

BALTIMORE JAZZ ALLIANCE

MAY 2012

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VOLUME IX

ISSUE V

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Veronneau's Captivating World-Wise Jazz



PHOTO COURTESY OF KEN AVIS

From left: David Rosenblatt, Ken Avis, Lynn Veronneau and Pete Walby.
Veronneau's album *Joie de Vivre* is available on Amazon and CDBaby.

There could hardly be a better venue for the (Lynn) Veronneau quartet than Germano's Cabaret, where I heard the group perform on March 24th. With the performance area level to the dining floor and within handshaking range of the closest tables, there is an intimate atmosphere, and the glowing pumpkin-colored walls create a warm, relaxed feeling. Even the mellow, unobtrusive sound system contributes to that mood.

Everything about the band communicates warmth and intimacy. The two guitarists, David Rosenblatt and Ken Avis, play almost as one voice, and drummer Pete Walby is as quiet as rain on a tile roof as the three set up a gentle, beguiling background for their singer.

When Lynn Veronneau begins to sing, her sweet soprano voice is like sunlit honey pouring from a crystal vial. With her warm smile and expressive gestures, she invites listeners to enter the world of her songs and to experience the things that happen there. In fact, her hand gestures—beckoning, caressing, demonstrating—convey the story almost as much as her voice. Should she ever, God forbid, lose that lovely voice, Lynn would quickly find a second career as a sign-language interpreter or a traffic cop.

Ken Avis, her husband, was the vocalist for five years with the renowned (WC Handy Award-winning) Otis Grand blues band and has performed throughout the UK, Europe and the United States with various bands. His expressive tenor joined Lynn's soprano for some particularly savory vocal duets, with a sassy "doo-dah" coun-

(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

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Camay Calloway Murphy
Mark Osteen, President

Veronneau's Captivating World-Wise Jazz

(continued from front page)

terpoint during "On the Street Where You Live" and an intriguing harmony in fourths on the reggae tune, "Waiting in Vain for Your Love," which the band performed as a "Jamaican bossa nova." Avis took the lead vocal on "Route 66," giving it plenty of 1950s hipness.

A highlight of the evening was 15-year-old guest violinist Daisy Castro. With her dark eyes, beret, and long, black tresses, this tiny girl looked like a gypsy waif—and in fact, gypsy jazz is her specialty. A performing and recording artist in her own right, Daisy fit perfectly into the Veronneau ensemble, playing with lilting verve and cool aplomb—until Lynn called the Beatles tune "For No One," which she performs on her recent album. The guitars played through the melody, and then Lynn signaled for Daisy to begin her solo. Daisy's eyes darted back and forth for a moment and then she began to play, a bit more hesitantly than before. And I realized, she doesn't know the tune! (We old folks take it for granted that EVERYONE knows everything the Beatles ever sang.) But having heard the melody once, she was able to follow the harmonies and carry off a creditable solo. It was an impressive display of musicianship.

Daisy played several tunes with the band. A high point was a violin/whistle duet on "La Mer" (a.k.a. "Beyond the Sea") between Daisy and Veronneau, who whistles as sweetly as she sings. The latter also demonstrated her impressive scatting on "Brazil," with vocal syllables imitating the sounds of samba percussion instruments and tongue-clicks that sounded like a seed-pod shaker.

Rosenblatt performed arresting solos on "One Note Samba" and on "É Luxo Só," which the band dedicated to recently deceased guitarist Joe Byrd. The set ended with Rosenblatt's bossa nova composition, "September Moon."

Veronneau recently released their album *Joie de Vivre*; it is available on Amazon and CDBaby. Check out their schedule on www.veronneaumusic.com.

— Liz Fixsen



PHOTO COURTESY OF KEN AVIS

... everything about the band communicates warmth and intimacy.

www.baltimorejazz.com

The Peabody Latin Jazz Ensemble

The Peabody Latin Jazz Ensemble, comprising fourteen students and faculty director Tim Murphy, got to show off their chops at a concert in the East Hall on April 12th. The set kicked off with a lively rendition of the Thelonious Monk tune, “Evidence,” played as a guaguanco, a style of Cuban rumba. Having arrived late, I had to listen through the door in the foyer, but it was clear that the band was off to an energetic start.

The next number slowed down to a beguiling 3/4 rumba interpretation of “Dienda,” written by Kenny Kirkland and first recorded by Branford Marsalis in 1986. Joel Nygren on piano gave a sensitive introduction, and the band accompanied Irene Ialenti on vocals, singing lyrics by Sting. Her deep, smoky voice and expressive hand gestures gave the song a mesmerizing quality. Adam Corson’s fine tenor solo matched the smoky languor of the vocals, then infused passion with a rising flurry of notes; Josh Burgess on alto sax added some heat while maintaining the airy, low-key mood of the piece. A solo on vibes by Nirvan Sengupta displayed a pleasing harmonic clarity.

Described in the program as a “cha-cha boogaloo,” “Mambo for Horace” followed; this original piece by guitarist Eric Howard honored Horace Silver, whose hard bop compositions often take on a Latin flavor. Howard’s guitar flaunted a funky, bluesy feel; Latin frisson was added by Ialenti on a metal guiro. Dillon Brout, on bari sax, soloed with some kinky honks and toots, and the piano solo provided a dance-hall feel. Christian Hizon’s trombone solo brought in some serious sass—I could envision some big-hipped mama in a flared short skirt sashaying across a dance floor. The bari sax brought the tune to a rousing close.

The band then played a “bolero Africaine” arrangement of “At Last.” After a richly-flavored brass intro, Ialenti, along with bari sax and piano, rolled Latin, blues, and R&B into a heartfelt interpretation of the tune made famous by the late Etta James. It ended on a note as smooth and sweet as dark chocolate poured over ripe cherries.

The last piece was Eddie Harris’s “Freedom Jazz Dance,” played as a go-go rumba. (“Go-go” is a subgenre of funk that originated in Washington, DC, in the late 1960s and early 1970s.) After the opening chorus, vibraphonist Sengupta’s spirited solo was followed by Corson on tenor, who slipped and slid through some weird harmonies, finding all the knots, kinks, and twists in the tune before giving way to a drum interlude.

Drummer Byung Kang built on the bass riffs and ramped things up for a duet between trombone and trumpet, who vied with each other to see who could get the craziest. The whole band then joined in for a wild free-for-all that was very much a “Freedom Jazz Dance.” After another drum interlude, the vibes soloed on an eerie and mysterious minor scale



PHOTO COURTESY OF TIM MURPHY

Faculty Director Tim Murphy has received acclaim for his work in Latin jazz and has performed and/or recorded with many jazz greats. He hosts *The Morning Jazz Show* on WYRE.

with erratic rhythms and evocative arpeggios. The piano followed the tone set by the vibes, added some quirks, and then, with big, dissonant chords, brought the piece and the concert to a sudden, dramatic close.

All in all, it was an impressive and satisfying concert, full of creativity and verve. Too bad there wasn’t a dance floor; plenty of folks in the audience would have been trying out their Latin dance steps.

Director Tim Murphy has received acclaim for his work in Latin jazz. He has long been associated with the fabulous Latin ensemble Rumba Club, which has performed frequently throughout the Baltimore–DC region and elsewhere. His work with the great saxophonists Gary Thomas and Germany’s Peter Herborn has led to performances throughout the US, Europe, and Japan. He has recorded with jazz greats Pat Metheny and Jack DeJohnette and has performed and/or recorded with Woody Shaw, Curtis Fuller, Antonio Hart, and John Scofield. In addition to his work in jazz performance and education, he has been the organist for St. Ignatius Church in Baltimore since 1983 and hosts *The Morning Jazz Show* on WYRE. He teaches not only at Peabody, from which he holds a master’s degree, but also at Towson University.

– Liz Fixsen

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



GERMANO'S TRATTORIA

300 South High Street
 Baltimore, MD 21202

**SATURDAY
MAY 19th**

7:15 pm



**MARIANNE
MATHENY-KATZ**

Lady of the Canyon

THE JONI MITCHELL PROJECT

\$15

RESERVATIONS 410-752-4515

Vocalist MARIANNE MATHENY-KATZ reprises her October 2011 show at the Creative Alliance—a jazz interpreted tribute to JONI MITCHELL, the perennial “Lady of the Canyon.” With many new arrangements, Marianne will be joined by a stellar musical cast: ALAN BLACKMAN piano, JEFF REED electric bass, ERIC KENNEDY drums, MICHAEL RAITZYK guitar and CRAIG ALSTON saxophones.

Familiar (and not so familiar) Joni tunes include “Free Man in Paris,” “Both Sides Now,” “River,” “Barangrill,” “I Had A King,” “Edith and the Kingpin” and “The Dry Cleaner From Des Moines.”

You must call for dinner reservations in advance to guarantee your seating for the show. The Cabaret Room opens at 6 pm on show nights for pre-show dining. The show will begin at 7:15 pm. Seating is limited and early reservations are encouraged. RESERVATIONS FOR THE CABARET MUST BE MADE BY PHONE OR IN PERSON AND CANNOT BE MADE ONLINE.

*Prepare to be transported
back to the days of your youth!!*

From Rio to Rock Hall

ACROSS THE BAY FROM BALTIMORE lies the quiet waterman's town of Rock Hall, Maryland. It's an unexpected place to find a successful music venue like The Mainstay. Perhaps even more unexpected is that the venue houses a room dedicated to Charlie Byrd, the internationally renowned guitarist who was honored to be named the first Maryland Arts Treasure in 1993. The photos and memorabilia of The Mainstay's Charlie Byrd Room, curated by his wife Becky Byrd, give glimpses of a remarkable life in music. Many of the 100 jazz and classical albums that Charlie recorded during his five-decade career are on display, alongside awards and photographs, including an unexpected early snapshot with Django Reinhardt in Paris, 1946.

By the early 1960s, when Charlie recorded *Jazz Samba*, the album that brought him international acclaim, he had already met Django, studied with Segovia and played with Charlie Parker and other greats. In February, 1962, the Charlie Byrd Trio gathered in Washington, DC's All Souls Church to record with legendary saxophonist Stan Getz. Little did they know that they would create an album destined to have an immediate and lasting impact on the global music scene. *Jazz Samba* would permanently alter the sonic landscape for musicians and music lovers.

The rare combination of saxophone and acoustic nylon string guitars married the little-known new bossa nova music of Brazil with the sounds of American jazz. The result was the only jazz album ever to reach No. 1 on the *Billboard* pop chart. *Jazz Samba* was a world-wide sensation and created a musical craze that inspired everyone from Sinatra to Miles Davis and Elvis Presley to record bossa nova albums. Most importantly, the album put the spotlight on the Brazilian originators

JAZZ SAMBA – Celebrating the Golden Anniversary of Charlie Byrd and Stan Getz's catalytic album.



PHOTO COURTESY OF KEN AVIS

Keter Betts, Buddy Deppenschmidt and Charlie Byrd at DC recording session.

such as Antonio Carlos Jobim and João Gilberto. Their irresistible music became the epitome of cool—a perfect musical partner to the emerging modern world of the 1960s. To this day bossa nova and Brazilian jazz remain cornerstones of the jazz repertoire and a part of our musical DNA. We can only speculate whether this would have been so without *Jazz Samba*.

Byrd's efforts to record the music of *Jazz Samba* with different musicians had been unsuccessful until, with just a few days' notice, the band assembled in DC with legendary Verve Records producer Creed Taylor. With both Buddy Deppenschmidt and Bill Reichenbach on drums and percussion, Keter Betts (who later enjoyed a ten-year gig as Ella Fitzgerald's bassist), and Charlie's younger brother, Joe Byrd, on rhythm guitar and bass, the unusual line-up

committed to tape a sound that immediately captured the public ear, providing a perfect context for Getz's saxophone. The musicians had the advantage of receiving first-hand Brazilian schooling by grace of their 1961 State Department-sponsored tour of Latin America. The seven-track session was recorded in four hours, live to stereo with a handful of microphones and the natural reverb of the hall. Getz took the return shuttle to New York that same evening.

Getz went on to further success, but always acknowledged the importance of *Jazz Samba* and his subsequent bossa nova albums with Brazilian musicians. Charlie Byrd also enjoyed a successful career, touring the world with his trio, including brother Joe, for some forty years. He also toured with the Great Guitars group featuring Herb Ellis and Barney Kessel, and numerous other collaborators. The album has remained in print ever since its release, with tracks appearing on hundreds of compilation albums over the years.

For his involvement with Brazilian music Charlie Byrd received the status of Knight of the Rio Branco to add to his Maryland Art Treasure title. He is recognized with an annual Charlie Byrd concert series at The Mainstay, and Baltimore's Peabody Institute maintains scholarship funds in both Charlie's and Joe's names and curates the Charlie Byrd Collection of music, letters, tour programs and photos that he donated in 1997.

Charlie settled in Annapolis, Maryland in the 1970s, while continuing to tour nationally and internationally with his band. He continued playing locally, and is remembered for his many shows at Annapolis's King of France Tavern, until his death in 1999. The music he created and inspired with *Jazz Samba* lives on.

— Ken Avis

Ken Avis is an acoustic guitarist in the band Verroneau, whose album/video *Jazz Samba* will be released on May 20th.

Become a member of the
BALTIMORE JAZZ ALLIANCE BIG BAND

Play pro-level charts with other great musicians
No year-long commitment (June 12th to September 11th)
Rehearsals Tuesdays 7-9 at Loyola University Maryland
Play concerts (Sept 11th) and get recorded
Composers and arrangers — submit your scores

BJA membership required

INTERESTED? Fill out the application form and return to Anthony Villa,
Director at: avilla@loyola.edu by May 15th, 2011.

The Baltimore Jazz Alliance Big Band has been established to provide BJA members with an opportunity to play classic, full-ensemble compositions in the tradition of Ellington, Basie, and Gil Evans, as well as inventive and challenging new works by area composers and arrangers.

Baltimore Jazz Alliance Big Band Musician Application Form

Due May 15th, 2012

Name: _____

Instrument: _____

Performance Resume: _____

☐ I commit to attending rehearsals on TUESDAY nights from June 12th to September 4th, an additional rehearsal on MONDAY, September 10th, and to performing at concerts on FRIDAY, September 7th and TUESDAY, September 11th. (There will be no rehearsal July 3rd)

☐ I cannot attend on the following dates: _____

Address: _____

Phone: _____

Website (if applicable): _____

Email: _____

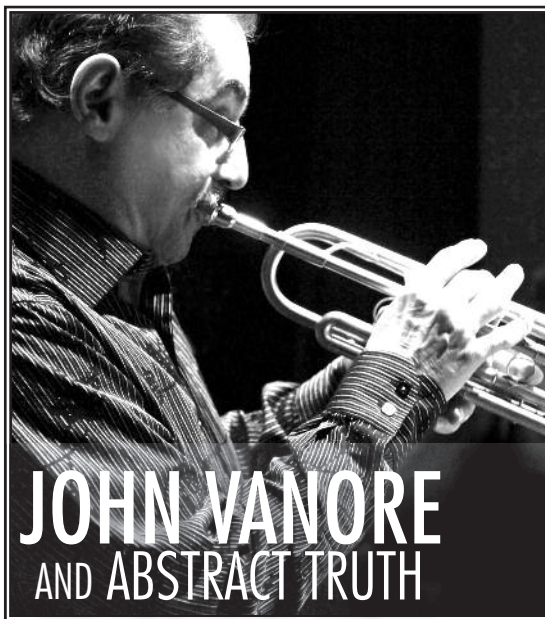
IMPORTANT: Be sure to email an MP3 of one of your performances (no more than 3 minutes) along with this application to Anthony Villa, Director BJA Big Band at avilla@loyola.edu

Thanks for applying to the Baltimore Jazz Alliance Big Band.

I will be in contact with you soon.

Anthony Villa

Jazzway presents
6004



SATURDAY, MAY 26th 8 pm

"VANORE AND ABSTRACT TRUTH conjure up the energy of the legendary big bands, including Woody Herman's various Herds. What is different is the Miles Davis-like sensitivity to the melodies and solos. The expressiveness that Vanore injects into the solos gives the listener places to land between the energetic movements... wonderful islands of musicality."
— *Chuck Vecoli, Jazz Review*

"...their sheer excellence exemplifies creativity in composition and craftsmanship in the art of arranging... this music is rooted in its heritage while boldly forward looking."

All tickets include an elegant dessert, fruit and cheese buffet and soft drinks.

JAZZWAY 6004

6004 Hollins Avenue / Baltimore, MD 21210

410-624-2222 or 410-952-4528

Tickets: \$35/General \$15/Students (with a valid ID)

ALL Tickets must be purchased IN ADVANCE, through the website and Instant Seats. NO tickets at the door.

Tickets: <http://jazzway6004.org/products.html> OR
<http://www.instantseats.com/index.cfm?fuseaction=home.venue&VenueID=364>

www.jazzway6004.org

JOE BYRD JAZZ presents . . .

WOMEN IN JAZZ!! at Germano's

300 S. High Street in "Little Italy"

FRIDAY, MAY 25th 7:30 pm

Featuring

LEIGH PILZER saxophone

JEN KRUPA trombone

JANELLE GILL piano

AMY SHOOK bass

MUSIC COVER: \$20 per person
(cash at the door)

food & beverages available before & during show!

RESERVATIONS ARE SUGGESTED!

(410) 752-4515

WOMEN IN JAZZ!! at O'Callaghan's Annapolis Hotel

174 West Street in Annapolis

SUNDAY, MAY 27th 7 pm

Featuring

LEIGH PILZER saxophone

JEN KRUPA trombone

JANELLE GILL piano

AMY SHOOK bass

MUSIC COVER: \$20 per person
(cash at the door)

food & beverages available before & during show!

RESERVATIONS ARE SUGGESTED!

(410) 269-0777

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

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

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443-885-4528 or michelle.petties@morgan.edu

The Phil Ravita Band *presents*

The Blue Note Years 1960-1963

June 10th at 7:30 pm

GERMANO'S TRATTORIA

300 South High Street
Baltimore, MD 21202

Phil Ravita and his band treat us to
"The Blue Note Years, 1960-1963"
— a look back on the artists and the songs.

TIM POWELL saxophone

GREG SMALL piano

PHIL RAVITA bass

NUC VEGA drums

Reservations **410.752.4515**
www.germanostrattoria.com

Roy Haynes To Receive George Peabody Medal

Legendary drummer and bandleader Roy Haynes will receive the George Peabody Medal for Outstanding Contributions to Music in America on May 24th at graduation ceremonies for the Peabody Conservatory, the highly regarded music school of The Johns Hopkins University. Haynes, who turned 87 on March 13th, developed styles of snare drum and cymbal playing that influenced several generations of drummers. He began performing with Lester Young and Charlie Parker in the 1940s and toured with Sarah Vaughan in the 1950s, later working with John Coltrane, Eric Dolphy, Chick Corea, and many other jazz greats. In February of 2011 he 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).

Haynes will also appear with his Fountain of Youth Band in Baltimore on May 26th as part of the new Jazz at the Johns Hopkins Club series, under the artistic direction of Gary Thomas, who chairs the Peabody Conservatory's Jazz Studies Department. For more information, visit www.peabody-jazz.org/hopkinsclub/.

promote yourself!

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

Enjoy the wonderful interview with Joe Byrd that took place just days before his tragic death and was produced by Veronneau Music.
<http://www.youtube.com/watch?v=nIVAg5Ns-fY>



MOTHER'S DAY JAZZ BRUNCH

Live Jazz / Lavish Brunch Buffet / Prizes

MAY 13, 2012 - Live Performance By "ON KEE"

11am to 3pm / \$30 Advance / \$35 At Door

Buy online www.sundayjazzbrunch.net / Reservations at info@sundayjazzbrunch.net

Sheraton Hotel BWI - 1100 Old Elkridge Landing Road - Linthicum Heights, MD 21090 - 443-577-2100

(15 Minutes from Downtown Baltimore)

410-370-8994



Jazz Samba Golden Anniversary Event

Celebrate 50 Years of Samba & Bossa Nova with
VERONNEAU

VERONNEAU JAZZ SAMBA PROJECT



David Rosenblatt, Lynn Veronneau, Pete Walby & Ken Avis

"I love the style, I love the acoustic sound."

Sally Nader, BBC Radio

"I only see good things coming from this group."

Ashley Arseneau, www.musikreviews.com

Jazz Samba became one of the most popular jazz albums of all time. Fronted by Stan Getz and Charlie Byrd, the 1962 album gave millions of listeners worldwide their first taste of samba and bossa nova from Brazil.

Sunday, May 20, 2012, 3pm

Memorable Concert & Compelling Panel Discussion

All Souls Unitarian Church, 1500 Harvard Street NW, Washington DC 20009

Concert: 3pm - The international world jazz band, Veronneau performs songs from their new album *Jazz Samba Project* in the venue where the landmark album was recorded.

Guest musicians include Jeff Antoniuk, Jim McFalls, Alejandro Lucini and Ben Redwine.

Panel: 4:30pm - Hear intriguing new information about the historic album and the musical tidal wave that followed. With moderator WPFW's Candy Shannon, panelists WPFW jazz programmer, jazz historian and educator Rusty Hassan, Brazilian musician and educator Leonardo Lucini and musician and Catholic University doctoral student Ben Redwine.

Admission: \$20 (concert & panel) www.veronneaumusic.com or www.instantseats.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 & Lounge, 9820 Liberty Road, Randallstown. Musicians and vocalists are welcome. \$5/\$7. 8-11:30 pm. 410-922-1980

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.*



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

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

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>

bja member notes

New Members

Kenneth Barnhill and Marsha Meekins, Musicians
David Adams, Club Owner/Manager
David Fowlks, Music Lover

Great American Song Award

Gail Marten has been honored for the second time with a Great American Song Award for her song "Reinventing Me" from her CD *In Love Again*. Entries from forty-five countries were judged by a panel of top industry professionals.

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

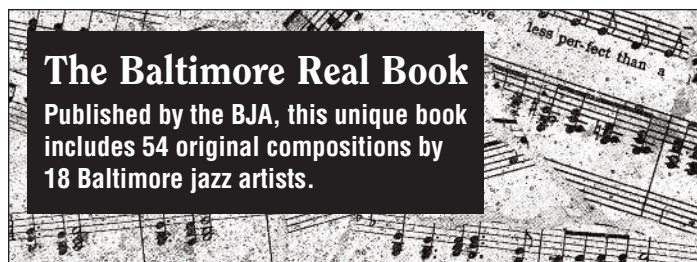
The BJA'S 16 track compilation CD *Baltimore Jazzscapes II*, showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

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.



**Have you been looking for jazz
in all the wrong places?**

**The jazz calendar at
www.baltimorejazz.com
is the right place to
find live jazz in Baltimore!**



BALTIMORE JAZZ ALLIANCE

847 North Howard Street
Baltimore, Maryland 21201

MAY 2012

Dedicated to promoting **JAZZ IN BALTIMORE!**