

BALTIMORE JAZZ ALLIANCE

AUGUST 2012

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VOLUME IX

ISSUE VIII

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Jazzway's Fifth Anniversary Concert

They did it again! On July 14th, Marianne and Howard Katz celebrated the fifth anniversary of Jazzway 6004 with a concert featuring the multi-talented Warren Wolf on vibes; Anthony Wonsey, piano; Eric Wheeler, bass; John Lamkin III, drums; and special guest artist Delandria Mills, flute. Filmmaker Jon Bevers recorded the performance for a documentary about jazz in Baltimore that he is producing.

Marianne and Howard began the evening with a brief description of the genesis of their unique venue and its goals, which include the showcasing of local musicians and the promotion of jazz in Baltimore. They have given forty-five concerts at their home since June, 2007, including three Art to Dine For fundraisers for the Creative Alliance. During the five years that Jazzway has been presenting concerts, ticket proceeds have totaled \$78,000, with \$66,000 earned by musicians and about \$12,000 raised for the CA.

The quartet opened the concert with Duke Pearson's musical question "Is That So?" Mills joined the group for the following tour de force, Harold Land's "A Night in Barcelona." Wolf astonished us with the velocity of his solo, and Wonsey adroitly drove us to Spain and back as he traversed the 88 keys of



PHOTO BY ALEITHEA A. WARMACK

From left: Delandria Mills, Anthony Wonsey, Howard Katz, John Lamkin III, Eric Wheeler, Warren Wolf and Marianne Matheny-Katz celebrating Jazzway's Fifth Anniversary.

Jazzway's excellent piano. Wheeler and Lamkin expertly kept us racing along the autopista.

Warren Wolf delivered an amusing monologue, during which he described how he came to know Lamkin, Wonsey and Wheeler. He also shared this information: although he has performed before audiences of 5,000 or more, he finds it mysteriously nerve-wracking to perform in an intimate setting for 100 or

fewer.

The music resumed with a passion-soaked treatment of the sweetly poignant "Save Your Love For Me," by Buddy Johnson, with the musicians extracting every drop of honeyed juice from this succulent berry.

Refreshed, we went back on the road, exceeding the speed limit with an astonishing rendition of "Lover," a song

(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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Mark Osteen, President

Jazzway's Fifth Anniversary Concert

(continued from front page)



PHOTOS BY ALEITHEA A. WARMACK

Warren Wolf delivered an amusing monologue, during which he described how he came to know Lamkin, Wonsey and Wheeler.

made famous by vocalist Peggy Lee in the film *The Jazz Singer*. Wolf, Wonsey, Wheeler and Lamkin played with a jaw-dropping demonstration of skill and musicianship. I imagined a whiff of burning rubber as they accelerated past us toward jazz nirvana.

The musicians were permitted a respite as Wolf introduced his parents Celeste and Warren Wolf, Sr., who thanked Marianne and Howard for their ongoing support of jazz musicians (in particular their son) and presented the couple with a limited edition print of a three-year-old Warren, Jr. playing vibes.

Mills rejoined the group for Anthony Wonsey's composition "The Professor," with its compelling harmonies. Wheeler and Lamkin provided the robust, resilient trampoline on which Wolf and Wonsey executed their exhilarating musical acrobatics.

Marianne and Howard expressed their appreciation to the musicians and the audience; then Baltimore's own Baroness

delighted us with her upbeat, joyous interpretation of Horace Silver's "Nica's Dream." Jazzway's fifth anniversary cake was displayed and we were all invited upstairs to enjoy the famously impressive assortment of delicious desserts to die for. Visit www.jazzway6004.org for calendar of upcoming concerts.

— Gail Marten



With over 50 recordings, including six as leader, Anthony Wonsey is clearly one of today's leading voices of the jazz piano.

www.baltimorejazz.com

The BJA at ARTSCAPE

Instead of the usual weekend-long scorching sun, Artscape's first two days were dominated by rain and temperatures in the 70s and low 80s. Sunday was hotter but frequently cloudy. But the more important change was the virtual absence of jazz—no stage dedicated to jazz and blues as in the past four years and, for the second year, none of the competitions we had come to know and love—no Billie Holiday vocal competition, no Cab Calloway vocal competition, no Chick Webb combo competition. Consequently, 1,175 people signed our petition at Artscape urging Baltimore Office of Promotion & the Arts (BOPA) to program much more jazz in 2013 and beyond. One festival attendee, Eric Goods, was moved to write the following on our feedback sheet: "Frankly I am appalled that such a critical genre of American music is not being presented on a jazz stage. . . ." He added that the popularity Artscape enjoys today was partly achieved by its previous booking of nationally-known jazz acts. Hundreds of people asked us why the decrease in jazz had occurred, many specifically recalling the previous jazz stage. We had no answer, since BOPA staff had not seen fit to respond to our inquiries.

Other activity at our booth, which we shared with WEAA-FM, included recruiting nineteen new members, selling BJA CDs, hats and the *Baltimore Real Book*, distributing our July newsletter and literature about jazz venues, about our big band's September concerts and about our Jazz for Kids program. As usual, we heard hundreds of people express a desire to find the jazz in and around Baltimore, with many surprised at how many venues exist. Dozens of musicians were excited to learn about the many opportunities to play at local jam sessions.

Many thanks to the following members who volunteered at our booth, many of them for the first time. Those who



PHOTOS COURTESY OF LESLIE IMES

Leslie Imes and Sue Merrill promoting the BJA at Artscape.

worked more than one shift are indicated with an asterisk:

Marianne Matheny-Katz, Phil Ravita, Ben and Leslie Redwine*, Leslie Imes*, Liz Fixsen, David McGarvey, Todd Marcus*, Bob Jacobson*, John Lee, Terry Lytle, Robert Shahid, Glenn Angus, Jill Warzer, Mark Osteen, Sue Merrill, Jane Backert, Derrick Thompson, John Collins, Chris Wedge, and George Yost*.

Thanks also to Stephanie Moyd*, Howard Nesbitt*, and Karen Braithwaite-Yarn, all from member organization Contemporary Arts, Inc.

— Bob Jacobson

WEAA's CD Pick of the Month

Al Jarreau has nearly five decades of recording and performing to his credit. This seven-time Grammy Award winner is the only vocalist in history to claim Grammys in three distinct genres of jazz,



pop and R&B. The most recent recording is *Al Jarreau and the Metropole Orkest Live*, a collection of the best performances from a two-night engagement at the Theater aan de Parade, in Den Bosch, Netherlands. He is joined onstage by a 53-piece orchestra from northern Europe. The CD features eleven songs from Jarreau's vast body of work, this time with full orchestral arrangements. The highlights are the Jobim composition "Agua De Beber," the Ellington classic "I'm Beginning to See the Light" and the beautiful Corea/Jarreau composition "Spain (I Can Recall)." Jarreau said, "A lot of people will have heard these songs before, but never in quite this way. This orchestra places them in an entirely new setting." Listen to this most enjoyable live recording and decide for yourself.

— Pamela Hall - WEAA 88.9 FM



BJA President Mark Osteen chats with jazz fans at the BJA booth.

member profile



Marsha Meekins

Marsha M. Meekins was born and raised in Richmond, VA, and began studying music in elementary school. Her family recognized very early that she loved all types of music; her father's preference for opera fascinated Meekins as a young child. She sang in the choir in elementary school, and in junior high began playing the flute under the direction of Maurice "Pops" Williams, and viola under the tutelage of Johnny Peyton. Meekins played both instruments in high school as well.

After studying music for two years at Mary Washington College in Fredericksburg, VA, Meekins transferred to Virginia State University, where she received her undergraduate degree in Public School Music with flute as her major instrument. Meekins taught instrumental music at Virginia public schools and in her home studio for twenty years before changing careers and moving to Baltimore in 1994. She is currently employed by the Maryland State Education Association.

Meekins has played flute professionally for almost thirty years. Her interest in playing jazz was originally sparked by guitarist/percussionist friend Jim Coles, who was looking for someone with whom to practice. Coles liked the sound of guitar and flute together and taught Meekins about soloing and following chord changes. She continued studying improvisation with pianist Debo Dabney, who encouraged her to practice Charlie Parker tunes. In 1979 Meekins joined, and has remained a member of, The Richmond Jazz

Society. She credits bassist Robb Gray and guitarist Hannon Lane with helping her get her first professional gig in 1981 when they invited her to join Chapter Two, a four-piece jazz ensemble based in Petersburg, VA.

In 1982, Meekins organized her first band, Wave, in which she honed her skills as a band manager. In 1983, with the encouragement of B. J. Brown of the Richmond Jazz Society, Meekins got the idea to start an all-female jazz ensemble; she and seven other women started a group known as The Jazz Ladies. She remained with that group for seven years. In November, 2008 The Jazz Ladies reunited to celebrate twenty-five years of making beautiful music.

In addition to solo performances and guest appearances at numerous church services, social events, concerts, fundraisers, festivals and benefits, etc., Meekins has formed, managed and/or played with several jazz, reggae and concert bands in Virginia and Maryland. Two of the reggae bands with whom Meekins performed and recorded were all-female ensembles: Jah Spirit and Ruff and Mellow. She has also played in The B-More All Stars and The Jazz Connection Two, which evolved into The Marsha Meekins Project, a six-piece jazz ensemble that has been performing in the mid-Atlantic region for the last fourteen years.

Meekins has performed in venues across the United States and Europe. She is an active Associate Member of Epworth United Methodist Chapel, where she serves as a Liturgist and a Certified Lay Speaker. She sings in the Chancel and Mass Choirs and co-directs the Sounds Of Praise, an instrumental gospel ensemble. She also maintains membership in her home church in Richmond, Virginia, the Good Shepherd Baptist Church. See www.marshameekins.com

– Gail Marten

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



WEAA.org
88.9 FM
THE VOICE OF THE COMMUNITY
Morgan State University

"Baltimore Blend"
with Beverly Burke (News)
& Pamela Hall (Jazz)
6am-8am

"Cool Vibes in the Mid-Day"
with Sandi Mallory
9am-1pm

"In the Groove"
with The Baseman
1pm-5pm

JAZZ IT UP, BALTIMORE!

LISTEN ONLINE AT WEAA.ORG

Jazz Legend Roy Haynes Receives George Peabody Medal

Legendary drummer and bandleader Roy Haynes received the George Peabody Medal for Outstanding Contributions to Music in America on May 24 at graduation ceremonies for the Peabody Conservatory, the highly regarded music school of The Johns Hopkins University. In February 2011, the 87-year-old Haynes received a Grammy Lifetime Achievement Award. A number of other jazz performers, composers, and producers have received the George Peabody Medal since its establishment in 1980, including Eubie Blake (1980), Benny Goodman (1982), Ella Fitzgerald (1983), Oscar Peterson (1987), Billy Taylor (1994), Wynton Marsalis (1996), Bobby McFerrin (2002), and Quincy Jones (2007).

Roy Haynes receiving the George Peabody Medal from Peabody Conservatory Dean Mellasenah Morris

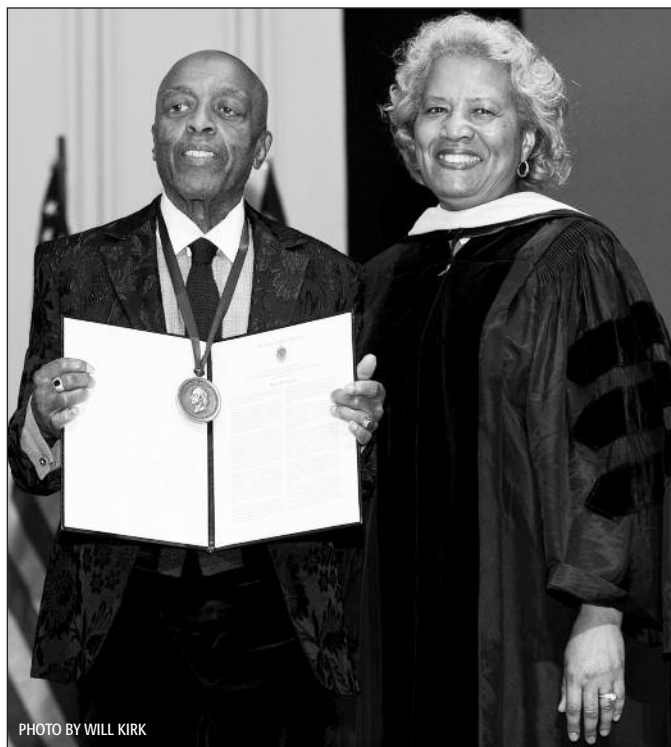


PHOTO BY WILL KIRK

"I'm still growing. I take each day, one day at a time. I'm always thinking and dreaming. As long as this heart keeps beating, there will be new things coming along." – Roy Haynes

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 – 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

Second Wednesdays – Eubie Blake Jazz Institute

Once a month (second Wednesdays) at EBCC. 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

First and Third Wednesdays – 49 West Café

"Starr's Jazz Jam" at 49 West Street, Annapolis. (8th year) Hosted by John Starr, with Tom Korth, Bill McHenry and Dick Glass as house band. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. 7-10 pm. Reservations 410-626-9796

Wednesdays – 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

Wednesdays – Bread and Circuses

Straight-ahead jam session August 1st, 15th and 22nd at Bread and Circuses Bistro and Bar with Charlie Sigler, Blake Meister and Aaron Seeber as house band. No cover. 8-11 pm. (410) 337-5282

Thursdays – The Place Lounge

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

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

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BALTIMORE JAZZ



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The William Thomas Batten Jr. Leadership Award
(<http://batten.nsbe-bmac.org>) is for college students who are currently
pursuing degrees in Science, Technology, Engineering, and Mathematics
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in collegiate NSBE chapters.



Saturday, September 22nd 7 pm

**Contemporary Arts Inc presents
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lmuller@stpaulsschool.org
St. Paul's Schools 410-821-3047

This event is supported by Baltimore County Commission on Arts and Sciences;
the William G. Baker Memorial Fund, creator of the Baker Artist Awards,
www.BakerArtistAwards.org; the Maryland State Arts Council;
and the National Endowment for the Arts.



www.carlgrubbsjazz.com
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immediately following
the concert

Reserved Seating

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\$17 students

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An Interview with Terry S. Koger

In a recent interview, editor Gail Marten asked Baltimore jazz musician and BJA member Terry S. Koger to share some of his feelings, thoughts and opinions about jazz . . . and music in general.

GM: When did your interest in music begin?

TSK: When I was a child, my father exposed me to many types of music.

GM: How did your interest in jazz begin?

TSK: I listened to specific recordings growing up: Dave Brubeck's *Take Five*, Miles Davis's *Kind of Blue* and the music of Herbie Hancock and Mongo Santamaria.

GM: Are there other musicians in your family?

TSK: Yes, my son sings opera.

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

TSK: I remember when I first started playing, we would learn songs from the method books, "Twinkle Twinkle," "Camptown Races," folk songs.

GM: At what age did you start playing professionally?

TSK: I was nineteen.

GM: Who was the person who most influenced you as a musician, and how?

TSK: Mr. Thomas Gryce, younger brother of jazz musician Gigi Gryce, was instrumental in giving me a foundation at an early age, and I have not forgotten what he taught me about playing and teaching music.

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

TSK: The fine art of improvisation and composing songs.

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

TSK: The diminishing integrity of the great history of jazz music and the lack of venues to hear it.

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

TSK: I'm recording a CD with the group Deep Water of all original music, and I'll be recording my own project in the future.

GM: Please tell me about your latest composition.

TSK: The last song I wrote was dedicated to a high school classmate who passed away from cancer. Because of her spirit, it was easy to compose a song that was a tribute to her.

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?

TSK: Miles Davis. Just picking one is tough but I'm going to pick Miles Davis's *Live at the Plaza*.

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

TSK: It's very challenging. There are peaks and valleys like in any other profession, but I enjoy everything that I do musically.

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

TSK: I might have become a musicologist.

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

TSK: William Grant Still, Samuel Coleridge Perkinson, T.J. Anderson, Hale Smith and George Walker, to name a few.

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

TSK: The art of creating music spontaneously without written music—but knowing the melody, the form associated with the tune and knowing each instrument's role in the song. Also hearing the unique interaction between the musicians throughout the song.

GM: What does playing jazz mean to you? How does it make you feel?

TSK: Playing jazz is a very high level of communication. One does not always connect right away and the music requires thought and good listening skills to fully appreciate it. When I'm playing, the music makes me feel involved and on a high level.

GM: What is the hardest part about playing jazz?

TSK: Knowing all the possible combinations of sounds that can be created/played on certain progressions. There are so many possibilities.

GM: What's the most unusual place you've ever played a show? How did the environment affect the show?

TSK: I played at a downtown bar that was disgusting. It was dark and filthy and the group was getting little attention. I wanted to just pack up and leave.

GM: What singers and/or instrumentalists have influenced your style the most?

TSK: A short list would include Charlie Parker, John Coltrane, Dexter Gordon, Sonny Stitt, Cannonball Adderley.

Editor: Do you still take lessons?

TSK: Yes, I am a student at the Vince Evans Jazz Workshop held every Wednesday in Lanham, Maryland.

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

TSK: Keep music alive!

Terry S. Koger may be contacted at: tskoger1@aol.com



A Jazz Messenger at Caton Castle

ON SUNDAY, July 21st, following a three-week hiatus, jazz impresario Ron Scott, the owner of Caton Castle, presented the superfine, straight-ahead performance of the Valery Ponomarev Quintet, featuring Russian-born Ponomarev on trumpet, Lyle Link on tenor saxophone, Bob Butta on piano, Amy Shook on bass and Robert Shahid on drums. It was plain to hear why hard-bop Ponomarev—still at the peak of his powers—remained part of Art Blakey's Jazz Messengers for four years, then went on to an amazing musical career. His trumpet execution was dazzling and unwavering.

The first set opened with John Coltrane's "Trane's Blues" followed by Bronislau Kaper's "Invitation." Other notable renditions were delivered by this primo quintet, including the Billy Strayhorn classic "Chelsea Bridge" and Jimmy Van Heusen's "It Could Happen To You." During the second set, the legendary pianist Larry Willis joined the group to give the audience a riveting, extraordinary, heartfelt interpretation of the Richard Rodgers perennial "My Funny Valentine," as a hush fell over the room.

On Monday, July 22nd, Edward Topol's documentary film about Ponomarev, *Trumpeter from Russia*, was shown at the Enoch Pratt Public Library, where Ponomarev signed copies



PHOTO BY LESLIE IMES

From left: Bob Butta, Russian-born Jazz Messengers alumnus Valery Ponomarev, Larry Willis, Amy Shook, Lyle Link and Robert Shahid

of his new book, *On the Flip Side of Sound*, in which he tells his inspiring story. You may purchase the book directly from the author by contacting: 212-465-0969 or paramonp@aol.com

— Gail Marten

The Baltimore Jazz Alliance Big Band Concerts are coming soon!

Concerts at 7 pm
Free admission

AMPLE PARKING
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Baltimore, Maryland

The BALTIMORE JAZZ ALLIANCE BIG BAND, directed by ANTHONY VILLA, is dedicated to performing original jazz by Baltimore area composers and arrangers. The BJABB is excited to bring this music to Baltimore and beyond!

Additional information
410-287-6060 x744

Randy Gardner



In February, 2009, to celebrate Cab Calloway's 100th birthday, BJA presented a music education scholarship to percussionist Randy Gardner, who was then a senior at Frederick Douglass High School's Cab Calloway Academy. Catching up with

Randy at this year's Artscape, we were happy to learn that he is a Music Education major at Morgan State University, teaches percussion part-time at Douglass High School and, among other musical activities, leads a jazz combo of Frederick Douglass alumni.

bja member notes

New Members

Agent: Paula Phillips

Music Lovers: David Braverman, Carl Brooks, Charlett Bundy, Frances Burman, Judith Campbell, Gloria Gantt, Toni Kasko, Jeffrey Liss, Quentin McKennis, Michelle Mendez, Heather Scarlatelli, Stephen Thomas, Gary Thompson, Archie T Wallace, Ted Wedel and Annette Williams

Musicians: Glenn Cammarata, James Hemphill, Joseph Howell, Vincent Martino, Wilber Nichols, Bill Queen, and Michael Wooley

Veronneau Abroad

Lynn Veronneau and Ken Avis traveled to Europe in July promoting Veronneau's most recent CD, *Samba*. The couple performed at various venues and participated in radio interviews in France and Switzerland.

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.

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 your comments to: jazzpalette@gmail.com

Correction

On page 6 of the July issue, pianist Mark Meadows was incorrectly identified as Tim Meadows.

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.

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*

// 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

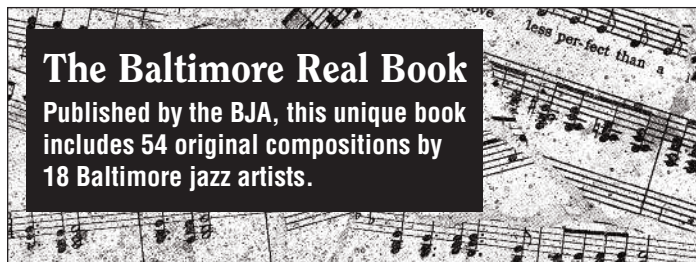
FELLS POINT VISITOR CENTER, 1724 Thames Street

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

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\$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)

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Please indicate ad size and month(s) for placement.

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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!



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!



Marianne Matheny-Katz



Kathleen Kolman

THE KATHLEEN & MARIANNE SHOW

"Our Favorite Songs"

Friday, August 10th
8:30 pm



KATHLEEN KOLMAN vocals
MARIANNE MATHENY-KATZ vocals
ALAN BLACKMAN piano
JEFF REED bass
ERIC KENNEDY drums
CRAIG ALSTON saxophones



Boston-based Kathleen Kolman and Baltimore-based Marianne Matheny-Katz are vocalists who have been performing together since they met at a Sheila Jordan/Jay Clayton jazz retreat in New York seven years ago, selling out shows in both Maryland and Massachusetts.

Kathleen has just released her second critically acclaimed jazz CD, *DREAM ON*; and Marianne is about to release her first jazz CD, *OPEN THE DOOR*.

Enjoy a rare summer concert featuring some of their favorite songs.

JAZZWAY 6004

6004 Hollins Ave, Baltimore, MD 21210

Phone: 410-624-2222 or 410-952-4528

www.jazzway6004.org

Tickets: \$25/general, \$20/BJA members, \$12/students

Purchase through Instant Seats on-line at:

www.jazzway6004.org/products.html

All tickets will include light snacks and soft drinks.



847 North Howard Street
Baltimore, Maryland 21201

We are a 501(c)(3) tax-exempt organization

AUGUST 2012

Dedicated to promoting **JAZZ IN BALTIMORE!**