackets and tours with Jeff Lorber and Alan Holdsworth, but he is a fine producer and very busy in that capacity. He's an-

other of those great artists who tries to make a difference in the world by helping others. Seeing what we had accomplished with the agency, Jimmy called me from L.A. to interest me in working with artists he was producing and mentoring.

I was not interested in booking. Regional booking is not particularly lucrative for the artists, promoters or agents. So we did only a limited amount of booking through The Phillips Agency, filling in tour dates here and there. I never saw that as a career choice. But Jimmy is a very persistent guy, so even though I wasn't ready to take that direction, he had planted the idea in my mind.

With inDepth Jazz Clinics and Maryland Summer Jazz, I was hiring artists that I really respected, whose music was very compelling. Ingrid, Sherrie, Helen, Canadian guitarist Matthew Stevens and Jimmy were in that category. They exhibited a level of artistry and commitment that are important to me and lead to making great music. I wanted to work with more people of that caliber and with folks headed in that direction. When I parted ways with Maryland Summer Jazz and inDepth Jazz this spring, I was finally free to work with more artists who write and play the kind of music that really moves me, makes me smile and even dance—sometimes in the office when no one is looking!

Who works with you at Jazz Beyond Borders?

A lot of people will know Sean Johnson from An die Musik Live, where he worked for nearly 10 years. Having a physi-

cist father influenced him to study audio engineering, and he earned a B.S. in music and sound recording from the University of New Haven. He works at Jazz Beyond Borders as an artist representative. Our amazing web designer, Carol Wetovich, is also a fine artist, retired from a career as a camerawoman for television and film. She has been indispensable to me and many of our artists. We've had some great designers on board, including Stacey Saadeh Smith and Sarah Conway, who have worked on albums and concerts. We have a great crew. Like me, most of them have discovered that they have more than one calling. In this digital age, we work in our respective offices and get together by email and telephone, with periodic personal meetings.

What lies on the road ahead?

I'm not sure what lies ahead, but I have begun studying Russian and, after being pressured by many Brazilian clients, I will begin conversational Portuguese next week. To date, all of our translations have been done by professionals and that will likely continue! Language study seems to sharpen the mind and I enjoy absorbing the history and culture of other lands. That's valuable in this business.

– Gail Marten

"There are still so many beautiful things to be said in C major." – SERGEI PROKOFIEV

Vince Evans 50th Birthday Bash and Concert!

Prepare to fall madly in love as we wish one of the great DC area musical treasures a Happy Half Century!

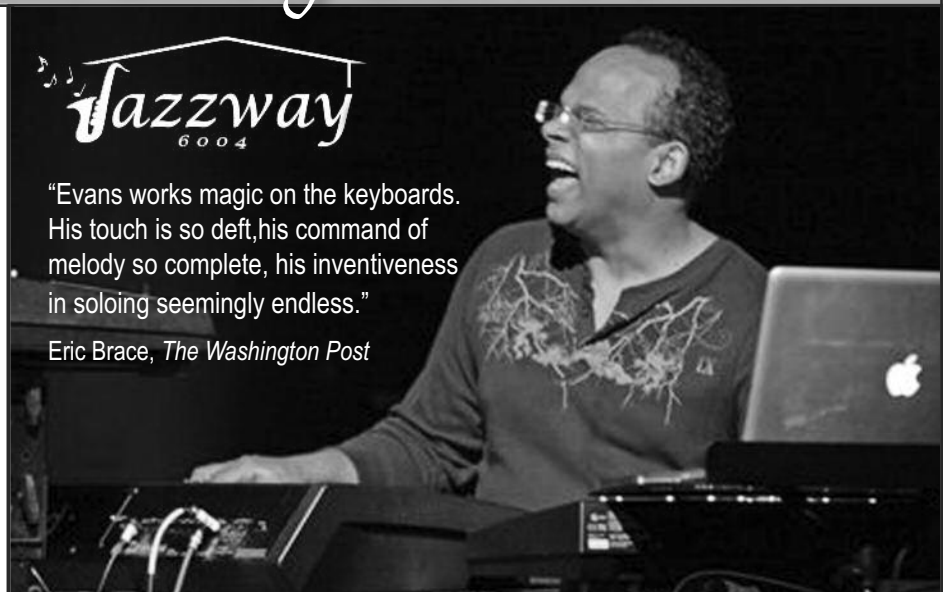
Musical wizard Vince Evans celebrates his 50th birthday at Jazzway with his crack rhythm section of Steve Novosel on bass and JC Jefferson on drums along with several surprise guest musicians! He has performed and recorded with Prince, Phyllis Hyman, Al Jarreau, George Benson, Eddie Murphy, MC Hammer, Joe McIntyre, Commissioned, Jonathan Butler, Pieces of a Dream, Bill Withers, Gerald Albright, Luther Vandross, Lenny White, Lalah Hathaway, Isaac Hayes, Patti LaBelle, Angie Stone, Chuck Brown and Dianne Reeves, and the list of luminaries goes on. His captivating piano style cuts across the musical genres of jazz, blues, pop, gospel and R&B with ease and grace as he performs some of his favorite tunes and original compositions.

JAZZWAY 6004

6004 Hollins Avenue • Baltimore, MD 21210

Phone: 410-952-4528

www.jazzway6004.org



"Evans works magic on the keyboards. His touch is so deft, his command of melody so complete, his inventiveness in soloing seemingly endless."

Eric Brace, *The Washington Post*

SATURDAY, OCTOBER 10th 8 pm

TICKETS: \$38 General / \$33 BJA Members (per registered member) / \$18-students
All tickets include a merchandise raffle, soft drinks, an elegant dessert, fruit and cheese buffet, post-concert and a chance to mingle with the artists. NO tickets at the door.
All tickets must be purchased in advance at: <http://www.jazzway6004.org/products.html>

JAZZ JAM SESSIONS

where the cats congregate
to groove and grow.

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

MONDAYS

NEW! 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, 885 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

Sunday, October 25 1 pm



Composer/Pianist
GEORGE SPICKA

presents

Touched with Fire

a concert of 40+ years of original music

George Spicka, piano

John Kessel, drums

Jim Stewart, guitar

Bruce Baggins, bass

Guest performances by

Charlene Cochran and Glenn Angus

– Artist Reception after performance –

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"Touched With Fire" is George Spicka's personal contribution to the 2015 New Day Campaign, an arts initiative that challenges stigma and discrimination associated with mental illness and addiction.

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Michel Nirenberg & Brazil Project



Marianne Matheny-Katz



Willard Jenkins



Juanito Pascual New Flamenco Trio

FALL 2015 CONCERT SCHEDULE

OCTOBER 2

Marianne Matheny-Katz

Montpelier Arts Center in Laurel

Show: 8 PM

301-377-7800

OCTOBER 4

Hank Levy Legacy Band

An die Musik Live in Baltimore

andiemusiklive.com

Shows: 4 & 6 PM

OCTOBER 9 & 10

Michel Nirenberg & Brazil Project

Twins Jazz in Washington, D.C.

Shows: 9 & 11 PM

twinsjazz.com

OCTOBER 23

Juanito Pascual New Flamenco Trio

Montpelier Arts Center

Show: 8 PM

301-377-7800

OCTOBER 25

Award Winning Jazz Journalist & Radio Host

Willard Jenkins discusses Baltimore jazz

Montpelier Arts Center

Lecture/Discussion: 2-3:30 PM

301-377-7800

OCTOBER 25

Juanito Pascual New Flamenco Trio

Joe Byrd Jazz Series - O'Callaghan Annapolis Hotel

Show: 7 PM

410-269-0777

NOVEMBER 7

Juanito Pascual New Flamenco Trio

An die Musik Live

Shows: 8 & 9:30 PM

andiemusiklive.com

NOVEMBER 10

Juanito Pascual New Flamenco Trio

Blues Alley in Washington, D.C.

Shows: 8 & 10 PM

bluesalley.com

For artist information and concert dates visit jazzbeyondborders.com

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with

The John Lamkin "Favorites" Quintet
featuring John Lamkin, trumpet and flugelhorn

Bob Butta, piano / Blake Meister, bass
Theljon Allen, trumpet / Jessie Moody, drums

Thursday, October 22nd 7 to 11 pm

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— Charles Funn

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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.

bja member notes

Welcome new members

Tony Ziesat. Monzella Goodwin and Marilyn LeMay Patterson

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 15.

The Eubie Blake National Jazz Institute Cultural Center is currently accepting applications for motivated, dynamic individuals seeking to become active participants in bringing creative expression and urban consciousness to Baltimore through visual and performing arts education and development opportunities in our community by serving as a member of the Center's Board of Directors. Dating back to the 1960's, the Center now provides outreach and educational opportunities for young people as well as exciting and expansive programs—activities, events, and performances—for adults and seniors.

The Center is looking for individuals with a passion for community service and dedication to providing a better future for our youth, who will participate in this important initiative by serving as an active member of the Board of Directors, assist in fundraising to support programs and educational outreach, and attend cultural events sponsored by the Center. If you would like to apply, or for more information, please contact:

Rachel M. Severance, Esquire

Chair, Nominating Committee

Board of Directors

Eubie Blake National Jazz Institute and Cultural Center

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



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