



## BALTIMORE JAZZ ALLIANCE

# DECEMBER 2012

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

## AN DIE MUSIK

# A Dream Come to Life

Home to restaurants, shops, banks and boutiques, Baltimore's North Charles Street is also the scene of one of the city's best music venues, An die Musik.

Founded by Henry Wong in 2004 as a spinoff of a record and CD store, An die Musik, now a non-profit organization, hosts jazz and classical artists with local, national and international names. "What other places in town give so many different musicians a chance?" asked Wong. "We host musicians from Towson, UMBC, College Park, Peabody, as well as musicians from all over the world."

Wong, a medical student turned music impresario, professes a Zen-like belief in the power of affirmation. "An die Musik is much like the process and work of the musicians we book," explains Wong. "You have to suffer with the people you believe in . . . you have to see a dream come to life . . . At An die we develop with musicians and see results together."

Wong's path to An die Musik has been eclectic, to say the least. Born in Hong Kong to parents with some means, Wong came to America as a student with a family background that included Chinese classical music sung by his mother and naval architecture practiced by his dad. Most important, his parents imparted to him the value of struggle. "You should always be hungry . . . you should always want more from yourself . . . it makes you appreciate struggle," says Wong as he recalls the efforts that brought him to his present location at 409 North Charles. "I started with a record and CD store in Towson and what I have learned is that when doing important work never put yourself first. Money is one thing . . . the spirituality of what you are doing is something else. I'd rather be poor and do what I believe in and enjoy the benefit of sharing the music we offer."

Henry Wong is not alone in his efforts to make An die



PHOTO BY BRIAN V. WILSON

Henry Wong, a former medical student turned music impresario, professes a Zen-like belief in the power of affirmation.

Musik an enduring fixture on the Baltimore music scene. His two trusted aides-de-camp—Sean Johnson, a former audio engineer, and George "Doc" Manning, a DJ at WEAA—are equally engaged in this partnership of effort and spirit. Johnson's vision for the future of An die Musik? "We should promote upcoming talent while we also bring in famous, big name musicians. That allows us to put lesser-known artists on stage. Baltimore has a huge population of talented musicians."

In recounting the past performances seen at An die Musik, Johnson expressed his wonder at the variety of styles and in-

*(continued on page 3)*



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](http://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](mailto:webmaster@baltimorejazz.com)

### BJA STEERING COMMITTEE

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## Sullivan's Baltimore

Here's a surprise for local jazz lovers. There's a venue in Baltimore that offers live jazz five nights a week. Sullivan's, located at 1 East Pratt Street (the Inner Harbor of MobTown) is part of a national chain of steakhouses with nineteen locations across the USA. Sullivan's Baltimore features many local jazz musicians: Dave Winter, The Dave Bach Trio, Aaron Hill, Buena Vista, The Queen and I, Marcus Dagan, Greg Thompkins/Dave Winter Duo, Jon Birkholz, The Corner Jazz Trio and many others. Readers may find complete listing for performers in the entertainment section of [baltimorejazz.com](http://baltimorejazz.com).

Having performed at Sully's (as we like to call it), I find the atmosphere pleasant, the management and waiters professional. Musicians on the gig get free parking, better-than-average pay, freedom to play what they want (especially traditional or modern jazz), and a bar menu dinner for each performer. The music starts at 7:00 and goes till 10:30, usually consisting of one-hour sets with fifteen-minute breaks.

Jazz listeners have the choice of seating at the large bar or high tables and chairs in an upscale room where musicians can comfortably be seen and heard. In American Steakhouse tradition, the menu offers New York strip steak, Porterhouse steak, oysters, appetizers, desserts, and other selections.

Domingo Guerra, who books the music at Sully's, hails from Corpus Christi, Texas. He fell in love with jazz during his teenage years while listening to late night jazz radio shows *Randy's Record Shop* and *Club Trussle*. Before his move to Baltimore three years ago he and his girlfriend Sarah coordinated the



Greater Hartford International Festival of Jazz for seven years. Domingo says, "Sullivan's is very committed to jazz on a national level—most of their restaurants have a tuned baby grand piano and feature jazz several nights a week." The Baltimore Sullivan's has booked jazz for two years—a rotation of twelve bands plays music five nights a week. Sullivan's may be Baltimore's best-kept jazz secret.

Pianist Dave Winter recently remarked, "I was really happy when Domingo offered me the opportunity to be a regular in the Sullivan's entertainment lineup. Living as I do in south central Pennsylvania doesn't present very many outlets for jazz performers. It was an easy decision, even taking in the lengthy commute. Playing at Sullivan's has given me the chance to meet and play with some highly skilled players. The best part is that I've been motivated to elevate my own game like never before. Doing commercial/dance gigs has been financially rewarding but not always musically challenging. Sometimes we need a little motivation to visit the woodshed, learn some different tunes and reinvigorate the creative process. Playing at Sullivan's provides all of that for me. Thanks to the management at Sullivan's for being so supportive of live jazz. A classy place deserves classy music."

— Gregory Thompkins

## UNIFIED JAZZ ENSEMBLE

EVERY TUESDAY NIGHT at 49 WEST CAFE

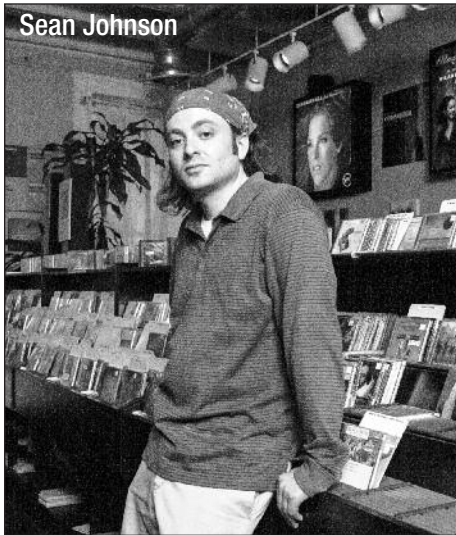
49 West Street in Annapolis, Maryland

410-626-9796 / [www.49westcoffeehouse.com](http://www.49westcoffeehouse.com)

\$6 cover / [www.unifiedjazz.com](http://www.unifiedjazz.com)

## A Dream Come to Life

(continued from front page)



Sean Johnson

PHOTOS BY BRIAN V. JONES

Johnson expressed his wonder at the variety of styles and influences audiences have come to appreciate.

fluences audiences have come to appreciate. “We’ve had world music, jazz, classical, folk music, blues and experimental electronic music.” Wong added, “We are a scaled-down concert venue . . . people come here for a special experience . . . it’s like being in your living room.” Because of the intimacy of the 80-seat performance space, musicians, according to Sean, “love to play here because they know the audience is here to get the most out of the music. Nothing interferes with the experience. You are right there watching and listening as the music is being created in front of you.”

As manager of An die Musik’s idiosyncratically-stocked music store, Johnson explained the thinking behind the offerings: “of course we have CDs from the artists performing. . . . But we also have material people hear on the radio. . . . Other stores in the area refer people to us because they know we have things many stores don’t. Many of our patrons are over 50 and they rely on our resources for specific, hard-to-find items. We do twenty-plus concerts a month and our CD sales support the music series performances.”

Wong recalls, “The first six years we were here we were not non-profit and we lost money. Now we are non-profit and we are concerned with educating young people. We are not concerned with money. We want young people to come out and listen to jazz and learn about this music. This is their culture. Musicians give master classes, we have concerts—that’s the epitome of the music journey.”

Manning and Wong began their camaraderie in 1990 working together in the Towson music store that preceded An die Musik. Manning was the jazz specialist for a couple of record stores, wrote articles on jazz and interviewed many celebrated musicians for Coppin State College (now Coppin State University) in the ‘70s following a stint in Vietnam. At the Left Bank Jazz Society’s Famous Ballroom, Manning met and discussed jazz with Woody Shaw, Ahmad Jamal, Elvin Jones, Horace Silver, the Art Ensemble of Chicago and many others. As a DJ he is immersed in the music and the personal legacies of the legends of jazz. “An die Musik’s role in the music community in Baltimore and in the cultural life of the city is one of great importance,” says Doc. “The music that is presented at this location is built on the premise of art instead of solely entertainment. Music education is a very important, an integral part of the survival of the art form. An die Musik



provides that.”

What rings clear in listening to Henry Wong talk about An die Musik’s past and future is his sincerity of purpose. Hundreds of concerts featuring major figures of jazz, the locally known, those with public acclaim and the relatively unknown (or yet to be discovered) all represent lessons to be shared with aficionados and students of the music. Wong maintains that “you have to believe in the music, the lessons of trials and tribulations that we all go through. An die Musik is like the artists and the music of jazz—its spirit. What the music and the musicians do is inspire us to appreciate America’s cultural heritage. Where else can young people go in Baltimore to get that? We sponsor the music and the artists one day at a time . . . we are part of that struggle and the next day we start all over again. We suffer with the people and the music we believe in and we see the results of the struggle together.”

As he assesses the process of maintaining An die Musik, Wong reflects, “our service is to provide a place where people can come and experience music. An die Musik is not about the big artists and who can buy the big ticket. We do this because it is important to us. It is important that we provide a place for every artist to play.

As he looks toward An die Musik’s future Wong’s position is philosophical. “Does the public want us to continue . . . I don’t know. . . . While we cannot predict the future we are always thankful for the opportunity we have. We don’t do things to get rich. We always have a focus for the local musician. We guarantee a magical experience playing in our space. . . . There are no boundaries. Our music is for everyone.”

Over the years An die Musik has been voted Baltimore’s Best Jazz venue by *Baltimore Magazine* and Baltimore’s Best Jazz Space by the *Baltimore City Paper*.

A complete list of artists performing at An die Musik may be found at: [www.AndieMusikLIVE.com](http://www.AndieMusikLIVE.com).

— Brian V. Wilson

JAZZWAY 6004 presents


# TIM WARFIELD'S HOLIDAY JAZZ

SATURDAY, DECEMBER 15th 8pm

Tickets are going FAST and a second Sunday matinee show on Dec. 16th may be added. Please check the website for details about the scheduling of an additional show.



## Saxophonist Tim Warfield returns with his Holiday Jazz concert and his ALL-STAR band!

**TIM WARFIELD** tenor and soprano clarinets  
**TERELL STAFFORD** trumpet  
**JOANNA PASCALE** vocals   
**ERIC WHEELER** bass **BILLY WILLIAMS** drums  
**SURPRISE GUEST** piano

Tim Warfield's All Star Jazzy Christmas Show vividly showcases a collection of traditional holiday songs realized from an improvisational perspective. The musical program features primarily familiar material such as "The Little Drummer Boy" and "Silent Night" but also includes a few obscure gems like Claude Thornhill's "Snowfall" and even one Hanukkah song, all in the spirit of the holidays. The arrangements, all but two by Warfield, are quirky and unique, blending jazz with elements from the blues, swing, Latin, African and a host of other traditions. The musicians are all elite players, and several have been Grammy nominated.



**COMING IN 2013**  
**MARCH 23rd WINARD HARPER**  
**APRIL 27th RALPH PETERSON**  
[www.jazzway6004.org](http://www.jazzway6004.org)

ALL TICKETS MUST BE PURCHASED IN ADVANCE ONLINE.  
NO TICKETS AT THE DOOR.

<http://www.jazzway6004.org/products.html>

\$40 General, \$35 BJA members (per registered member)  
and \$18 Students (with a valid ID)

All tickets will include all soft drinks plus a  
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Jazzway 6004 6004 Hollins Avenue Baltimore, MD 21210  
Phone: 410-624-2222 or 410-952-4528



## BALTIMORE CHAMBER JAZZ SOCIETY

# Matt Wilson's Arts & Crafts

During the Student Jazz Drumset competition at the 2010 Percussive Arts Society International Convention, something unexpected occurred. There were three finalists competing and the three stellar judges each chose a different winner! This situation aptly demonstrated the truth that, after one acquires a certain requisite degree of technical facility on an instrument, what truly matters is the aesthetic attitude and approach. Thus, Stanton Moore, with his roots firmly established in the musical traditions of New Orleans, had his favorite; Jeff Hamilton, possibly the tastiest and most grooving accompanist in modern jazz, felt strongly about his choice; and Matt Wilson, one of the most creative spirits on the planet, favored the most creative and risk-taking performer. With this competition in mind, I was very curious to attend Matt Wilson's Arts & Crafts concert sponsored by Baltimore Chamber Jazz Society at the Baltimore Museum of Art on November 11th. The performance vindicated Matt's judging, as he deftly segued from free-time sonic explorations of all parts of his drumset and of various percussion objects, to tasteful, hard-swinging accompaniment (often without using the hi-hat to keep time), and then on to influences of Second Line and contemporary funk stylings, often within the same song!

... numerous improvised moments of tension and release, sonic and metric explorations, and a much appreciated humor and exuberance ...

The first of the two sets started with Thelonious Monk's "We See." The group took a light bop approach and quickly found their synchronicity as a unit. As with each piece, the group paced itself well within each solo and over the arc of the tune. Terrell Stafford received his first of many enthusiastic ovations of the night as he began his trumpet solo lyrically, then patiently built his phrases to a frenzy, taking his band-mates along with him. This piece ended with a band cadenza and a free-time drum solo bridging to the next tune, in which Wilson even took advantage of the squeak in his drum throne to create rhythmic improvisations. The set continued with Wilson's "Free Range Chicken," with pianist James Weidman venturing to the melodica, followed by "The Cruise Blues," a slower ballad in  $\frac{3}{4}$  by bassist Martin Wind. Wilson's "Bubbles" percolated to the highest energy point thus far, as it featured accelerandos and decelerandos throughout the head section and metric modulations within the solo sections. This piece ended with Wind's bass solo, built largely around sliding themes; meanwhile Wilson recited a Carl Sandburg poem about ... two bubbles!

During the second set, the group interpreted Nat Adderley's "The Little Boy with the Sad Eyes" as a hard-grooving shuffle swing; the tune showcased exceptional piano and



PHOTO COURTESY OF MATT WILSON

Wilson's sense of humor and wit permeated both his playing style and his between-songs patter.

trumpet solos along with a melodic drum solo over a bass ostinato. Next up was Duke Ellington's "Blue Pepper (Far East of the Blues)," which took on a funky Blue Note feel. Wilson's sense of humor permeated both his playing style and his between-songs patter, and he paid his respects to the recent election by playing "Happy Days are Here Again." Performed as a lush ballad, the song acquired fresh meaning. The final tune's title again displayed Wilson's wit. He announced it as a "contrafact": a tune written over the chord changes of a previous tune. The original version was "Out of Nowhere." The new version's punning title? "No Outerwear."

The night ended with Wilson's popular "The Sway," featuring pianist Weidman tripling on melodica and recorder/flute and Stafford playing muted trumpet. All were driven solidly yet softly by Wilson on drumset, holding a small shaker in one hand while opening and closing his fist, thereby creating a wah-wah effect. Wilson then guided the entire audience to stand up and gently sway in unison to the pulse of the song. This feel-good moment not only melded the audience more fully to the band, but also insured a standing ovation, which Wilson and his band mates richly deserved and which would have undoubtedly occurred had the audience been commanded instead to lie down on the floor!

I came to Matt Wilson's Arts & Crafts expecting a solid jazz concert consisting of virtuosity and creativity. Wilson and his group not only satisfied my expectations, but also brought numerous improvised moments of tension and release, many sonic and metric explorations, and a much-appreciated humor and exuberance to the performances. Often Wilson would be so moved at what was occurring around him that he would let out a cry or moan. Think of Keith Jarrett on drumset and you start to get the idea!

- Wes Crawford

# Ben Frock and Love Unit

In all the periodic hand-wringing about the state of jazz in the twenty-first century and the moaning about its loss of mass appeal, one factor repeatedly comes up—that jazz began to lose its audience when it became detached from dance. As Marc Myers writes in “What Killed Jazz” (a 2008 blog on the JazzWax website), “The moment jazz decided it was an art form that required listeners rather than dancers, its mass appeal was in jeopardy.” In the vacuum left by the departure of jazz from its roots in dance, rock ‘n’ roll and R&B rushed in to satisfy a “beat-hungry” generation of youth who were becoming a dominant force in the music market of the 1950s and 1960s.

Before going any further, I first must define what I mean by “jazz”—another whole can of squishy and elusive worms. So I’ll just create my own definition: jazz has harmonic density (OK, well, modal jazz can slip in under the wire on this point); jazz has improvisation; and jazz has a groove. Besides the traditional swing, the big tent of jazz brings in all kinds of beats, from funk to waltz-time to bossa nova. Jazz can be played by a variety of instruments, but at its heart are the horns, the piano, the bass, and the drums. In this definition, there is nothing that precludes jazz from being danceable music.

The music is hot, it’s energetic, it’s sexy . . .  
good for the brain, good for the body,  
good for the soul.

There are signs that in at least some sectors of our jazz community, danceable jazz is on the way back in. The Love Unit band, conceived of and directed by a Baltimore native, thirty-two-year-old trumpet player and composer Ben Frock, is one such sign.

The ensemble first performed in 2010 and includes many of Baltimore’s best and best-known jazz musicians, including Todd Marcus (bass clarinet), Russ Kirk (alto sax), Alex Norris (trumpet), Mike Kuhl (drums), and Jim Hannah (percussion). Others in the band include exceptionally talented young musicians who play in a range of genres but particularly at the frontiers of cutting-edge improvisational music, including Mazz Frazee (guitar), Jon Birkholz (keyboard), Derrick Michaels (tenor sax), and Jake Leckie (bass).

In a December 2011 interview with Michael Byrne (in the *City Paper*), Frock says, “I want [the band] to be a party on-stage . . . for the audience, I want to give them something fun that feels good to listen to and dance to, but I want to challenge them.” Turn that formula around—Frock offers music with greater complexity and challenge than mainstream popular music but that still invites dancing.

I recall a show years ago at some derelict little place on the east side of downtown. Ben Frock was leading a band of some eight or ten members that was perhaps a precursor to



Love Unit, playing to a crowd of primarily twenty-somethings. They were mostly standing to listen to the music, and there was a tangible vibration of suppressed energy as they grooved with bobbing heads and knees. The band launched into a highly spirited rendition of the jazz samba standard, “I’ll Remember April,” and a couple of girls began hesitantly to make some real dance moves. Then Frock leaned into the microphone and announced with some fervor, “If you want to dance—then dance!” and immediately, as if just waiting for permission, the whole crowd sprang into joyous action.

For music to be danceable, there must be space for dancing—and here is where the venue is critical. It must provide an open space where the protocol is that you stand to listen. Go to any show at the 8x10 (in Federal Hill), and even though the crowd may not be doing much formal partner dancing with recognizable steps, they are standing and grooving to the music, some quite energetically. The point is, they’re on their feet.

In contrast, most jazz venues seem to be places to sit. Go to Bertha’s in Fells Point on a Tuesday or Thursday night, and the jazz aficionados are sitting at tables and on barstools. Go to a concert at An die Musik, and you’re sitting in a large, parlor-style chair. Go to any Baltimore jazz club, and you’re sitting at a table—not standing—and maybe having dinner while the musicians play. The point is, you’re sitting. And you can tap your toes and bob your head all you want, but to dance, you have to be standing.


And that’s what happens at Love Unit’s performances at the Wind-Up Space, on North Avenue near Howard Street. This quirky, youth-oriented club, with its displays of striking, unusual artwork on the walls, provides a large open area in front of the stage. To be sure, there are some clusters of small tables and chairs, even a few sofas, where the hip college-age crowd can socialize with friends over drinks. But once the music starts, most listeners are standing and facing the stage. And if they’re not exactly dancing, they are definitely grooving to the music.

No, this is not your grandfather’s big-band jazz. As found

on the Love Unit's Facebook page: "Love Unit combines influences ranging from Michael Jackson to Igor Stravinsky with a 16-piece horn section, and an extended rhythm section including Afro-Cuban percussion playing spiraling overlapping ostinatos that result in one of the wildest danceable live music experiences you could ever imagine." You might also compare it with Tower of Power, the American R&B band formed in 1968 and still performing. Love Unit has much the same groove, and Frock even provides a high-energy falsetto vocal lead, with a couple of young ladies providing some doo-wop-y style background vocals. The music is hot, it's energetic, it's sexy—but it is also complex and intellectually stimulating. Good for the brain, good for the body, good for the soul.

Jazz is always morphing, always shape-shifting, embracing tradition but yet transcending it. In its more danceable manifestations, it is sure to find a renaissance among the young that will keep it alive for decades.

– Liz Fixsen



**WEAA 88.9 FM NEW YEAR'S EVE GALA**

**Pianist Cyrus Chestnut LIVE**

**Monday, December 31, 2012 8pm-1am**  
**Douglass - Myers Maritime Park Museum**  
 Includes dinner, show, DJ/dancing, champagne toast  
**\$100 per person**  
**Tickets/info at weaa.org**  
**or 443-885-2075**

**WEAA**  
 88.9 FM  
 WASHINGTON DC



## *The Wednesday Night Before Christmas*

**December 19th  
7:30 pm**

Celebrate the birth of the Baby Jesus with sacred and secular readings, your favorite Christmas hymns, prayer, and a "Teaching Moment."

The warm sound of American jazz music sets the tone for this candlelight service in our beautiful sanctuary.

*A reception featuring hot & cold appetizers with seasonal beverages follows the service.*

*A free-will offering is received.*

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for more information!

# JAZZ JAM SESSIONS

where the cats congregate  
to groove and grow

\* **NOTE:** As these events may be subject to change, it's always a good idea to **CALL AHEAD** for **CONFIRMATION**.

## **Mondays – Museum Restaurant & Lounge**

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

## **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

## **NEW: Wednesdays – Phaze 10**

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

## **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

## **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

# Baltimore Chamber Jazz Society 2013

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

● **Sunday, February 10th 5 pm**

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

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

● **The Tom Harrell Quintet**

● **Sunday, March 10th 5 pm**

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

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

● **The Freddy Cole Quartet**

● **Sunday, May 5th 5 pm**

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

● Freddy Cole, piano/vocals; rhythm section TBD

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

● **THE BALTIMORE MUSEUM OF ART**

● 10 Art Museum Drive, Baltimore, MD 21218

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

● **More info at: [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)**

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

● The Baltimore Chamber Jazz Society is a non profit organization and is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

Buy Tickets Online: [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)

BJA MEMBERS RECEIVE A \$2 DISCOUNT

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



JOE BYRD JAZZ *presents . . .*

## JAZZ at GERMANO'S

300 S. High Street in "Little Italy"

**THURSDAY, DEC. 6**

**GENE BERTONCINI**

**Direct from NYC!**

*A master guitarist who will charm you  
with his holiday repertoire!*

**THURSDAY, DEC. 13**

**REDD BROTHERS**

**CHRISTMAS SHOW!**

**CHUCK on vibes and ROBERT on piano**  
*A "Redd hot jazz duo"*

**FRIDAY, DEC. 21**

**STEF & SUE'S**

**CHRISTMAS SHOW**

**STEF SCAGGIARI on piano**  
**and SUE MATTHEWS, jazz vocals**

*A unique holiday show  
in the jazz tradition!*

**ALL SHOWS: 7:30 PM**

**\$20 cover / \$20 minimum**

**Valet parking at the door!**

**Fabulous Italian cuisine!**

**RESERVATIONS ARE SUGGESTED!**

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Or email [elanabyrd@comcast.net](mailto:elanabyrd@comcast.net)

## WEAA's CD Pick of the Month

### TIA FULLER / ANGELIC WARRIOR



How great it is to see so many women on top of their game, leading the pack in the jazz world! I have been highly impressed with the brand new release of one of those women, the smart, sexy sister of the saxophone, flutist, composer and educator Tia Fuller. She holds a Bachelor of Arts degree in Music from Spelman College in

Atlanta (Magna Cum Laude, by the way), and a Master's in Jazz Pedagogy and Performance from the University of Colorado at Boulder. It's a wonder how Tia even had time to get back into the studio to record, as she has spent the last five years as a member of R&B sensation Beyoncé's band, has been Assistant Musical Director for Esperanza Spalding's Radio Music Society touring band and has played in drummer Terri Lyne Carrington's Mosaic Project band as well. She really knows how to surround herself with Grammy Award-winning artists and showcases what she has learned through them, not only with her approach to playing her instrument, but with the editing, mixing and mastering process as well.

Tia's latest release, *Angelic Warrior*, is her third for the Mack Avenue label. She wrote many of the tunes on it while on the road and dedicates them to specific people in her family whom she refers to as Angels—people who have helped or inspired her along the way! The CD is a family affair featuring her sister Shamie Royston and brother-in-law Rudy Royston on piano and drums, with special guest Terri Lyne Carrington, piccolo bassist John Patitucci and vocalist Dianne Reeves. There are some great tunes on here that I can't wait to share with you! Tune in all month long to hear selections and have an opportunity to win our CD of the Month, *Angelic Warrior*, from saxophonist Tia Fuller, on WEAA 88.9FM, The Voice of the Community!

— Marcellus Shepard, Program Director, WEAA-FM



## THE GAIL MARTEN TRIO

**13TH FLOOR THE BELVEDERE**

December 7th, 22nd, 28th

January 12th, 26th

10 pm to 1 am

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1 EAST CHASE STREET / BALTIMORE MARYLAND

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## bjazz announcements

### NEW: Advertise at the BJA Website

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

### NEW: Music Instructors

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

## bjazz member notes

### New Members

Thom Roland Band, Musicians; Tracey Brown, Music Lover  
Sylviane Kouemo, Student

### Gold Edition

Gail Marten has a new 2-CD project currently in production by EQ Music as part of its *Gold Edition Jazz Series*.

### Todd Marcus

Todd Marcus was the focus of Geoff Himes's November 21st *City Paper* article, "HOME BASS," on Baltimore becoming "the unlikely epicenter of bass clarinet innovation."

### Spicka Interview

George Spicka was recently interviewed on WBJC-FM by Reed Hessler to talk about his music and latest compositions.

### 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: [altcwg@aol.com](mailto:altcwg@aol.com) or 410-686-4424.

## bjazz member discounts

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

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

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

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

**Help support jazz in Baltimore.**

**Become a member of BJA.**

**[www.baltimorejazz.com](http://www.baltimorejazz.com)**



PHOTO IMAGE BY LEO HOWARD LUBOW

## Baltimore Jazzscapes II

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

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

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

CD available at [www.cdbaby.com](http://www.cdbaby.com) and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway

BALTIMORE MUSEUM OF ART, Art Museum Drive

AN DIE MUSIK, 409 N. Charles Street

BALTIMORE SYMPHONY STORE, 1212 Cathedral Street

FELLS POINT VISITOR CENTER, 1724 Thames Street

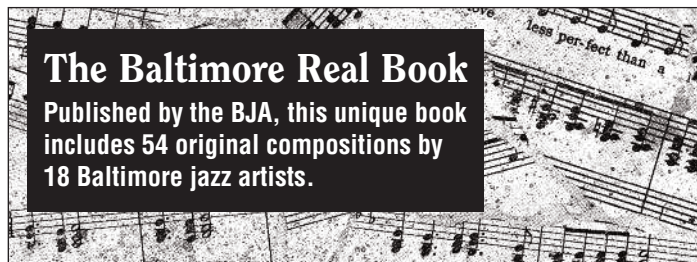
JAZZ HOUSE WEST, 6035 Liberty Road

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

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

SOUND GARDEN, 1616 Thames Street, Fells Point

and by the various band leaders on the disk



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

*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](mailto: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 (3<sup>5</sup>/<sub>8</sub> in. wide x 2<sup>1</sup>/<sub>4</sub> in. high)

\$25.00 for 1/4 page (3<sup>5</sup>/<sub>8</sub> in. wide x 4<sup>3</sup>/<sub>4</sub> in. high)

\$50.00 for 1/2 page (7<sup>1</sup>/<sub>2</sub> in. wide x 4<sup>3</sup>/<sub>4</sub> in. high)

\$100.00 for full page (7<sup>1</sup>/<sub>2</sub> in. wide x 9<sup>3</sup>/<sub>4</sub> 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](http://www.baltimorejazz.com)

direct questions or comments to:  
[webmaster@baltimorejazz.com](mailto: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](mailto:jazzpalette@gmail.com)

*Gail Marten, Editor/Designer  
Baltimore Jazz Alliance Newsletter  
[jazzpalette@gmail.com](mailto: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!***



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

First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Street Address \_\_\_\_\_ Apt/Suite No. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Phone(s) \_\_\_\_\_ Email \_\_\_\_\_

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

Media  Club Owner/Manager  Non-profit or Educational Institution  Other \_\_\_\_\_

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

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

*Thank you for joining! Your membership makes a difference!*

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

# Saxophone Colossi Battle Royale



**HOLD THE DATE!** The Baltimore Jazz Alliance and the Creative Alliance are thrilled to co-present Saxophone Colossi, a cross-generational Battle Royale featuring four dueling saxes. The event will take place at the Patterson Theater (home of the Creative Alliance) on Saturday, Feb 23rd at 8 pm.

In one corner, on tenor, we'll have the Dean of Baltimore Jazz, Andy Ennis, who's had stints with Ray Charles and Bill Doggett. On tenor we'll also feature Brad Collins, who at age 12 met legendary saxophonist Mickey Fields and was inspired to carry on his tenor legacy. Adding to the fire, our two altos are Young Lions who can't wait to mix it up with the two veteran tenors: Tim Green, a Peabody graduate whose chops and lyrical style put him at the top of every alto list, and Sam King, a young Baltimorean who has taken this city by storm in the past few months. Rounding out the group will be the illustrious Robert Shahid on drums, Eric Byrd on piano, and bassist TBA. Co-sponsored by BJA and Creative Alliance.

Will the Venerable Gents (or Giants) defeat the Young Whippersnappers? *Come and FIND OUT!* Information at: [webmaster@baltimorejazz.com](mailto:webmaster@baltimorejazz.com)

**MONDAY, DECEMBER 3rd 5-7 pm**

The public is invited to a  
**CULTURAL HAPPY HOUR**

Hosted by Greater Baltimore Cultural Alliance,  
Baltimore Jazz Alliance and WEAA-FM

at the MARK COTTMAN'S GALLERY in Federal Hill

1014 S. Charles Street

Baltimore, MD 21230

443-872-0943

<http://www.markcottomgallery.com>

Mingle with interesting people and get to know what these three organizations do. The event will feature light fare, wine, beer, soft drinks and a JAZZ TRIO providing LIVE ENTERTAINMENT.

Nearby parking; free public transportation is available via the Purple Circulator, which drops passengers off on South Charles Street.

<http://www.charmcitycirculator.com/route/purple-route>



847 North Howard Street

Baltimore, Maryland 21201

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

**DECEMBER 2012**

*Dedicated to promoting* **JAZZ IN BALTIMORE!**