

BALTIMORE JAZZ ALLIANCE

APRIL 2012

Joe Byrd—A Musician's Life Well-Lived	1
The Glenn Angus Quartet Live in Little Italy	5
JazzBiz by Tom Reyes	6
Turn Around Norman CD Review	7
Jazz Jam Sessions Listing	8
BJA Products and Discounts	10
Ad Rates and Member Sign-up Form	11

VOLUME IX

ISSUE IV

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Joe Byrd—A Musician's Life Well-Lived

On Tuesday, March 6th, a driver running a red light ended the life of Joe Byrd. The 78-year-old bassist, vocalist, bandleader, producer and presenter had spent nearly half a century in jazz. Baltimore Jazz Alliance mourns his loss and extends our condolences to his wife, Elana.

Like his three brothers, Joe (whose name was actually Gene) learned guitar from his father Newman, a farmer, storekeeper, guitar and mandolin player, in the Tidewater Virginia town of Chuckatuck. They played as a family band on local radio. After Army service, Joe attended Peabody Conservatory, graduating in 1962 with majors in bass and education. He immediately joined his brother Charlie's band, just in time to record (on rhythm guitar and bass) the album *Jazz Samba*, which hit #1 on the *Billboard* pop chart, the only jazz album ever to do so. It stayed on the chart for 70 weeks. Over the next 37 years, Joe performed in 125 countries, often for the State Department, and recorded frequently with Charlie's trio and The Great Guitars (usually Charlie, Herb Ellis and Barney Kessel). The Charlie Byrd Trio was a fixture for over 25 years at the Maryland Inn's King of France Tavern in Annapolis and the Showboat in D.C. Aside from his work with Charlie, Joe backed visiting artists including

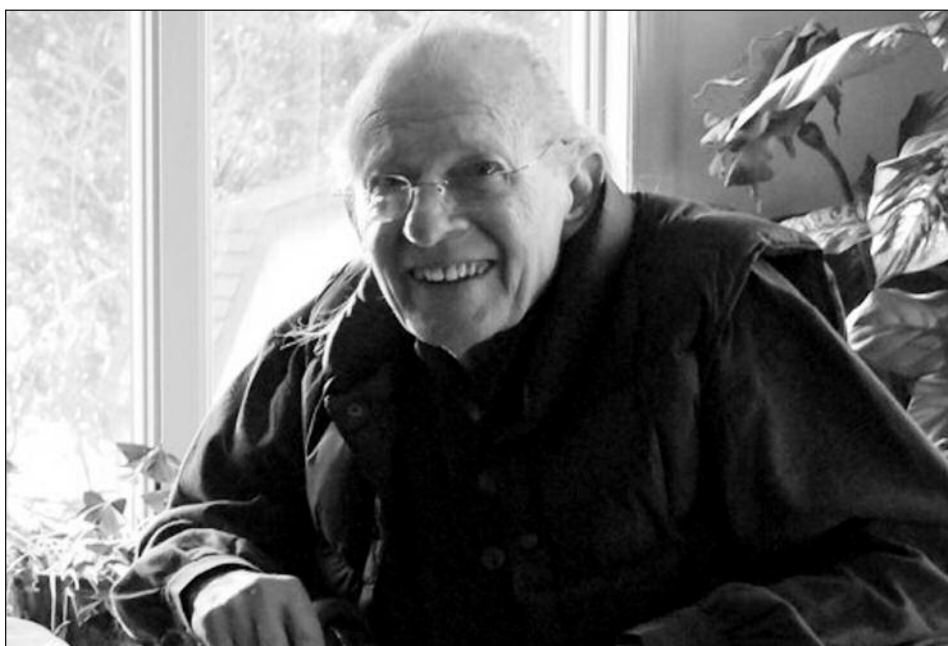


PHOTO BY KEN AVIS

"Joe had the perfect bass player's personality . . .
He was a team player, a great observer and listener."

Coleman Hawkins, Teddy Wilson, Mose Allison and Jimmy Witherspoon. Joe Byrd and Elana Rhodes married in 1977 (they had met at his gig with the Charlie Byrd Trio at the King of France Tavern).

After Charlie Byrd's death in 1999, Joe quit touring in order to play closer to home and record with his own trio, which became the house band at the Annapolis Hilton, Loew's Annapolis

Hotel and the L'Enfant Plaza Hotel in D.C. Joe organized and played in numerous tributes to Charlie, with guitarists including Howard Alden, Gene Bertoncini and Steve Abshire. Joe and Elana produced two albums released in 2001, one of them an all-blues album recorded at home. Even after retiring in 2008, Joe kept his hand in the music. He and Elana produced Joe Byrd Jams and

(continued on page 2)



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

Alice Downs
Barry Glassman, Founder
Leslie Imes
Bob Jacobson, Vice President
Todd Marcus
Marianne Matheny-Katz
Camay Calloway Murphy
Mark Osteen, President

Joe Byrd—A Musician's Life Well-Lived

(continued from front page)

Intimate Jazz at 49 West and jazz concerts at Loew's Annapolis, Jazz at the Madison (D.C.) and Germano's. He continued playing piano at home. Abshire, who played with Joe's trio for its entire ten years, quotes Joe as saying, "Yeah, I'm just kind of foolin' with voicings," recalling that his treatment of Cole Porter's "Dream Dancing" was particularly beautiful. Abshire also recalls that Joe changed the brand name on his up-right piano from Yamaha to Yamama.

Abshire and Chuck Redd, who played drums and vibes with Charlie and Joe since 1980, both talk about Joe's relaxed manner. "Easy-going would be an understatement," says Redd. This manner carried over to his bass playing. "Joe had the perfect bass player's personality," Redd adds. "He was a team player, a great observer and listener. Even as a leader he didn't play many solos. He was very confident letting others shine." Redd also praises Joe's "beautiful bow playing, where his Peabody training came into play," and cites Joe's bowing of the melody on Jobim's "How Insensitive" and on Rodgers and Hart's "My Romance" (on

Charlie's last recording, *Au Courant*). About Joe's singing, Redd says, "Joe had a very pleasant, soulful singing voice reminiscent of Mose Allison and Nat 'King' Cole," and mentions Joe's renditions of "Saturday Night Fish Fry," "Beer Drinkin' Woman," "Georgia" and "Rockin' Chair." Both men speak about Joe's love for cooking, puttering around the house, reading, family and home life. "He was a very grounded guy in a business of characters who are often not grounded," says Redd.

Abshire says that many nice things had been happening in Joe's life recently. One of these was the arrival of a DVD from guitarist Vince Lewis of their 2005 performance with guitarist Mundell Lowe at the Grove Park Inn in Asheville, N.C. Fortunately, eleven of the pieces they performed there are now on YouTube.

Reflecting shortly before his retirement, Joe Byrd said, "I'm the luckiest guy alive. I've had a wonderful 40-year career and have made a living playing the music I love best!" Now that's a life truly well-lived.

— Bob Jacobson



PHOTO BY ARTHUR HOFFMAN

From left: Ray Gaskins, Greg Hatza, John Lamkin II, Blake Meister, Sam King and Robert Shahid at Caton Castle on March 17th.

The Glenn Angus Quartet Live in Little Italy

As I headed down to Germano's Trattoria for the cabaret night featuring the Glenn Angus Quartet my mood was dismal. That dark mood was soon wafted away by the warm atmosphere of Germano's upstairs cabaret room and by a serving of Bongo Bongo, Germano's famous dessert of homemade pastry, vanilla cream and chocolate sauce. Ahh. . .

On this evening The Glenn Angus Quartet consisted of Glenn Angus on amplified violin, George Spicka on piano, Roland Dorsey on bass and David Queen on drums. This was the lineup's second live performance.

I mention amplified violin even though all of the jazz violinists I can think of (and there are not that many) amplify their instruments in some way. How they do it makes a difference in the sound. Angus uses a strap of pickups across the wooden body of his violin, providing a richer tone than if the pickups were attached to the bridge or tailpiece.

The acoustics at Germano's Cabaret Room are excellent, and I had no trouble hearing the smallest detail of the quartet's sound.

The group warmed with Billy Strayhorn's "Take the 'A' Train," and then the jazz standard "Beautiful Love." The attentive audience became rapt with "Dans La Vie," a rarely recorded tune that shares some melodic similarities to the more famous "Tangerine." "Dans La Vie" was recorded at least once in the '50s by Stephane Grappelli. It's a lovely ballad and was played wonderfully by Angus and company without Grappelli's sugary style.

Ready now, with ticket taken, it was all aboard a roller coaster ride with John Coltrane's "Impressions." Angus provided the initial excitement with some extended techniques that made my ear for the avant-garde happy, then turned in some "Scheherazade" riffs that pleased my other ear. Spicka kept things just touching the rails with a thoroughly cerebral solo that took us to the crest of the hill . . . and down we went with Dorsey's bass and Queen's snap turns and twists on the drums and all together again to the end of the ride. . . Whew! That was fun!

The cool down was the a swinging Gershwin tune "The Man I Love," followed by Spicka's original "A Girl Like You," which I swear deserves to be a theme song for a



PHOTO COURTESY OF GLENN ANGUS

Angus riffed and comped pizzicato style to Spicka's liquid piano.

movie. The first set concluded with a sparkling "España" and the classic "Autumn Leaves."

For the second set, the band came back hot, hot, hot, with a smoking version of Miles Davis's "All Blues." They now sounded as though they had been playing together all their lives. Next was a well-fired "Red Clay," in which Angus riffed and comped pizzicato style to Spicka's liquid piano. Ready for some "Black Coffee?" The group played it just the way I like it, dark with iridescent colors floating on top, followed by Mark Osteen's "Black Olive," a slippery melody with interesting complexity. Then we heard a dervishly sparky "Take Five." To dervish or not to dervish, that is the question, spinning in 5 over 4 dimensions. And the evening ended with a sumptuous "Killer Joe."

The Glenn Angus Quartet was an exciting jazz experience. Keep your ears and eyes open for them, especially if they return to the excellent Cabaret at Germano's Trattoria. Bongo Bongo!

— Steve Estes

CD, DVD, GIG and VENUE REVIEWS

BJA members may submit their commercially produced jazz CDs or DVDs for review consideration to:
Baltimore Jazz Alliance, 847 North Howard Street, Baltimore, MD 21201

Please note that we're less likely to review bands or venues that have already been covered in previous issues.

www.baltimorejazz.com

TURN AROUND NORMAN: *We Turn Around*

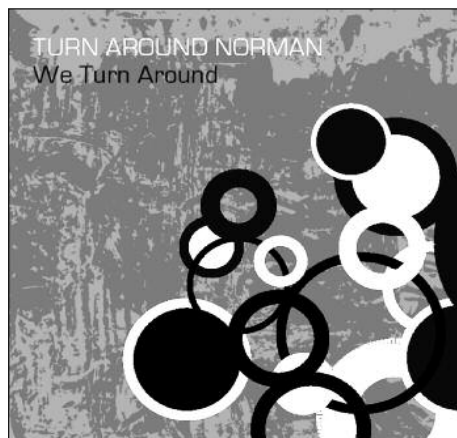
Turn Around Norman is not a person; it's a quartet of young jazz musicians: bassist Adam Hopkins, alto saxophonist Cam Collins, keyboard player JJ Wright, and drummer Nathan Ellman-Bell. But the name isn't a misnomer, for these performers turn heads with their complex, intense music.

I first heard TAN at the 2010 Chick Webb Combo Competition, where they presented a blistering rendition of Charlie Parker's "Segment" that featured a tutti section based on Bird's improvised solo. So I was initially surprised by this album, which contains no standards, but rather consists of nine original compositions. No matter: it's a terrific piece of work.

This risk-taking record's thrills begin with first track, Collins's "Chronograph Hesperidium." It starts, like many of the album's tunes, with a repeated bass and Wurlitzer figure. An intricate melody then dances over the pattern before the band erupts in free improvisation; Collins's saxophone keens as the drums, piano and bass rumble and gliss behind him.

Unlike Collins's compositions, which toss together timbres and textures, Wright's adopt a more serene approach—at first. And so the second track, Wright's "Transparency I," opens with a spare chordal piano pattern before Hopkins's arco bass generates tension and an eerie otherworldliness. This piece paints a landscape at once tranquil and menacing.

Hopkins weighs in with his heart-pounding "Where the Eff is Jon?" Its title notwithstanding, the tune is not in F but in E minor, yet its busy bass line does evoke the frets of an anxious searcher. This sense of misplacement also characterizes Wright's initially dissonant embellishments, as if he were hunting for a home in the harmonies. Collins's solo, in contrast, begins firmly in the key before roaming to regions more distant. His playing here reminded me of powerful altoist David



CD REVIEW

Binney—not so much in terms of tone (Binney's sound is burlier) as in their shared willingness to test the limits of the horn.

Wright's light-footed "Transparency II" provides a welcome contrast to the frantic search for Jon. Contemplative yet filled with longing, it recalls Ornette Coleman's "Lonely Woman"; like Coleman's classic, it reaches a climax by way of a probing alto. Unfortunately, it lingers a bit too long after reaching that peak. That tendency toward verbosity is one of the record's only flaws.

A second one shows up on track five, Wright's "Consolations." Tricky enough to disorient listeners, the tune offers consolation with its locked in bass and drums, which leave plenty of space for Collins's sinuous sojourns. However, a certain sameness in texture and structure begins to set in here, which might have been avoided by inserting a simpler, shorter tune sans crescendo or crunch.

Collins's "Pirate Issue Pataphysics" explores new dimensions with an opening doppleresque piano effect that echoes the *Twilight Zone* theme. The tune's main melody, however, is a languid lope broken by jagged bursts of drum and sax. A "free" section ensues, with sax and bass entering and exiting like divers exploring an underwater cave. The musicians' communication, so evident throughout the record, is particularly impressive on this number. This is not an assembly of soloists, but

a real band. Even so, this tune wore out its welcome with me before the Bb rock riff brought it to a close.

"Awakening" (as if we needed awakening after all that intensity!) commences with a deft piano figure, then modulates, the alto jabbing with pointed phrases, before pausing for a lengthy bass solo by Hopkins, which supplies a respite from the record's sometimes overwhelming crush of sound. Ellman-Bell leads the band back in with brushes.

Hopkins's title cut, however, returns us to the dark domains of jazz-metal, the Wurlitzer crashing distorted power chords like some hirsute guitar-shredder. This metallic promise is borne out by the thumping rock beat, but belied by the sax's lightness of being. The tune's soaring final riff reminded me of Dixie Dregs, and conjured up the feeling of driving an open-top convertible through the night-time desert. "We Turn Around," indeed, sums up the group's approach: quick turns around a variety of genres, with jagged edges left intact.

The record concludes with Collins's aptly titled "Fin," which showcases Hopkins's rich bass tone. Collins's alto sings too, its delicious timbre evoking a myriad of endings—the demise of a love affair, or the despair of lost hope. Yet these moods are leavened by the song's yearning beauty. Reaching higher and higher, the sax seems to be chasing some transcendent meaning; as "Fin" sounds its final notes, one is left with a feeling of peace.

We Turn Around is a voyage through uncharted spaces, its dangers mitigated by the unmistakable sense that the group is making the trip together. Melding postbop jazz with hard rock homage, this is true fusion. If you're planning another visit to the Great American Songbook, this is not the album for you. But those willing to shake the cobwebs off their ears will be dazzled: *We Turn Around* will turn them around.

— Mark Osteen

The Baltimore Chamber Jazz Society presents...

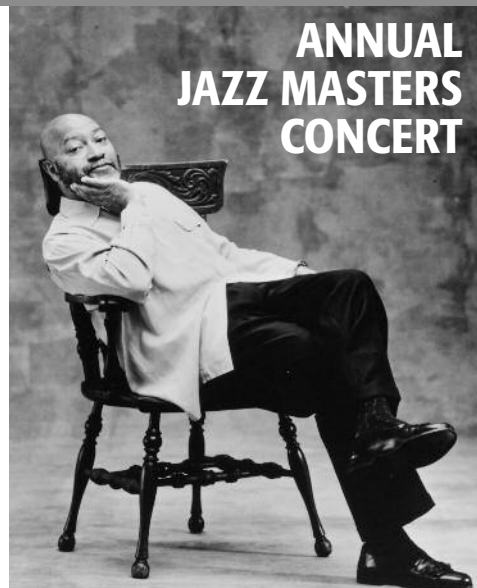
The KENNY BARRON TRIO

SUNDAY, APRIL 15th 5 PM

\$37 General Admission / \$35 BMA Members & Seniors / \$10 Students

KENNY BARRON, piano; KIYOSHI KITAGAWA, bass; JOHNATHAN BLAKE, drums

Named "one of the top jazz pianists in the world" (*Los Angeles Times*) and "the most lyrical piano player of our time" (*Jazz Weekly*), Kenny Barron has been on the scene for 50 years. His sensitive melodies and infectious rhythms have led to a host of honors, including nine Grammy nominations and induction into the Jazz Hall of Fame. His elegant delivery of standards and originals is guaranteed to mesmerize.



ANNUAL JAZZ MASTERS CONCERT

PHOTO CREDIT: JOHN SANN

THE BALTIMORE MUSEUM OF ART

10 Art Museum Drive
Baltimore, Maryland 21218

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

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



BUY TICKETS ONLINE: www.baltimorechamberjazz.org

BJA Members now 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.



Peabody Latin Jazz Ensemble
Tim Murphy, Director



Peabody Jazz Orchestra
Michael Formanek, Director



Peabody Improvisation and
Multimedia Ensemble (P.I.M.E.)
Gary Thomas, Director



THE PEABODY INSTITUTE
OF THE JOHNS HOPKINS UNIVERSITY

UPCOMING JAZZ CONCERTS AT PEABODY

April 12
Peabody Latin Jazz Ensemble

April 13
Peabody Jazz Orchestra

May 2
Peabody Improvisation and
Multimedia Ensemble (P.I.M.E.)
10th Anniversary Concert
Featuring Faculty and Alumni

**A DECADE OF JAZZ STUDIES AT PEABODY
IN THE HEART OF BALTIMORE'S
MOUNT VERNON CULTURAL DISTRICT**

To view the complete calendar, visit
www.peabody.jhu.edu/events
For information about the new series
Jazz at the Johns Hopkins Club, visit
www.peabodyjazz.org/hopkinsclub/



JAZZBiz

by Tom Reyes

A series of interviews of movers and shakers in the area involved with the business of promoting jazz

CASEY JENKINS

"Where jazz and blues meet great food" is the greeting you get from chef and owner Casey Jenkins when he answers the phone at Darker Than Blue Café. The Ednor Gardens resident is a graduate of the Culinary Institute of America. He did his internship at Popano's Restaurant located at the Marriott Marquis Hotel in Atlanta. Upon graduation he began his professional career in New York City. His resume there includes the prestigious Aquavit Restaurant, the United Nations Delegate dining room, and the Water's Edge Restaurant. Returning to Baltimore, he became sous chef at the Italian restaurant, Paolo's. He was finally ready to open his own place, and Darker Than Blue was born. A community man, he was chosen to be president of the Waverly Merchants Association. Darker Than Blue Cafe features American and Southern cuisine and is located at 3034 Greenmount Avenue 21218; (443) 872-4468. Reservations are required.

1. *When did Darker Than Blue open for business and who are your partners?* Darker Than Blue Café opened September 15, 2006, and the owners are me, Terence and Marquis.

2. *The name Darker Than Blue comes from a Curtis Mayfield song. Is he your favorite artist?* Curtis Mayfield is my favorite artist, and the name of the song that inspired the restaurant is "We People Who Are Darker Than Blue." Curtis Mayfield's music speaks of conscious support of one another. He speaks of African-American pride through loving oneself, and this song is a microcosm of all his work.

3. *Who are your favorite jazz artists, and what are your favorite tunes by them?* (A) Gerald Albright's "Bermuda Nights," because it reminds me of being on a beach in Jamaica. I love the way it pulls you in and makes you feel like you are on a roller coaster going up then you hit the top and free fall. (B) Miles Davis's *Bitches Brew* was the first jazz CD I purchased on my own, because my father was a huge Miles fan. I remember putting it on the turntable and listening to it from beginning to end—falling in love with jazz. (C) Chuck Mangione's "Children of Sanchez." I had never heard jazz put together so well with Latin music. The original CD is *The Land of Make Believe*, and I remember it was a double cover. I would sit and look at it for hours along with other album covers in my parents' collection.

4. *As in most restaurants with live music, the band performance area is in close proximity to dinner tables. What are you looking for when you book acts for the room?* I'm looking for talented artists who are customer-friendly and professional. We book mostly



PHOTO COURTESY OF CASEY JENKINS

straight-ahead players, and we are looking for reasonably priced bands.

5. *Do you have a pet peeve when it comes to bands performing for you?* Being on time—which means being fully set up 15 minutes before the gig starts.

6. *You are hosting a radio show for entrepreneurs. What is the station and time slot?* I am the co-host of *Briefcase Radio*, which airs on WEAA-FM Sundays at 9 pm. The segment is called "Food For Thought."

7. *Musicians are independent contractors, and self-employed. What helpful tips could your show provide to musicians?* Meticulous marketing. You are your brand, so be mindful of how you brand your product.

8. *You've worked in different cities including New York City and Atlanta. How do those jazz scenes compare to Baltimore?* The Atlanta jazz scene was quiet, and there were not many places to hear quality jazz when I lived there. While living in New York I frequently visited Birdland. Wow! The quality of jazz was cutting edge, and this is where I discovered straight-ahead jazz with a modern feel, such as the Wynton Marsalis rendition of "Stolen Moments" from the *Red, Hot & Cool* collection. There were lots of great places in New York, such as Café Wha?, Birdland, Mo' Betters, the Village Gate and Blue Note.

9. *Do you have a role model and why is this person your ideal?* My role model is my father. He gave me the tools for success, with his complete dedication to God, family and work, in that order.

10. *Baltimore Magazine named Darker Than Blue one of the top 50 restaurants in the city. What has been the key to your success?* My faith in God and the support of my best friends and partners Terence and Mark. We keep it basic.

Tom Reyes is a pianist, B3 organist and bandleader. His website is www.tomreyesjazz.com



An die Musik LIVE! and B&C Productions

present

The World Premier of

CARL GRUBBS'S INNER HARBOR SUITE for JAZZ and STRING ENSEMBLES

SATURDAY, APRIL 7, 2012 8 pm

performed by

THE CARL GRUBBS/PETER MINKLER ENSEMBLE



Jazz Ensemble

Carl Grubbs (saxophones) Todd Simon (piano)
Blake Meister (bass) Howard "Kingfish" Franklin (drums)

String Ensemble

Peter Minkler (viola) Ken Goldstein (first violin)
Katarzyna Bryla (second violin) Kristen Ostling (cello)

WALTERS ART MUSEUM, Graham Auditorium
600 North Charles Street Baltimore, MD 21201
(410) 547-9000

Tickets: \$20 General Admission \$18 Seniors/students
Concert and ticket information: www.AndieMusikLIVE.com or 410-385-2638

A presentation of An die Musik LIVE and B&C Productions.
This project is funded in part by B&C Productions, the Maryland State Arts Council's
Touring Artist Grant and the National Endowment for the Arts.

CONTEMPORARY ARTS INC. presents Summer Music Programs For Young People



JULY

JAZZ ACADEMY WITH CARL GRUBBS

Jazz Instrumental Music Program for youth ages 7-16

July 9-20, 2012 Monday through Friday 8:45am to 3pm

CARL GRUBBS, Camp Director

WAYNE JOHNSON, Asst. Camp Director

Ellicott Mills Middle School

4445 Montgomery Rd, Ellicott City, MD

Under the auspices of Howard County

Dept. of Recreation and Parks

Registration and information:

Adam Wienckowski 410-313-4714

Contemporary Arts Inc. 410-944-2909



Visit our websites:
www.carlgrubbsjazz.com
www.contemporaryartsinc.org

AUGUST

SUMMER ACTIVITY EXTRAORDINAIRE (SAX)

Music and Dance Camp Program for youth ages 4-17

August 6-17, 2012 Monday through Friday 9am to 3pm

CARL GRUBBS, Camp Director

WAYNE JOHNSON, Asst. Camp Director

Loyola College in Maryland, Fine Arts Building, Lower Level

4501 N. Charles Street, Baltimore, MD 21210

Instrumental & vocal music, dance, chess and visiting artists.

Free closing performance at McManus Theater (open to the public)

2 weeks \$300 + \$15 for field trip

Registration and info: Contemporary Arts Inc. 410-944-2909



**Private Instruction
Jazz Theory, Composition and Piano**

Monthly Rates

GEORGE F. SPICKA

"A combination of Liszt and Monk at work."

410-227-8914 jazzstreet@aol.com

<http://www.amc.net/GeorgeSpicka>

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

JAZZ JAM SESSIONS*

Mondays – Triple L Lounge

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

Tuesdays – Randallstown C.C.

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

Wednesdays – The Big Easy

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

Thursdays – Caton Castle CANCELED

The Thursday night jam sessions at Caton Castle are canceled until further notice. Please stay posted for future announcements.

SHARE

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

** As these events may be subject to change, it's always a good idea to call ahead for confirmation.*

JOE BYRD JAZZ *presents...*

JAZZ at GERMANO'S 300 S. High Street in "Little Italy"

SATURDAY, APRIL 7

SUE MATTHEWS & STEF SCAGGIARI

**Smokey jazz vocalist
with her favorite pianist!**

FRIDAY, APRIL 27

GENE BERTONCINI

A grand master of the jazz guitar!

ALL SHOWS: 7:30 PM
MUSIC COVER: \$20 per person
(cash at the door)

RESERVATIONS ARE SUGGESTED!

(410) 752-4515

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

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

FREE PROMOTION **for your events** **on the BJA Calendar!**

YOU (musicians, promoters, club owners, etc.) can now post your own events at any time and also edit or delete previously entered events. It's extremely easy to use, so much so that our instructions are only two sentences.

Go to www.baltimorejazz.com, and click on calendar link.

1. At the top of the calendar, follow link to OBTAIN USER NAME AND PASSWORD.
2. After your ID and password have been confirmed, log on, click on the date on the calendar when the event will occur, and follow the instructions for filling in the fields.

Questions or comments to:
webmaster@baltimorejazz.com

WEAA.org
88.9 FM
THE VOICE OF THE COMMUNITY



Baltimore's Jazz Station

*Cool Vibes For The Mid-day
w/ Sandi Mallory
Weekdays 10am-2pm*

*In The Groove
w/ The Bassman
Weekdays 2pm-5pm*

For Sponsorship Opportunities
Contact Michelle Petties
443-885-4528 or michelle.petties@morgan.edu

VERONNEAU

Captivating World-Wise Jazz
Swing, Gypsy Jazz, Bossa Nova and More



VERONNEAU has delighted audiences in North America and Europe and gained fans worldwide through live performances and heavy airplay of their debut CD *Joie de Vivre – Joy of Living*.

Maryland

April 14 - New Deal Café, Greenbelt
April 15 - 49 West, Annapolis
April 21 - Avalon Theater, Easton
May 12 - The Mainstay, Rock Hall

Washington, DC

April 4 - Bistrot Lepic
May 2 - Bistrot Lepic
May 20 - Pierce Hall, All Souls Unitarian

VeronneauMusic.com



RENT EUBIE LIVE!

Eubie Live! is a new state-of-the-art performance venue in Baltimore offering a small, yet intimate setting for music, dance and theater. Eubie Live! provides patrons with a unique ambience reminiscent of the jazz clubs of the 1920's and 1930's on the fourth floor of the Eubie Blake Jazz Institute. Totalling more than 2,000 square feet in area, Eubie Live! comfortably seats more than 100 patrons and is physically challenged accessible. The space includes the latest technologies in sound to give patrons the best performing arts experience possible.

Please call 410-225-3130 for booking opportunities.

★ **Special discounts available for BJA members!**



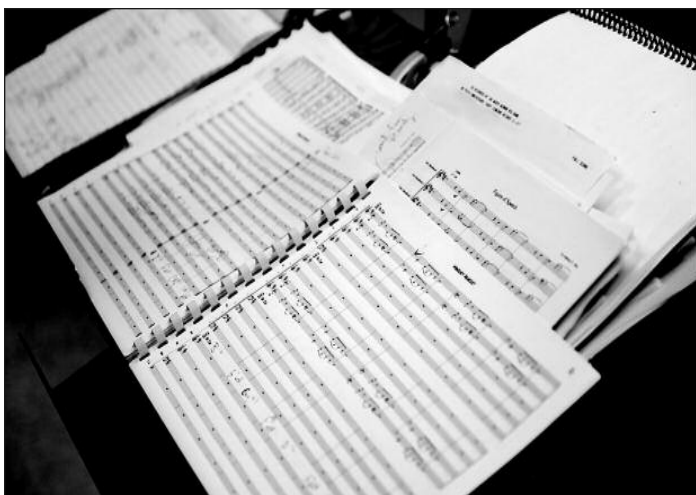
BJA NEEDS YOU!

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

**The BJA is dedicated to promoting
Jazz in Baltimore!**
www.baltimorejazz.com



Baltimore Jazz Alliance Big Band

BALTIMORE JAZZ MUSICIANS are welcome to be a part of the BJA Big Band. For further information or complete details for sending mp3 and pdfs, please contact Anthony Villa at avilla@loyola.edu.

bja member notes

New Members

Bill Kalkman, Musician

Hybrid Jazz

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

Volunteers Needed at Eubie Blake Center

Do you have computer and/or people skills? There are opportunities for reliable volunteers of all ages and skills to help at the Eubie Blake Center located at 847 N. Howard Street. Contact Troy Burton at 410-225-3130 or eubieblake@rcn.com.

Letters to the Editor

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

bja member discounts

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.

Donna's Restaurant in Columbia offers BJA members 15% off their bill for up to two people during live jazz (Saturdays, 7-9 pm).

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.

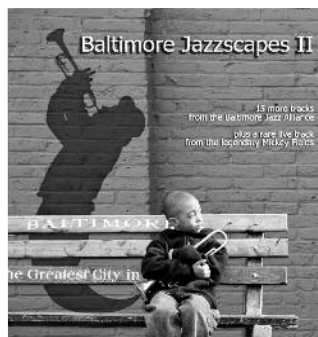


PHOTO IMAGE BY LEO HOWARD LUBOW

Baltimore Jazzscapes II

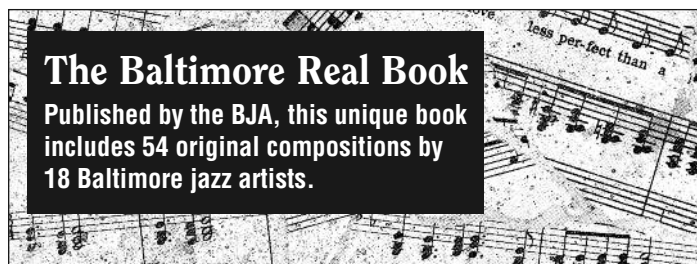
The BJA'S 16 track compilation CD *Baltimore Jazzscapes II*, showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

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
SOUND GARDEN, 1616 Thames Street, Fells Point
and by the various band leaders on the disk



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

Appalachian Bluegrass, 643 Frederick Road, Catonsville
Baltimore Brass & More, 99 Mellor Avenue, Catonsville
Bill's Music, 743 Frederick Road, Catonsville
Coffey Music, 31 E. Main Street, Westminster
Dale Music, 8240 Georgia Avenue, Silver Spring
Dundalk Music Center, 15 Center Place, Dundalk
Music Go Round ("C" Book only), 10112 York Road, Cockeysville
Peabody Bookstore, 5 E. Centre Street, Baltimore
Reisterstown Music Center, 519 Main Street, Reisterstown
Rosso Music Center, 5600 Ritchie Highway, Brooklyn Park
Stu's Music, Rt. 140, Westminster
Ted's Musician Shop, 11 E. Centre Street, Baltimore
The Guitar Center ("C" Book only), 1524 E. Joppa Road, Towson and 6320 Ritchie Highway, Glen Burnie
Washington Music Center, 11151 Veirs Mill Road, Wheaton

display advertising

LOW RATES for ad placement

REACH A TARGETED JAZZ MARKET BY
ADVERTISING IN THE BJA NEWSLETTER.

Email your print-ready ad* to: jazzpalette@gmail.com

*Ad Specs: Original B&W line/vector artwork in **jpg** format at 600 dpi are preferred. Pixel-based images should be 300 dpi or higher resolution.

AD PLACEMENT RATES AND SIZES:

\$12.50 for 1/8 page (3⁵/₈ in. wide x 2¹/₄ in. high)
\$25.00 for 1/4 page (3⁵/₈ in. wide x 4³/₄ in. high)
\$50.00 for 1/2 page (7¹/₂ in. wide x 4³/₄ in. high)
\$100.00 for full page (7¹/₂ in. wide x 9³/₄ in. high)

Deadline for ads and payments:

15th of the month prior to the appearance of your ad.
LIMITED SPACE. Reserve your ad space EARLY.
BJA reserves the right to reject inappropriate copy.

Payment (checks only) payable to BJA) should be mailed to:

Barry Glassman
2002 East Pratt Street, Baltimore, MD 21231
Please indicate ad size and month(s) for placement.

REMEMBER...BJA offers FREE online promotion of your jazz events!

enter your gigs at:
www.baltimorejazz.com

direct questions or comments to:
webmaster@baltimorejazz.com

*DO YOU NEED A DISPLAY AD?

JAZZ PALETTE GRAPHIC DESIGN will design
your print ready display ad for a reasonable fee.
410-290-5638 jazzpalette@gmail.com

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

BALTIMORE JAZZ ALLIANCE MEMBERSHIP APPLICATION

Please return this form along with your check to:

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

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

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

First Name _____ Last Name _____

Street Address _____ Apt/Suite No. _____

City _____ State _____ Zip Code _____

Phone _____ 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 ☐ \$100 Patron ☐ \$100 501(c)3 Organization

☐ \$200 Corporate ☐ \$250 Lifetime ☐ \$15 Student – (copy of ID required) ☐ \$ _____ Other

THANK YOU FOR JOINING! Your Membership Makes A Difference.



Holy Comforter Lutheran Church

5513 York Road, Baltimore

Offers a Service of

Jazz Vespers

The Ancient Twilight Liturgy of the Hours, The Expressive Music of American Jazz

Featuring Rhonda Robinson, accompanied by some of Baltimore's finest jazz musicians

The 4th WEDNESDAY of the Month;

April 25; 7:30 pm

wine and cheese reception to follow; freewill offering will be accepted

410-433-1801 for more information



BALTIMORE JAZZ ALLIANCE

847 North Howard Street
Baltimore, Maryland 21201

APRIL 2012

Dedicated to promoting **JAZZ IN BALTIMORE!**