

BALTIMORE JAZZ ALLIANCE

JANUARY 2013

Tim Warfield Brings Holiday Magic to Jazzway	1
An Evening of Jazz with George Spicka	3
Cultural Arts Happy Hour	4
WEAA's CD Pick of the Month	5
An Interview with Mike Noonan	6
Jazz for the Eyes	7
Jazz Jam Sessions	8
BJA Products and Discounts	10
Ad Rates and Member Sign-up Form	11
Saxophone Colossi Battle Royale	12

VOLUME X

ISSUE I

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Tim Warfield Brings Holiday Magic to Jazzway

They did it again! At their 49th concert, on Saturday, December 15th, Marianne and Howard Katz brought an extraordinary group of stellar jazz musicians to Jazzway 6004. Our hosts welcomed a roomful of jazz lovers, hungry for seasonal healing, and related the genesis of their unique venue and its goals, which include the showcasing of local musicians and the promotion of jazz in Baltimore. Howard quipped, "We like having a jazz club in our basement."

This was a magical night. Santa came to Charm City—only he was a lot thinner and wore a really sharp suit. With his mellifluous voice, the sartorially splendid Tim Warfield greeted the guests warmly and enthusiastically, then plunged into the first song of the night, "Rudolph, the Red-Nosed Reindeer," performed with ample creative license by these magnificent (and also smartly dressed) musicians: drummer Billy Williams, Jr., bassist Eric Wheeler, trumpeter Terell Stafford, and (a surprise guest) pianist Cyrus Chestnut. Wheeler led with a stunning bass solo before Stafford came bodaciously swinging in. Warfield followed with his hip interpretation of Johnny Marks's 1949 novelty tune, made famous by Gene Autry. Chestnut's fingers nimbly flew across the keys, fashioning multi-colored tones and displaying

"O Christmas Tree" took on a whole new meaning in this unique and sublime arrangement.

Stafford's notes pouring out of his trumpet like molten lava exploding sparks.

his mastery of the piano. When the cheers, whistles and applause subsided, Warfield's soprano sax shepherded us to "The Little Drummer Boy." His increasingly fierce solo was followed by Stafford's moody, passionate treatment of this holiday classic. Wheeler and Williams, both exuding virtuosity, technique and taste, laid down just the right fills for Chestnut's elegant improvisations.

"When what to my wondering eye should appear" but the lovely Philadelphia-born vocalist Joanna Pascale, with her ebony hair tumbling over black lace and satin, shod in ultra-high-heeled patent leather pumps.

"O Christmas Tree" took on a whole new meaning in this unique and sublime arrangement. Pascale's compelling vocal was supported by

Warfield's sweet alto responses and the rhythm section's flawless accompaniment. A soulful, eloquent rendition of "Let It Snow" followed, with Warfield imaginatively soloing on soprano with rhythms that ran the gamut from swing to Latin, and Chestnut demonstrated his versatility with limitless explorations and hypnotic riffs. Pascale's arrangement of "Caroling, Caroling" began with an exuberant solo by Warfield, the rhythm percolating and bubbling and Stafford's notes



PHOTO COURTESY OF TIM WARFIELD

(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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Camay Calloway Murphy, Emerita
Mark Osteen, President
Robert Shahid

Tim Warfield Brings Holiday Magic to Jazzway

(continued from front page)



pouring out of his trumpet like molten lava.

The program ended with a sophisticated, sparkling arrangement of Claude Thornhill's rarely performed "Snowfall," after which Warfield invited Baltimore's own Baroness, Marianne Matheny-Katz, to the bandstand. He expressed appreciation on behalf of all the musicians who have played at Jazzway 6004. Marianne was radiant as she sang her sweet rendition of "Have Yourself a Merry Little Christmas," and the audience enthusiastically

displayed their appreciation.

Then we were all invited upstairs to partake of delicious hors d'oeuvres and the famously delectable desserts that Ms. Matheny-Katz creates herself (blood sugar level be damned!). Thank you, Marianne and Howard, for this remarkable holiday gift. Priceless!

— Gail Marten



From left: Cyrus Chestnut, Joanna Pascale, Tim Warfield and Eric Wheeler register astonishment and awe at Terrell Stafford's blistering trumpet solo.

UNIFIED JAZZ ENSEMBLE

EVERY TUESDAY NIGHT at 49 WEST CAFE

49 West Street in Annapolis, Maryland

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

\$6 cover / www.unifiedjazz.com

An Evening of Jazz with George Spicka



PHOTO COURTESY OF GEORGE SPICKA

Spicka soloed on the most introspective piece of the evening, "Ashen Rainbows," an atmospheric melody with waves and waves of sound that rose and fell in and out of darkness into light.

ONCE AGAIN I visited the acoustically superb Germano's Cabaret in Little Italy, this time to enjoy "An Evening of Jazz Piano with George Spicka." Spicka was joined by his long-time associates, bassist Phil Ravita and percussionist Nucleo Vega. Charlene Cochran, the vocalist who often appears with this trio, was absent, attending to damage caused by Hurricane Sandy.

The program, comprising original jazz compositions by Spicka and Ravita, was more than an exhibition of technique playing standards. The trio transported the audience to faraway lands and even into outer space.

The first tune was "Seventh Hour," written in the early '70s while Spicka was gigging on the road. It had a Monkish opening with some creative dissonances but then got rolling with a more upbeat tempo. I heard a bit of Nelson Riddle's "Theme for Route 66" in one right-hand run, just enough to spark "road trip" in my mind, and it set up the rest of the evening's underlying theme.

Next we were taken to "Western Avenue," a tune written by Spicka in 1980

when he was living in Silver Spring. The tune is built around chordal harmonic tensions (à la Bill Evans) but delivered with much firmer hands. Ravita and Vega solidly backed Spicka and soloed superbly.

Then we were off to the Southern hemisphere with the Latinesque "My Cha" from 1999; this tune is more Villa-Lobos than Chick Corea harmonically, but was played with fiery passion. Ravita then presented something different with a 2011 piece entitled "Something Different," which opened with a gnarly 7/4 fusillade of notes and riffs, smoothing out to a 4/4 swing that snapped and crackled, blending the opening dissonances with creamy tonality. Mmm, tasty! Spicka soloed on the most introspective piece of the evening, "Ashen Rainbows," an atmospheric melody with waves of sound that rose and fell in and out of darkness into light.

The first set ended with Spicka's newest composition, "S.E.T.I." (Google it). Ravita switched to six-string electric bass and the trio blasted off in a

polyrhythmic, controlled frenzy, soaring to a lilting apex, followed by a tension-filled free fall descent. Ah! They landed safe and sound.

The surprise of the evening was when Spicka coaxed my son, Edison Dean Estes, to play his own composition/improvisation, "Edison's Blues Thing." Edison, who has been studying with Spicka for three years, played with enough feeling and confidence that the audience applauded with genuine enthusiasm.

The second set erupted with "Interpredations," an upbeat swing tune from 1980 that charged straight ahead. Downshifting one gear to a medium swing tune—"Dawn"—that usually features vocalist Cochran, the trio adroitly made up for her absence. It was interesting that the song's melody lies inside of the chords rather than being embellished by them. Ravita's wonderfully surreal second tune, "Violet Echoes," had me thinking of Martian spiders bouncing off walls. So much fun!

Spicka brought us back to earth with "Halcyon Summers," a piece as nostalgic and fun as sandlot baseball. "Emerald Raindrops" was a lovely bossa nova in which the beautiful melody was heard right up front. The set ended with "Huh?," a Monkish, modal, upbeat piece that brought the evening to an exhilarating end. Vega got in the most amazing solo on this one. Totally atomic, man!!

"An Evening with George Spicka" was an exciting and reflective journey. He is a thoughtful player and composer—color him cerulean blue. Phil Ravita's bass is a deep warm mahogany. Nucleo Vega brightly expresses gold and silver percussion. This is a beautifully well-balanced trio well worth seeking out when you want to hear some great jazz compositions.

— Steve Estes



ALL PAINTINGS BY MARK COTTMAN

Cultural Arts Happy Hour

Approximately 100 lovers of the arts attended the Cultural Arts Happy Hour at the Mark Cottman Gallery on Monday, December 3rd. The event helped usher in the holidays and provided a marvelous venue for members of three organizations—BJA, Greater Baltimore Cultural Alliance and WEAA-FM—to get to know each other better.



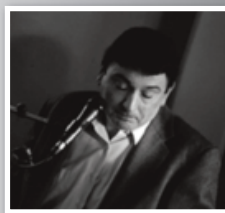
PHOTOS COURTESY OF ROBERT SHAHID



UPPER LEFT: Rhonda Robinson (center) UPPER RIGHT: Robert Shahid, Howard Katz, Marianne Matheny-Katz
 LOWER LEFT: Eric Kennedy, Eric Wheeler, Todd Simon LOWER RIGHT: Mel Valentine, Leslie Imes

WANTED: NEW MEMBERS

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



*Tommy Joy performs
 music from the Great American Songbook
 from 6 to 10 pm Wednesday thru Sunday.*

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A Tribute to Ray Bryant!*

Wednesday, January 9th

shows at 8 and 10 pm

Blues Alley

1073 Wisconsin Avenue, NW, Georgetown, DC

Friday, January 11th 7:30 pm

Germano's

300 S. High Street in "Little Italy"

Saturday, January 12th 8 pm

49 West Café

49 West Street, Annapolis

Gaíl Marten Trio

Sunday, January 20th 7 pm

*Award-winning jazz vocalist/songwriter
"the girl next door dressed in a black sheath!"*

49 West Café

49 West Street, Annapolis

Trio Caliente

Saturday, January 26th 8 pm

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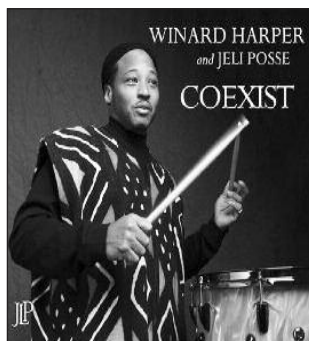
174 West Street, Annapolis

\$20 music cover for all shows

RESERVATIONS & information: CALL 410-269-0777
or EMAIL elanabyrd@comcast.net

WEAA's Cool Jazz Pick of the Month

WINARD HARPER / COEXIST



One of my favorite drummers over the last 20 years has been Baltimore's own Winard Harper. He has always reminded me of the timeless Art Blakey in his style of playing. Well, Harper is back with his latest release, *COEXIST*. It features his working band, with special guest Frank Wess on tenor sax and flute, Mark Gross on alto sax, Tadataka

Unno on piano and John Lee on bass. Collectively, this time around, they are known as Winard Harper and Jeli Posse as Harper reflects on the ancient Mande. They were highly skilled and historically influential artisans of song and speech who can best be described as griots, or storytellers.

Why the name change from Winard Harper Sextet? It came from several factors, but in the end, Harper says, it's mostly evolution. "I've watched the changes over the four decades I've been playing professionally," he says. "Times are rough. People are hungry for context, connection and truth. There is a lot of pain, uncertainty and isolation. Jazz has always been social commentary and expression. It's the soundscape of the human experience. In Africa, the Jeli (griot) played a vital role in society. It's still needed today. Who better to fill it than the emerging musical voices of our times? I see Jeli Posse as a place to nurture musical and social consciousness from the audience and musicians."

Tune in all month long to WEAA-FM to hear Winard Harper and his storytelling posse's release, *COEXIST*. Winard Harper and Jeli Posse are our Cool Jazz Pick of the Month.

Marcellus Shepard, Program Director, WEAA-FM



THE GAIL MARTEN TRIO

13TH FLOOR THE BELVEDERE

January 12th, 26th

February 1st, 16th

10 pm to 1 am

www.gailmarten.com

1 EAST CHASE STREET / BALTIMORE MARYLAND

(410) 347-0888



An Interview with Mike Noonan

In a recent interview, editor Gail Marten asked two-time recipient of Maryland State Arts Council Individual Artist Awards Mike Noonan to share some of his experiences, thoughts and opinions about jazz . . . and music in general.

GM: When did your interest in music begin?

MN: I remember really being into and listening to music by two or three years old.

GM: How did your interest in jazz begin?

MN: Both of my parents are avid listeners, and music (jazz, classical, pop, etc.) was on the stereo all day growing up. They would take my sisters, brother and me to concerts or restaurants where there was live music—and sometimes it was jazz.

GM: Are there other musicians in your family?

MN: Everyone in my family has taken lessons on an instrument, but none of them really play anymore with the exception of my older sister; she still plays the piano for her own enjoyment.

GM: Do you remember the first song you ever played?

MN: It was “Twinkle, Twinkle, Little Star” on a small tubaphone (mallet instrument), but even before that, I remember playing a really mean accompaniment on an empty Quaker Oats container (it was a drum for me) anytime I heard “A Taste of Honey.”

GM: At what age did you start playing professionally?

MN: By the time I was 20, I was gigging somewhat regularly.

GM: Who has most influenced you most as a musician, and how?

MN: All the teachers who have introduced all they could about music to me; the fellow musicians I’ve played with; and all of the great music I’ve heard by the amazing composers and musicians I’ve stumbled upon. Listening and analysis has influenced me a great deal.

GM: What aspect of making music excites you the most right now?

MN: Analysis, performance and composition, without a doubt.

GM: What aspect of making music gets you the most discouraged?

MN: I try to fight off the feeling of discouragement whenever it rears its ugly head, but dealing with the business side—the hustle, cold calling, sales aspect—can be kind of tough sometimes.

GM: What are you up to right now, music-wise? Any current or upcoming recordings, appearances or tours?

MN: Generally, freelancing here in the mid-Atlantic with the many great musicians and vocalists who are hustling up the work. I try to do some writing when I can. Mainly, I head up the Unified Jazz Ensemble, a group I’ve had for

Multi-instrumentalist (piano, vibraphone, marimba and trombone) Mike Noonan is an experienced composer and arranger who provides clinics in jazz composition and improvisation.



over twenty years. We perform regularly around the Baltimore/Washington metro area—every Tuesday night at 49 West in Annapolis, MD as well as other gigs. We’re starting to work on the repertoire for our tenth recording and we’ll be doing some touring this fall.

GM: Please tell me about your latest composition.

MN: It’s called “Little Ballerina” and has lyrics, and a kind of tango-ish groove to it.

GM: What’s the saddest song you ever heard?

MN: “Froggy Went A Courtin’.” It’s a great song, fun lyrics etc., even for kids, until the end (which got left out whenever I heard it). After he goes through all that stuff to lock it in with Miss Mouse, he gets eaten by a snake...so incredibly and forlornly sad...but still good. . . .

GM: Name a band or musician, past or present, whom you flat-out LOVE and think more people should be listening to.

What’s one of your all-time favorite recordings by this band/musician?

MN: Can’t really answer that one directly, and just naming one would be impossible for me anyway. I think when you are a professional musician and become deeply involved in improvisation, composition, arranging, performance, education/creativity on several levels; and strive to produce and execute those things as a way of life, you realize that all music that’s accessible is worth taking a listen to.

GM: What’s it like being a jazz musician in Baltimore?

MN: I am always impressed by the depth of great musicians we have in this area. It’s great to play with them and to go and hear them.

GM: If you hadn't become a jazz musician, what might you have done?

MN: Maybe something to do with sound engineering or sound design. I always had pretty good ears and liked hearing things and listening to things—not just music—but all types of sounds.

GM: Do you listen to other kinds of music besides jazz? If so, who are your favorite artists outside the jazz world?

MN: Oh yes, many different kinds. Don't really have any specific favorites but anything I've never heard before that I happen upon and grabs my ear or when someone hips me to something new that I find interesting.

GM: What is it about jazz that makes you prefer it to other types of music?

MN: The challenge to create and perform with total freedom, both in the moment and otherwise. The feeling and essence of playing jazz basically lies in the moment of the performance, so it means a lot to me to try and play as much as I can.

GM: What is the hardest part about playing jazz?

MN: For me, the hardest part is getting in that zone of making the music that I intended. It doesn't happen as much as I'd like but when it does, I am always grateful.

GM: Have singers influenced your style?

MN: The vocalists who have covered "The Great American Songbook" or "the standards" have had a big influence on me, both from a stylistic standpoint and also from the aspect of repertoire.

GM: How did your latest album, *Henry's Sake Martini*, come about?

MN: Mostly from the reflex of playing original music and the feeling that it was time to put some of that music down on record.

GM: How did you choose the songs for this album?

MN: From programmatic and strength of performance execution criteria, but also based on how strong the composition was.

GM: How do you put your stamp on songs that have been done so many times before by very well known artists?

MN: By trying not to imitate what has been done before and striving for an interesting and hopefully innovative arrangement that is fun to play and listen to.

GM: Do you still take lessons?

MN: Not formally, but I do study all the things I can about music.

GM: If you were writing your epitaph, what would you say?

MN: "Don't forget to tip the band..."

Learn more about Mike Noonan and Unified Jazz Ensemble at:
<http://www.unifiedjazz.com>



Dave Brubeck 1921-2012

Legendary pianist, composer, bandleader Dave Brubeck, one of the most popular and important jazz artists of all time, died on December 5th at the age of 92. Best known for his record-

ings of "Take Five" and "Blue Rondo à la Turk," his innovative music and outstanding accomplishments continue to inspire us. I had the privilege and pleasure to hear him in person eons ago at The Red Hill Tavern, a terrific jazz venue (R.I.P.) in New Jersey.

— Gail Marten, Editor

THE MIRACLE OF JAZZ LIES IN ITS VARIETY.

Jazz for the Eyes?

Recently as I watched a great show at Caton Castle I thought, "what a shame that all of these performances aren't being visually recorded for posterity." I know that money plays a big part in the progression of life and people's careers etc, but especially in this techno age in which we live, wouldn't it have been terrific to have ALL of Coltrane's performances available visually for today's upcoming musicians? I would have ALMOST given my first born to have seen Gary Bartz play "Laura" (*There Goes the Neighborhood*) in person. I think part of the problem with jazz today is that folks don't go to the shows. Many say they don't understand it. I could be wrong, but could there be anyone in the audience, who didn't convert after seeing Miles and Coltrane play "Straight No Chaser." It seems some of the new musicians are only concerned with their technical skill on an instrument, and are somehow missing the thrill of the genre—the passion and depth that is jazz. I heard a musician grumble recently, "Well, we gotta play this standards book for this audience," almost as though it were a chore. I don't know of one serious musician who thinks of bebop as a chore, and I've decided that they are really missing the visual aspect of the jazz masters' performances from the past which, unfortunately for this generation, can't be replicated. I hope that more of the living masters will make an effort to attempt to capture visually their performances, good or bad. I would like to see more DVDs such as *The Best Blue Note Album Ever* available. Tell me what you think.

— Leslie Imes

**Will the Venerable Giants defeat
the Young Whippersnappers?**

See page 12 for more information.

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

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

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

Tuesdays

Randallstown CC – Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 6:30-8 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 – Recessed until March. 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

Latin Palace – NEW! Wednesday night jam sessions hosted by Jesse L. Powers, Jr. and SPICE 509 South Broadway. All are welcome. Dress to impress. \$5 cover. 8-11:30 pm (410) 522-6700

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

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

49 West Café – FIRST and THIRD Wednesdays. "Starr's Jazz Jam" at 49 West Street, Annapolis. (8th year) 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 – "Throw 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

Baltimore Chamber Jazz Society 2013

Conrad Herwig and the Latin Side All Stars perform the music of Herbie Hancock and Wayne Shorter

Sunday, February 10th 5 pm

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

Conrad Herwig, trombone/leader;
Craig Handy, saxophones/flute/bass clarinet;
Mike Rodriguez, trumpet; Bill O'Connell, piano;
Ruben Rodriguez, bass; Robby Ameen, drums;
Pedro Martinez, percussion

The Tom Harrell Quintet
Sunday, March 10th 5 pm

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

Tom Harrell, trumpet/flugelhorn;
Wayne Escoffery, tenor saxophone;
Danny Grissett, piano/Fender Rhodes;
Ugonna Okegwo, bass; Jonathan Blake, drums

The Freddy Cole Quartet
Sunday, May 5th 5 pm

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

Freddy Cole, vocals/piano;/vocals; Randy Napoleon, guitar; Elias Bailey, bass; Curtis Boyd, drums)

"The most maturely expressive male jazz singer of his generation, if not the best alive" (NY Times), Cole is a living link to the Great American Songbook, which he delivers with a smoky baritone and impeccable sense of swing.

THE BALTIMORE MUSEUM OF ART

10 Art Museum Drive, Baltimore, MD 21218

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

More info at: www.baltimorechamberjazz.org

P.O. Box 16097 Baltimore, MD 21218 (410) 385-5888

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.

Buy Tickets Online: www.baltimorechamberjazz.org

BJA MEMBERS RECEIVE A \$2 DISCOUNT

off the general admission price! Just indicate your affiliation when ordering tickets.



In celebration of
BLACK HISTORY MONTH

Saturday, February 23rd 5 pm

Contemporary Arts Inc. presents

The Carl Grubbs Ensemble

CARL GRUBBS saxophones / **LARRY WILLIS** piano

ERIC WHEELER bass / **JOHN LAMKIN III** drums

RANDALLSTOWN COMMUNITY CENTER

3505 Resource Drive • Randallstown, Maryland

Special Guest RENE McLEAN

The son of altoist Jackie McLean, René studied alto with his father and Sonny Rollins from the age of nine. He played baritone and later alto with Tito Puente for three years in the early '70s and also worked with Sam Rivers, Lionel Hampton, and with his father in the Cosmic Brotherhood. McLean played in the mid-'70s in a quintet with Woody Shaw and Louis Hayes, started touring with Hugh Masekela in 1978, settled in South Africa in 1985, led his own group, and in the late '80s, recorded with his father for Triloka. Rene McLean has also led his own albums for SteepleChase (1975) and Triloka (1993).



FREE EVENT – Limited Seating

Please reserve your ticket online at:

<http://www.instantseats.com/events/ContemporaryArts>

Concert information:

ContemporaryArtsInc@Verizon.net or 410-944-2909

www.contemporaryartsinc.org

This event is supported by Baltimore County Commission on Arts and Sciences, the Maryland State Arts Council and the National Endowment for the Arts.

bja member notes

New Members

Media: Calvin Gilliam

Musicians: Alan Levin, Jesse Moody

Music Lovers: Jo Carol Snyder, MaryJo Gordon, Ellen Reich, Vanessa Brooks, Richard Gant

Congratulations to Todd Marcus

Todd Marcus's album, *Inheritance*, was among NPR's Top Ten Jazz Albums Of 2012 as well as *Baltimore City Paper's* 2012 Top Ten Jazz & Blues Albums.

bja opportunities

Advertise at the BJA Website

BJA is now accepting ads at our website. For rates and requirements, contact: webmaster@baltimorejazz.com

Music Instructors

BJA has added a Music Instructors page to our website. Submission should include what instruments can be taught, a short bio of 30-50 words, and contact information including email and phone number. To get your name listed, contact: webmaster@baltimorejazz.com

bja member discounts

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

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

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

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



BJA NEEDS YOU!

We're always looking for 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. The membership form may be found on page 11 of this newsletter or join online at the BJA website: www.baltimorejazz.com

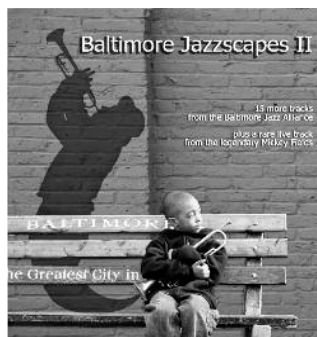


PHOTO IMAGE BY LEO HOWARD LUBOW

Baltimore Jazzscapes II

The BJA'S 16 track compilation CD *Baltimore Jazzscapes II*, showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

The new tracks (all but two of them original compositions) on *Jazzscapes*

II testify to the breadth and depth of the contemporary Baltimore jazz scene. *Jazzscapes II* also presents a bonus track by the late Baltimore saxophonist Mickey Fields, an inspired rendering of "Lover Man."

CD available at www.cdbaby.com and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway

BALTIMORE MUSEUM OF ART, Art Museum Drive

AN DIE MUSIK, 409 N. Charles Street

BALTIMORE SYMPHONY STORE, 1212 Cathedral Street

FELLS POINT VISITOR CENTER, 1724 Thames Street

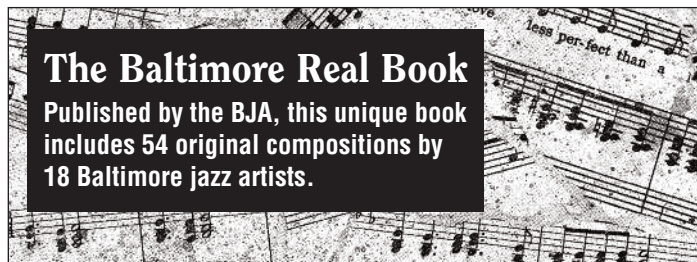
JAZZ HOUSE WEST, 6035 Liberty Road

RECORD & TAPE TRADERS, 7551 Ritchie Highway, Glen Burnie
and 736 Dulaney Valley Road, Towson

REGINALD F. LEWIS MUSEUM GIFT SHOP, 830 E. Pratt Street

SOUND GARDEN, 1616 Thames Street, Fells Point

and by the various band leaders on the disk



Members may purchase copies directly from the BJA for \$8 (20% discount) or at the following retail outlets:

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display advertising

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BALTIMORE JAZZ ALLIANCE MEMBERSHIP APPLICATION

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE, 847 North Howard Street, Baltimore, MD 21201

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

The perfect gift for the jazz lover who has (almost) everything!



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

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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!



Saxophone Colossi Battle Royale

SATURDAY, FEBRUARY 23rd 8 pm

The Baltimore Jazz Alliance and the Creative Alliance are thrilled to co-present **SAXOPHONE COLOSSI**, a cross-generational **BATTLE ROYALE** featuring four dueling saxes. The event will take place at the Patterson Theater (home of Baltimore's Creative Alliance) on Saturday, February 23rd at 8 pm.

In one corner, on tenor, we'll have the Dean of Baltimore Jazz, Andy Ennis, who's had stints with Ray Charles and Bill Doggett. On tenor we'll also feature Brad Collins, who at age twelve met legendary saxophonist Mickey Fields and was inspired to carry on his tenor legacy. Adding to the fire, our two altos are Young Lions who can't wait to mix it up with the two veteran tenors: Tim Green, a Peabody graduate whose chops and lyrical style put him at the top of every alto list, and Sam King, a young Baltimorean who has taken this city by storm in the past few months. Rounding out the group will be three of Baltimore's most distinguished musicians: Robert Shahid on drums, Eric Byrd on piano and Amy Shook on bass.

Will the Venerable Gents defeat the Young Whippersnappers?

Come and find out! Information at: webmaster@baltimorejazz.com



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

JANUARY 2013

Dedicated to promoting **JAZZ IN BALTIMORE!**