

BALTIMORE JAZZ ALLIANCE

SEPTEMBER 2014

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VOLUME XI ISSUE VIII THE BJA NEWSLETTER WWW.BALTIMOREJAZZ.COM

Dave Douglas and Uri Caine at An die Musik Present Joys



PHOTO COURTESY OF DAVE DOUGLAS

By Dan Hanrahan

It was capacity seating in the Charles St. listening room with the high-back chairs, but that did not deter trumpeter, composer, band leader, and record label founder Dave Douglas from squeezing in a couple of extra audience members. He simply toted a few folding chairs from the back of the room and placed them onstage with him. After all, this was to be a concert of piano and trumpet duets, so there was some extra room up there. Amused and in good spirits, Douglas mounted the stage, called up his musical partner, pianist Uri Caine, and recalled for the audience what the late pianist Horace Silver had told him when Douglas worked with him early in his career. Silver said that if one wants to be a jazz musician and one wants to hit a home run, one must be prepared to play the roles of pitcher, batter, outfielder fielding the ball, catcher receiving the throw home, vendor selling popcorn in the stands, and finally the umpire calling the play at the plate.

Silver's advice was not just a dose of reality administered to a young jazz musician; his words also touch upon the essence of the music played that July Saturday night. The duo played pieces adapted from and inspired by the songbooks of the shape-note singing tradition—songs based on a

simplified form of musical notation that has its roots in Europe, but flourished first among the New England colonists and later, in the nineteenth and twentieth centuries, throughout the rural South. The tradition encompasses songs both religious and secular and is practiced in both African American and European American communities and in the places where these communities meet. Alternately stark and bright in both lyrics and melodies, the songs portray the meeting of the spiritual and the material realms. As is suggested by Silver's words of counsel to Douglas, to reach great heights, one must work hard on the ground.

Shape-note singing has very different roots from those of jazz "standards"—those catchy, bittersweet melodies perched over sophisticated chord changes that were originally written for Broadway or MGM musicals. However, Douglas and Caine demonstrated at An die Musik that the shape-note tradition may prove to be a deep well for jazz musicians to draw from. The songs in the show typically began with simple, almost march-like piano chord phrases, over which Douglas would play a stately melody from the shape-note tradition. (For those readers unfamiliar with these songs, your closest melodic reference point may be the

(continued on page 4)

The Baltimore Jazz Alliance is a 501(c)(3) tax exempt organization.

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

BJA Priorities

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

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

Baltimore Jazz Alliance

847 North Howard Street
Baltimore, Maryland 21201

Website: www.baltimorejazz.com

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

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THE BJA BIG BAND



PHOTO COURTESY OF BJABB

THE BALTIMORE JAZZ ALLIANCE BIG BAND is now in its fourth season. Our mission is to perform original music by Maryland jazz composers and arrangers and to present this music to the community, usually in free concerts. By doing so we provide an opportunity for jazz composers and arrangers to create fresh, exciting music for large jazz band and to have that music performed by a really good band. We also are committed to getting this music out to the community so that jazz lovers in Baltimore and throughout Maryland can hear dynamic, original jazz for large ensemble. Finally, the band provides instrumentalists an unparalleled experience in which they play superb new music with other outstanding, dedicated jazz musicians.

18-Piece BJA BIG Band

SAXES: Steve Scheinberg, Tim Andrulonis, Mark Osteen, Andy Dagilis, Paul Faatz

TRUMPETS: Scott Stansfield, Mark Kelly, David Smith, Jorge Ayala, Eric Heavner

TROMBONES: John Morgan, Richard Orr, Chris Convery, Bernie Robier

RHYTHM SECTION: Yawn Jones, Justin Taylor, Phil Ravita, Mark St. Pierre

DIRECTOR: Anthony D. Villa

The Baltimore Jazz Alliance Big Band Concert Season 2014

Ample parking
Handicapped access

Friday, September 5th at 7 pm
CECIL COLLEGE
Elkton Performing Arts Center
107 Railroad Avenue, Elkton
\$15 admission • 410-392-3366

Tuesday, September 9th at 8 pm
LOYOLA UNIVERSITY MARYLAND, McManus Theatre
4501 N. Charles Street, Baltimore
FREE admission • 410-617-2031

Thursday, September 11th at 7:30 pm
CARROLL COMMUNITY COLLEGE
Scott Center Theatre
1601 Washington Road, Westminster
FREE admission • 410-386-8000

The Baltimore Jazz Alliance Big Band, under the direction of founder Anthony Villa, will perform original jazz works by Baltimore-area composers and arrangers.

WEAA will broadcast a recording of the Loyola concert on air at a later date.



René Marie Comes to Baltimore

By Marianne Matheny-Katz

I have been a big fan of Grammy-winning vocalist René Marie ever since I first heard her music in the late 1990s. While I was driving home from a rehearsal late one night, her astonishing rendition of “Dixie/Strange Fruit” came on. I was so taken by it, I had to pull over to the side of the road to listen. I thought: “Wow, this is one singularly courageous performer!” Right after that experience, I purchased as much of her recorded material as I could find.

Baltimoreans will get a rare opportunity to experience her virtuosity on September 6th, 2014 at the Creative Alliance at the Patterson Theater, where she will present her red-hot Eartha Kitt tribute show, “I Wanna Be Evil!” I had an opportunity to speak with her recently about the show, her career, her band, and what Kitt means to her.

I started by telling her the story about my hearing “Dixie/Strange Fruit” for the first time. She responded, “I knew the ‘Dixie/Strange Fruit’ piece was going to make many people uncomfortable, both black and white, but it was almost like an index finger on my shoulder poking me and telling me I had to do this. You know, I actually performed this for the first time in Richmond, Virginia, the capital of the Confederacy! . . . When I launched into ‘Dixie’ I could see the immediate visceral body language of especially the black folks, crossing their arms and legs, with stern looks on their faces—like ‘How could you sing this?!’ . . . But then when I started to sing ‘Strange Fruit,’ the arms and legs came uncrossed and the looks of anger turned to open-jawed amazement. It was powerful and I immediately understood the importance of . . . taking risks as a performer and not being afraid to push people out of their comfort zone.”

I asked her what attracted her to Eartha Kitt’s music and to Kitt as a personality. “I first remember watching her on the *Batman* show as Catwoman. As a ten-year-old girl I had never seen a black female character like that on TV. Many of the black female characters on TV at that time were kind of . . . antiseptic, if you will. But here was Eartha Kitt as Catwoman, sensual, bold, and unapologetic, with that evil sneer. I loved it! I had never seen a black woman talk to people like that. It scared the s%#\$ out of me [laughter]! Later, when I was performing, my manager kept . . . telling me I should listen to Kitt’s music. I remember liking ‘C’est si bon,’ and having a vague recollection of hearing it before. But I still didn’t equate it to Eartha Kitt the actress and personality. But finally it all came together when I was doing a gig in New York sometime around 2005, and my manager told me that Kitt was performing nearby at the Café Carlyle and he took me to see her. Well, oh my God, that was an experience like no other! Here was a woman who totally owned all of her sensuality and she had that audience in the palm of her hand. I finally realized she was that same person playing Catwoman that I remembered . . . and that her music perfectly reflected that attitude.

On how she found the tunes and chose them, René says, “YouTube of course!!” (laughs). . . . Seriously, I trawled the internet for all the Eartha Kitt performances I could find. . . . A number of the songs resounded with me. . . . I also decided early on that

PHOTO COURTESY OF RENÉ MARIE



I would not try to present the songs same way Eartha had. I enlisted [trumpet player] Etienne Charles to write the settings and horn arrangements and worked out the rest with the band.”

She said some of Kitt’s signature tunes HAD had to be done: “C’est Si Bon,” “Let’s Do It,” “Santa Baby,” and “I Want to Be Evil,” as well as lesser-known tunes like “I’d Rather Be Burned as a Witch,” and “Oh John.” On Cole Porter’s “My Heart Belongs to Daddy,” she wanted the arrangement to reflect a recording of the tune featuring Bennie Wallace on saxophone and asked Charles to incorporate Wallace’s horn line into the arrangement. She said that this is hands-down her favorite of Kitt’s tunes to perform.

René Marie has a deep kinship with her trio members Kevin Bales, Quentin Baxter and Elias Bailey, who have been together for ten years. She says that they respect her musicianship and make her feel like her musical ideas have merit. Early on she told them, “I want you to push me, to challenge me and to give me some meat to chew on.” When she brings a song she has written to the band, she asks them to contribute ideas, and the tune always evolves into something richer—a group effort that is, she says, like “heaven.”

I asked her how she developed her strong, confident persona on stage. She said, “At the beginning I assumed that everybody else knew more about what I was supposed to do than I did. And those [mostly male] voices were telling me how to move, how to dress, what to sing. As I gained more experience I said ‘hell, no, I don’t have to listen to this. I am the best authority on my own voice,’ and I trusted my own instincts and ideas more and more.” She said she has completely opened up and thinks if people don’t like it she can always go back to working at a bank. Fortunately for the jazz world, René Marie never had to look back.

We ended by talking about what she teaches her students. “I really teach them about their own vulnerability and how to reach inside for that authenticity. I tell them that YOU are the best authority on your own voice. . . . You have to make it plain to your instrumentalists, ‘this is what I want, and this is how I want it.’ Don’t let anyone disparage you or your ideas. . . . [T]hey know their way, and you have to show them your way.” Sounds just like something the subject of her tribute would say, doesn’t it?

Prior to her performance at Creative Alliance at the Patterson Theater on Saturday, September 6th, René will offer a preconcert workshop for vocalists and is looking to work with up to six students. If you are interested please e-mail m2katz@comcast.net for detailed information about the workshop.

(continued from page 1)

Dave Douglas and Uri Caine at An die Musik – *PRESENT JOYS*

widely known Shaker hymn “Simple Gifts,” adapted by Aaron Copland for his score for the ballet *Appalachian Spring*). From there, Douglas and Caine applied the jazz techniques of improvisation, syncopation and harmonic extension to the hymns and laments.

Caine, who has released several albums of his fiercely individualistic interpretations of classical music by composers such as Gustav Mahler and Richard Wagner, and albums that fuse jazz with drum and bass and hip-hop rhythms, is an apt partner for building on the shape-note singing concept. His style can be both precise and free, and his attack can go from clipped-sounding Glenn Gould-style classical rigor to highly percussive blues and boogie woogie. True to his heritage as a longtime member of the downtown New York jazz scene headed by maverick and genre-hybridizing composers like John Zorn and Marc Ribot, Caine often played against the melody, deconstructing it and seeming to oppose it—before returning to a well-defined articulation of it. The effect was thrilling.



Douglas has a long history of drawing inspiration from folk music forms. Notable in his oeuvre in this respect is the 2000 recording *Charms of the Night Sky*—featuring a quartet of trumpet, violin, accordion, and bass—which explores Eastern European and Jewish folk melodies. More recent is his 2012 album *Be Still*—featuring his current jazz quintet, plus the Appalachian vocalist Aoife O'Donovan—which contains six American folk hymns that Douglas's mother requested he play at her funeral in 2011. His performance at An die Musik made it clear why he is attracted to these older folk forms. They come from a time of oral traditions and community singing events, and are imbued with the struggles of everyday people—their hopes, their longings and their moments of spiritual transcendence. They serve as an excellent template for Douglas to seek spirit through the plaintive voice of his trumpet.

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Tickets: \$15 / BJA Members \$13 / Students \$10

Christian Patterson

By Bob Jacobson

BJA's youngest member is Christian Patterson, who joined at the beginning of his junior year at Baltimore City College High School. That gives you some indication of his enthusiasm for jazz.

In late July, Christian and his mother, Melodye, stopped by our booth at Artscape. Melodye was brimming with exciting news of recent developments in her son's jazz education. Christian quietly filled in the details, provided below.

During third grade Christian started learning trumpet, which he still plays in his high school marching band. Three years later he received a life-changing Christmas present—a guitar. Soon Christian began guitar lessons with Frankie G. (Gronkowski), a teacher based in Towson. After learning the basics, he moved into "'60s pop and classic rock, like Zeppelin, guys like that." In eighth grade Christian decided to audition for Baltimore School for the Arts (BSA). Since he was not well-versed in classical guitar, his teacher recommended that he prepare the jazz standard "All of Me" for his audition. Christian checked out many artists' versions of the song. He was not admitted to BSA, but says, "I guess I got hooked." The focus of his guitar lessons switched from rock to jazz. During the summer before his sophomore year in high school he participated in a five-week program at Berklee College of Music, in Boston, gaining more confidence. His classes included theory, combo rehearsals and "free music" class, where students were "not confined to chord changes." Christian also participated in a few jam sessions.

In his sophomore year he played in his high school jazz band and began Peabody Conservatory's Jazz Prep program, led by Blake Meister. This program included playing in a combo, playing blues and solos, and performing two recitals per year. During that summer Christian attended the New York



PHOTO CREDIT: SHUN PATTERSON

Summer Music Festival at State University of New York at Oneonta. During the past school year he began private lessons at Peabody Conservatory with Steve Yankee. This past summer he participated in Jazz in July at the University of Massachusetts at Amherst and received a scholarship to attend Maryland Summer Jazz, Jeff Antoniuk's three-day program in Bethesda. Christian was one of only three young students in a sea of adults. Under the tutelage of Helen Sung and Jimmy Haslip, he learned how to work with other rhythm section players. He also received guitar instruction from Donato Soviero.

"My parents always encouraged my musical explorations," says Christian. "My mom encourages me to go to jams and my dad records my performances, putting them on YouTube." He points out that he is the only one in his immediate family who plays music, but cites a grandfather who played the saxophone, a grandmother who plays piano a little and second cousins who play classical music.

About his musical influences, Christian says, "I'm listening now to a lot of Grant Green. I like the simplicity of his ideas. Wes, of course. I got into Barney Kessel when I was at Berklee, and George Benson is another inspiration."

He is also influenced by non-guitarists, such as Lee Morgan and Clifford Brown, adding, "I'm really into organ players—Jimmy Smith, Joey DeFrancesco, Jimmy McGriff, Lonnie Smith—I like the way they phrase."

As if those musical tastes weren't broad enough, Christian talks about his interest in blues (B.B. King), soul (Marvin Gaye), old school hip-hop (A Tribe Called Quest and others who use jazz samples), house soul (José James) and even '50s music (doo-wop, The Platters, Buddy Holly, Little Richard). In addition to jazz he plays soul and R&B.

Asked why he has focused on jazz, Christian says, "There's something about being able to sort of get away with anything. There's a freedom in it. You can hear so much about [different artists] from listening to their interpretations. You can take a ballad and make it a bossa or make it up [tempo]." Christian is thinking of a career in music therapy. Since he is in his last year of high school, he hopes to further his education at Berklee, the University of Miami, Temple University or Shenandoah University. He would like to keep performing and recording. Meanwhile, Christian's biggest challenge is the jam session. He admits to being scared.

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

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

NEW! Midtown Brew and Barbeque – Jazz jams every other Wednesday, acoustic swing and New Orleans vibe hosted by Tomas Drgon and Brad Gunson. 15 Centre Street. 9:30 pm. 443-835-2472
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

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

THURSDAYS

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

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

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

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This event is made possible by support from the Maryland State Arts Council and the National Endowment for the Arts, the William G. Baker Memorial Fund, creator of the Baker Artist Awards www.bakerartistaward.org, the Eddie C. & C. Sylvia Brown Fund, The Puffin Foundation, the Baltimore County Commission on Arts & Sciences.



Baltimore Chamber Jazz Society Returns to Baltimore Museum of Art!



THE RUFUS REID QUINTET

Sunday, November 2, 2014 5 pm

Rufus Reid, bass / TBD

\$32 General Admission | \$30 BMA Members/Seniors | \$10 Students



THE HOUSTON PERSON QUARTET

Sunday, February 8, 2015 5 pm

Houston Person, tenor saxophone / TBD

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



THE TERELL STAFFORD QUINTET

Sunday, March 8, 2015 5 pm

Terell Stafford, trumpet / Tim Warfield, tenor and soprano saxophone / Bruce

Barth, piano / Peter Washington, bass

Billy Williams, drums

\$32 General Admission | \$30 BMA Members/Seniors | \$10 Students



THE RENEE ROSNES QUARTET

Sunday, April 12, 2015 5 pm

Renee Rosnes, piano / Steve Nelson, vibraphone / Peter Washington, bass

TBD, drums

\$32 General Admission | \$30 BMA Members/Seniors | \$10 Students



DR. LONNIE SMITH

Sunday, May 3, 2015 5 pm

Lonnie Smith, Hammond B3 organ / Jonathan Kreisberg, guitar

Johnathan Blake, drums

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

THE BALTIMORE MUSEUM OF ART

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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.



Eartha Lamkin Honored

Eartha Lamkin has been selected by The Baltimore Chapter of Justice, Unity, Generosity, Service International, Inc., as the 2014 recipient of their Purple and White Trailblazer Community Service Award. Mrs. Lamkin has been chosen for her commendable work, notable performance and sincere interest in the welfare and lives of children.

The award will be presented at "Afternoon with Jazz," Sunday, September 7th, at the Frederick Douglas/Isaac Meyers Maritime Museum, 1417 Thames Street, Baltimore, MD 21231, from 3 to 7 pm.

Those wishing to attend should contact Mrs. Rosemary Howell Atkinson at 410-448-4662 or 410-598-0780. Tickets are \$50.

www.baltimorejazz.com



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**saturday
september 6th
two shows
7 & 9 pm**



REN  MARIE vocals / **KEVIN BALES** piano
ELIAS BAILEY bass / **QUENTIN BAXTER** drums

Grammy nominated Ren  Marie has 11 albums to her credit and she is known as an electrifying and bold performer who always takes risks. Her latest project, *I Wanna Be Evil: with Love to Eartha Kitt* is a fitting tribute to an equally bold and independent performer!

**Ren  Marie makes a rare Baltimore appearance
on September 6th at the Creative Alliance
at the Patterson Theater.**

"[Ren ] Marie proves herself masterful as the scenery changes. Whether she's seducing you with "Peel Me A Grape" or declaring her autonomy in the title cut, this is her show...one of the year's best jazz vocal albums."

– *DownBeat Magazine*

CREATIVE ALLIANCE at THE PATTERSON THEATER

3134 Eastern Avenue • Baltimore, MD 21224

info@creativealliance.org

410-276-1651

\$25 general public

\$20 CA / BJA (must show BJA card)

Ticket link: <http://www.creativealliance.org/events/2014/rene-marie-sings-eartha-kitt>

MARIANNE MATHENY-KATZ

Somewhere in Paradise



MARIANNE MATHENY-KATZ

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*Somewhere in Paradise***

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3134 Eastern Avenue, Baltimore MD 21224

410/276-1651 / info@creativealliance.org

One of the most creative contributors to Baltimore's cultural scene, Marianne Matheny-Katz is a respected presenter and champion of jazz as well as an accomplished jazz vocalist. Her new CD *Somewhere in Paradise* has received significant nationwide airplay and critics are singing her praises. The two-time Billie Holiday competition award winner is well known to jazz lovers in the Mid-Atlantic region, where she has performed for over a decade. The new disc serves up superb standards wrapped in new arrangements by Todd Marcus and Warren Wolf that take on an animation that is electric when played live and includes favorites such as "All Blues," "Fair Weather," "You Taught My Heart to Sing," and "The Way You Look Tonight."

Matheny-Katz leads an all-star line-up at The Patterson:

Vince Evans (piano), **Eric Wheeler** (bass), **Eric Kennedy** (drums),
Warren Wolf (vibraphone), **Craig Alston** (tenor saxophone),
Tim Green (alto sax), **Alex Norris** (trumpet) and **Todd Marcus**
(bass clarinet).

Tickets: <http://www.creativealliance.org/buy-tickets>

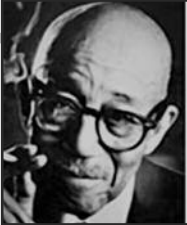
General Admission: \$20 / Members: \$17

"Marianne Matheny-Katz's new CD, *Somewhere in Paradise*, comes as close to being perfect as any I have heard!"

– John Tegler, WEAA–88.9 FM

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RENÉ MARIE VOCAL WORKSHOP

Prior to her performance at Creative Alliance at the Patterson Theater* on Saturday, September 6th, René Marie will offer a preconcert workshop for vocalists and is looking to work with up to six students. Please e-mail m2katz@comcast.net for details. *SEE ARTICLE on page 2.

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.

Jazzway 6004/Creative Alliance offering \$5 discount on René Marie's September 6th event at Creative Alliance. See page 9.



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

The Baltimore Real Book

Published by the BJA, this unique book includes 54 original compositions by 18 Baltimore jazz artists.

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:

\$15 for 1/8 page	(3 $\frac{3}{8}$ in. wide x 2 $\frac{1}{4}$ in. high)
\$30 for 1/4 page	(3 $\frac{3}{8}$ in. wide x 4 $\frac{3}{4}$ in. high)
\$60 for 1/2 page	(7 $\frac{1}{2}$ in. wide x 4 $\frac{3}{4}$ in. high) horizontal ad
\$60 for 1/2 page	(3 $\frac{3}{8}$ in. wide x 9 $\frac{3}{4}$ in. high) vertical ad
\$120 for full page	(7 $\frac{1}{2}$ in. wide x 9 $\frac{3}{4}$ in. high)

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

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

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samples on pages: 3,4,6,8

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

BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE

847 N. Howard Street, Baltimore, MD 21201

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

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



First Name _____ Last Name _____

Street Address _____ Apt/Suite No. _____

City _____ State _____ Zip Code _____

Phone(s) _____ Email _____

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

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

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

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

Thank you for joining! Your membership makes a difference!

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



BALTIMORE JAZZ ALLIANCE

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

SEPTEMBER 2014

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