

## BALTIMORE JAZZ ALLIANCE

# APRIL 2013

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VOLUME X

ISSUE IV

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

# The Sweet Sounds of Saxophone Colossi

Stereotypes about large, stocky men don't stick to Brad Collins, who has managed to train his left leg to pop up each time he draws high notes from his tenor saxophone.

As he and the band swing into the first notes of a five-song set, Collins seems to be more graceful than the broadness of his shoulders suggests: the fingers of his left hand punch the keys of his sax, his right hand dangling in the air above his head, as he moves his hips, plays the last notes of his solo, then sends the energy over to Tim Green and his alto saxophone.

That energy was easily felt the night of February 23rd, when Collins and Green, along with tenor saxophonist Andy Ennis and alto saxophonist Sam

King, took the stage of the hall inside the Creative Alliance. Four saxophonists on a single stage might seem excessive, but the event, billed as Saxophone Colossi, and co-sponsored by the Creative Alliance and the BJA, made for the perfect backdrop. In a subtle homage to legendary jazz saxman Sonny Rollins—and his album *Saxophone Colossus*—the old heads Collins and Ennis squared off against young guns Green and King in two, five-song sets.

This was no ruthless competition, but then again, neither were the cutting contests of 1950s and 1960s, when musicians like Dizzy Gillespie and Miles Davis appeared at after-hours clubs in New York City, Chicago, and St. Louis and tested their chops against worthy contenders.

If anything, Collins and Ennis—a man known as the Dean of Baltimore Jazz—held back, permitting the spotlight to shine more strongly on the night's younger stars. The third tune of the first set, "Minority," featured King, a skinny kid with a driver's cap, glasses, and a gray blazer cut short, who started off blowing in a breezy bebop style. At song's end, when the line of alto-tenor-alto-tenor traded fours, it was obvious Collins and Ennis were doing more to tee up their young compatriots than to draw attention to their individual efforts.

Green was perhaps the most compositionally gifted of the bunch. He dispensed with his first solo of the

(continued on page 2)



From left: Andy Ennis, Tim Green, Sam King and Brad Collins



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)

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## The Sweet Sounds of Saxophone Colossi

(continued from front page)

night—a masterful mixing of sounds that bent bar lines and was as inventive as it was quick—to roaring applause. He was the featured sax again during one tune of the second set, a song written by Collins's trio Firm Roots that started off as a bossa nova before changing to a fast, traditional swing, and the outcome was no different there. His cheeks ballooning outward with each bar played, Green effortlessly switched between speeding notes that hit their plateaus in sudden crescendos and more melodic, wending lines of music.

It was evident, however, that if Green and King shared more time in the spotlight, Collins and Ennis had planned this effect, for the two elder tenors had no trouble keeping up. Dean Ennis displayed his soulful, calm, complex chops in the first set's "I'm in the Mood for Love" (segueing seamlessly into a scat-sung "Moody's Mood for Love") and in a Sonny Rollins blues, the final tune of that set. Collins, a consummate showman, split his duties between emcee of the evening and solid anchor on stage, cuing up band members, working the audience, and adding his gregarious tone to the mix, delivering bebop lines with as much ferocity as Green.

Although the focus of the Creative Alliance show was the saxophonists, not to be outdone was a superb rhythm section: pianist Eric Byrd, Amy Shook on bass, and on drums Robert Shahid, dressed to the nines as usual, in a dark vest, white Oxford shirt, and golden tie. Not a finer group of rhythm musicians plays in Baltimore, and they made it known this particular evening. Shahid appeared out of body several times as he peppered in paradiddles, ratamacues,

and a host of other rudiments you wouldn't dream of saying five times fast throughout his hypnotizing fills and solos. Byrd, who probably plays ragtime just to warm up, was bright, upbeat, and forceful on the piano, at one point nearly pushing it off the back of the stage. (He moved it back during the intermission.) And Shook, who plays in Gregory Thompkins's band and the FAB Trio, always shines on bass: when the piano drops out, and every ear in the audience is trained on plucky, low bass notes, it's Shook who propels tunes forward while deftly maneuvering through complex solos of her own.

It's not often that jazz shows of this caliber are staged. But it comes off as simplistic, a trapping of fake novelty, to wonder at the talent assembled on one night at a theater in Highlandtown. This is the jazz that still exists in this city, one with its own storied history in this music, a history that could rival the Big Apple's.

The crowd knew that. At 7:50 p.m., ten minutes before showtime, there were plenty of empty seats. By 8:05, not a seat was open; people arriving late stood in the back or grabbed overflow seating to the left and right sides of the stage.

The capacity crowd of one hundred sixty cheered for Green, Collins, King, and Ennis as the band thundered into Sonny Rollins's "Tenor Madness." As King pulled out his iPhone to check his messages between solos and the crowd cheered all the louder, you knew no one would leave the theater after this final tune of the first set.

Truly, why would anyone have left such a colossal event?

— Andrew Zaleski

## UNIFIED JAZZ ENSEMBLE

EVERY TUESDAY NIGHT at 49 WEST CAFE

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

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

# Cold Spring Jazz Quartet: Monk's Moods

Judging from all the tribute albums, the music of Thelonious Monk enjoys enduring popularity, even 30 years after his death. Just within the last six months, Baltimore jazz fans have enjoyed two Monk tribute concerts, one in October by Jeff Antoniuk's Jazz Update at An die Musik, and one in March at Germano's by Cold Spring Jazz Quartet (CSJQ). It says a great deal about Monk's productivity as a composer that there was very little overlap in the two shows' repertoires. Nor was there much overlap in the narration about Monk's music, life, and many quirks. There were many fascinating tidbits to learn about his genius and his eccentricity.

CSJQ has been performing throughout the Baltimore-Washington area for many years. Saxophonist and vocalist Mark Osteen co-formed the group in 1994. He has composed over fifty jazz tunes, and is president of the BJA and a professor of English at Loyola University.

The pianist and newest member is Anthony Villa, director of the jazz program at Loyola. He too is a prolific composer for both combos and big band, and both men play in the BJA Big Band. On bass and drums, respectively, were native Baltimoreans Gary Kerner and Greg Mack, both long-time members of CSJQ and both seasoned jazz performers.

The first set opened with the familiar "Straight, No Chaser." This tune follows a standard twelve-bar blues form but illustrates Monk's unconventional approach to rhythm, with a melody repeated over different parts of sequential measures, producing a staggered effect. Osteen noted that Monk also used harmonic innovations such as the flatted fifth, tritone substitutions and whole-tone scales. His compositions were so unusual that John Coltrane said that working with Monk was like "falling down a dark elevator shaft." Once, disappointed with a solo, Monk said, "I made the wrong mistakes." He also noted that "Sometimes it's to your advantage for people to think you're crazy." Sadly, however, Monk's later years were darkened by bouts of mental illness.

Next was "Bemsha Swing," which opened with a quirky call-and-response exchange between the sax and piano. Co-written by Monk and drummer Denzil Best, it was supposed to be "Bimshire Swing," from the nickname for Best's native Barbados.

The title of the next tune, "Think of One," reflects Monk's



PHOTO BY LEO HOWARD LEBOW

From left: Greg Mack, Mark Osteen, Gary Kerner, Anthony Villa

characteristic playfulness. With no idea how to name the tune, he asked his band to "think of one." The composition features a typically Monkish angular melody, with a single repeated note creating tension, augmented by fluttering riffs on the saxophone. "Evidence," performed in the second set, is also playfully named. It is based on the changes for "Just You, Just Me," or rephrased "Just Us," which became "Justice"—which is grounded on evidence.

The sax dropped out for the beautiful ballad "Ask Me Now," and Villa brought out the rich texture of the tune's dense harmonies. The quartet returned with the challenging "Criss Cross," on which even seasoned musicians have to count: because the melody keeps coming down in a different place,

one is never certain where "one" is. Osteen's soprano sax gave the tune an intriguing Middle Eastern flavor.

The band also played lesser-known tunes such as "Shuffle Boil," Monk's tribute to the dance tradition. Himself an old hoofer, he would sometimes rise from the piano and do a little dance during another player's solo.

On several tunes, Osteen displayed his consummate hipness as a vocalist: he brings his whole body into play, twitching his hips, raising his brows, bobbing his chin and wagging his head. He sang "I Mean You," with lyrics by Jon Hendricks under the title, "You Know Who"; "Suddenly," Hendricks's retitling of "In Walked Bud"; and "Round Midnight," played as a rumba and sung with a slinky knowingness that belied the pathos of the lyrics. On "Well You Needn't" (retitled "It's Over Now" with lyrics by Mike Ferro), the audience was invited to join in during the repetitions of "well, you needn't."

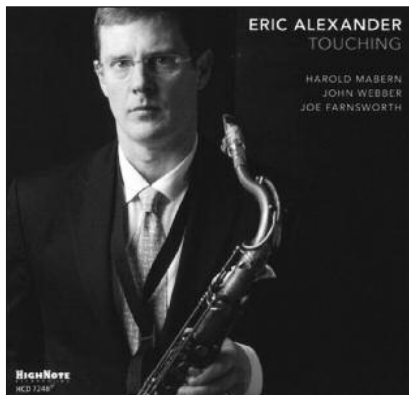
All in all, the band played seventeen tunes, including Osteen's own Monk-style composition, "Hagerstown." Throughout the concert, Osteen's work on vocals and sax conveyed Monk's quirkiness, and Villa swung hard on piano. Kerner and Mack were uniformly solid and tasteful in holding the groove and adding intriguing licks. Certainly CSJQ captured the essence of Monk, who asserted that "You gotta dig it to dig it, ya dig?"

For more about Cold Spring Jazz Quartet, visit their website at <http://www.coldspringjazz.com/>. The band has produced two CDs, *Urban Pastoral*, and *Same Place, Different Time*, both available on CD Baby.

— Liz Fixsen

## WEAA's Cool Jazz Pick of the Month

### ERIC ALEXANDER: TOUCHING



Recently on my syndicated show, *The Cool Jazz Countdown*, I was reviewing a piece of work by saxophonist Ian Hendrickson-Smith, whose latest release features nothing but ballads. I stated that I didn't think that the CD would stay in the top ten past Valentine's

Day. I was off by a week. Since that time, I've found that there are quite a few cats releasing all-ballad discs. One of them comes from the hardest-working tenor saxophonist in the land, Eric Alexander, with his presentation of *Touching*.

For years, Eric Alexander's HighNote label releases have been fine bop and hard bop records. However, on this go-round, Alexander travels down a lane trod by many a strong leader before him, as he presents this eight-track offering of ballads. *Touching* puts him in the company of his usual suspects, Harold Mabern on piano, John Webber on bass and Joe Farnsworth on drums. These seasoned vets render their heartfelt interpretations

of such ballads as "Central Park West," "Gone Too Soon," "The September of My Years" and "The Way She Makes Me Feel."

Fifty-one minutes of fine straight-ahead playing awaits you on a release whose name truly fits the music presented—*Touching*. Eric Alexander has outdone himself as he tells stories with his playing! Tune in all month long to hear various tracks from this CD and to listen for your chance to win it here on WEAA-FM.

Marcellus Shepard

Program Director/Syndicated On-Air Personality  
WEAA-FM

# RED WINE



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**"In the Groove"**  
with Marcellus  
"The Bassman" Shepard  
1pm-5pm (Mon-Fri)



## JAZZ IT UP, BALTIMORE!

LISTEN ONLINE AT WEAA.ORG

# JAZZ JAM SESSIONS

where the cats congregate  
to groove and grow

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

## Mondays

**Museum Restaurant & Lounge** – Monday night jam sessions hosted by SPICE. 924 N. Charles Street. 8-midnight. 410-528-8630

## Tuesdays

**Mount Paran Presbyterian Church** – Tuesday night open jazz jam sessions/book and poetry readings Tuesdays hosted by Derrick Amin. Sponsored by BJA. Musicians and vocalists are welcome. 10308 Liberty Road, Randallstown. 6:30-8 pm.  
Contact Derrick Amin: dricks101050@aol.com or 410-696-8574

## Wednesdays

**Eubie Blake Jazz Institute** – SECOND Wednesdays. Outstanding house band hosted by Craig Alston. 847 N. Howard Street. Jazz jam with the emphasis on playing standards. Vocalists may bring charts. \$5 cover. 7:30-11 pm. 410-225-3130

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

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

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

**49 West Café** – FIRST and THIRD Wednesdays. "Starr's Jazz Jam" at 49 West Street, Annapolis. Hosted by John Starr and house band. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. 7-10 pm. Reservations 410-626-9796

## Thursdays

**Tilted Pig** – Thursday night jam sessions hosted by Tom Reyes and friends. 771 Washington Boulevard (in the Pigtown neighborhood.) House drums and PA system, featuring the band's Hammond B3 organ. 8 pm. 443-449-7622

**The Place Lounge** – "Tho' Down Thursdays" jam sessions hosted by Jesse L. Powers, Jr. 315 W. Franklin Street. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

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

[www.jazzway6004.org](http://www.jazzway6004.org)



**SATURDAY, APRIL 27th 8pm**

**RALPH PETERSON, drums**

**FELIX PEIKLI, clarinet and bass clarinet**

**ALEX TOTH, bass / JOSEPH DOUBLEDAY, vibes**

**PAULO STAGNARO, percussion**

(personnel subject to change)

Selections from Ralph Peterson's latest acclaimed CD *THE DUALITY PERSPECTIVE*, as well as the music of Thelonious Monk, Chick Corea and new original works.

"Like Blakey, Peterson posses a gritty, garrulous and inspiring style"  
– Ken Micallef, *DownBeat Magazine*

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TICKETS: \$38 General

\$33 BJA Members (per registered member) / \$18-students

All tickets include soft drinks and an elegant dessert, fruit and cheese buffet, post-concert and an opportunity to mingle with the artists.

All tickets must be purchased in advance at:

<http://www.jazzway6004.org/products.html> NO tickets at the door.

JAZZWAY 6004, 6004 Hollins Avenue, Baltimore, MD 21210

Phone: 410-952-4528 or 410-624-2222 (info line)

Coming up – Saturday, June 29th - Jazzway's 6th Anniversary  
**WARREN WOLF/AARON DIEHL TRIO**  
See website for all upcoming events: [www.jazzway6004.org](http://www.jazzway6004.org)



# Jazz Colours magazine interviews Mark Cottman



PHOTO AND IMAGES COURTESY OF MARK COTTMAN

Born and raised in Baltimore and self-taught, award-winning Mark Cottman makes art ranging from figurative to still life to abstracts and anything else that sits still long enough for him to put on canvas. In 1999, after a successful career as an architectural engineer, Cottman decided to become a full-time artist and in the summer of 2010 he opened his Federal Hill art gallery located at 1014 S. Charles Street in Baltimore. Cottman's subjects include a long list of jazz icons and live jazz is featured at his gallery receptions. Marco Maimeri of *Jazz Colours* magazine (based in Italy) interviewed the artist in December 2012. The BJA is proud to publish the following excerpts. Read the unabridged version at: [markcottmangallery.com](http://markcottmangallery.com)

JC: Among your artworks, there are many jazz paintings. Why did you choose to depict these subjects and what relationship do you have with this kind of music?

MC: The rhythm and color—with an abstract twist—in my work is highly influenced by taking the freedom and sounds of jazz, especially the improvisation, and transposing them into a visual language.

JC: When did you discover jazz music and what fascinated you firstly in it?

MC: When I was a child, my father played jazz. Artists like Sonny Rollins and Monk. For me, at that time, it was just background music in our home. Then, in my 30s, someone gave me a t-shirt with a drawing of John Coltrane

on it. Since I didn't know who he was I decided to listen to some of his music. The first piece I heard of his was *A Love Supreme*. I never heard anything like it before. At that time, I listened mostly to Ronnie Laws, George Benson, Grover Washington and other contemporary jazz artists. After Trane, there was no turning back. Without the music of Miles, Trane, Dolphy, Mingus, Dizzy, Bird and, of course, Monk in my life, I wouldn't be the artist that I am today.

JC: Do you ever listen to jazz when working; and if this is the case, who are your favorite jazz musicians and for which reasons do you appreciate them?

MC: Yes! Most of the time. Some of my favorite musicians are, of course, Coltrane, Miles, Billie, Jobim, Ella, Guaraldi, Dolphy and many others. The reason I appreciate them so much is because I feel the honesty in their creations. To give all of themselves, without fear of criticism or rejection. It has a power and beauty for which there is no equal and cannot be denied.

JC: Entering into details, how did you have the idea of portraying Rufus Harley, the first musician to play jazz on bagpipe?

MC: I was just fascinated by how Rufus took the bagpipe and played great jazz with it. His version of "Oh, Danny Boy" is the funkiest rendition that tune will ever get.

JC: What attracted you in his personal history as well as in his musical style?

MC: Rufus Harley was attracted to the bagpipes because he heard them played at John F. Kennedy's funeral. Art is always alive and in motion. Being exposed to just one small thing can make a permanent change to the course of one's creative life. For Rufus, it was a funeral. I am drawn to Harley's work because of the way he can hold and twist a note from the air in the bagpipe. It reminds of the sounds of a snake charmer. There is something very prim-

itive about those long notes.

JC: What could you say about the genesis of other peculiar subjects such as "Antonio Carlos Jobim," "Reflections of Nina," "Rise of Fela," and "Viva Tito!" What pushed you to dedicate a portrait to them?

MC: With Antonio Carlos Jobim, his music is the soundtrack of my favorite romance movie, *Black Orpheus*. I can feel the romantic love, wonders of nature, and the ocean's rhythm in his work. "Reflections of Nina" shows the inside of her [Nina Simone]; a complicated and determined woman who would not tolerate racism in any form. Many of her songs had a driving, marching, "call to action" beat. "Rise of Fela" shows how Fela [Kuti]'s Afro funk united his people and caused significant change in his native Nigeria. "Viva Tito!" expresses the energy and good times that Tito [Puente] always had playing his timbales to the irresistible and seductive sound of Latin jazz. I always like to paint jazz musicians in rapture during one of their performances or while they are in deep reflection.

JC: In your series, "This Is Baltimore!" you show a great passion for your hometown, what could you tell us about the artistic and musical scene of Baltimore and in particular it's meaning for you?



Art Blakey



From left: "Reflections of Nina", "Miles Eyes," "Duke's World"

MC: Baltimore is a happening big city, on a smaller scale. It's somewhat quirky. My best example of the city's quiriness is a restaurant that I like called Paper Moon. The exterior is over-saturated with a bathtub, mannequins with crazy designs, and even a lime green cow. The inside is filled with thousands of recycled toys. A tour de force for the eyes. My favorite is the big glass jar full of doll baby heads. The menu is recycled old hardcover books that have been collaged. That's Baltimore, Hon! There are many artists and musicians living here in Baltimore. Artists are the first ones to move into the rundown neighborhoods and make things alive and happening. The underground art and music scenes have always been here. I remember many times hearing about a new jazz joint opening. When I would get there, the joint would be jumping with laughter, drink, and great music. Then, a cou-

ple months later it would be gone. But there is always a new one opening up somewhere. That's what makes Baltimore fun.

JC: *Why did you decide to dedicate an artwork, "Blue in Green (Thanks Miles!)", to one of the most important albums in jazz history and why did you want to thank Miles Davis?*

MC: "Blue in Green" was the first song I played when I started the series; and it became the title of the first painting. It set the tone for the series. It was as if I was transported to another dimension. The sound is so haunting and peaceful and so are the paintings. The beautiful and quiet aloneness of Miles playing on that tune moves me deep within.

JC: *Do you have already some idea for your next paintings, and also do you know if and how your series "The Feeling of Jazz" will evolve?*

MC: My plans include the creation of a painting of the nation's capital, Washington D.C. I have a great sense of pride for my country and what it represents. It's nice to feel the hope growing and dark clouds slowly disappearing. I hope to capture that feeling in the painting. The feeling of jazz is always inside me—the improvisation and textures of sound. How can an infinite amount of music be created with only eight notes? I guess the same way an abundance of ideas can be transposed with just a pencil and paper. The Feeling of Jazz continues to be in most of the work that I create—from the cosmos to urban-scapes. My future jazz works, I feel, will evolve more into abstract expressionism and less of representational. Because I feel the unknown is where jazz lives. That's where I want to be—at least that's my thought for now.



## Volunteers needed!

WEAA needs Pledge Room Volunteers for its Spring Membership Drive.  
April 6-14, 2 to 4 hour shifts between 6 am and 10 pm

**WEAA Studios, Morgan State University**  
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**Email Leslie Imes @ [moreleslie@yahoo.com](mailto:moreleslie@yahoo.com)**

**JOE BYRD JAZZ presents**

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**Vinny Raniolo**  
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**AN die MUSIK**

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Reservations: call (410) 385-2638

**SATURDAY, APRIL 27**

8:00 pm

**Jazz at**  
**O'Callaghan's Hotel**

174 West Street, Annapolis

Reservations: call (410) 269-0777

**\$20 music cover**  
**for all shows**

## **Registration now open for the 2013 SUMMER CAMPS**

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*Under the auspices of Howard County*

*Dept. of Recreation and Parks*

Contact: Adam Wienckowski 410-313-4714



### AUGUST

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August 5-16, 2013 Monday through Friday 9am to 3pm

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



CARL GRUBBS  
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WAYNE JOHNSON  
Asst. Camp Director

**Contact: Barbara Harrell Grubbs**  
**410-944-2909 / [www.contemporaryartsinc.org](http://www.contemporaryartsinc.org)**

Supporters: Loyola University Maryland, Eddie C. & C. Sylvia Brown Family Fund,  
William G. Baker Fund, Children's Fresh Air Society Fund, Terry Koenig Fund,  
Maryland State Arts Council and the National Endowment for the Arts



*The Baltimore Chamber Jazz Society presents...*



## The FREDDY COLE QUARTET

SUNDAY, MAY 5th 5 PM

"... the most maturely expressive male jazz singer of his generation, if not the best alive..." (*The New York Times*), the 80-year-young Freddy Cole is a living link to the *Great American Songbook*, which he delivers with a smoky baritone and an impeccable sense of swing.

Freddy Cole, piano/vocals; rhythm section TBA



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

Baltimore Chamber Jazz Society  
P.O. Box 16097 Baltimore, MD 21218  
410-385-5888

\$35 General Admission

\$33 BMA/BJA Members & Seniors

\$10 Students

**BUY TICKETS ONLINE:** [www.baltimorechamberjazz.org](http://www.baltimorechamberjazz.org)

BJA Members now receive a \$2 discount off the general admission price!  
Just indicate your affiliation when ordering tickets.

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



THE PEABODY INSTITUTE  
OF THE JOHNS HOPKINS UNIVERSITY

### UPCOMING JAZZ CONCERTS

#### 7:30 PM AT PEABODY

April 5  
Peabody Latin Jazz Ensemble

May 2  
Peabody Improvisation and  
Multimedia Ensemble (P.I.M.E.)

May 3  
Peabody Jazz Orchestra

For tickets, call 410-234-4800  
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#### 8:30 AND 10:00 PM AT THE JOHNS HOPKINS CLUB

April 20  
Gary Thomas Duo  
Special Guest Jack DeJohnette

May 21  
Chick Corea  
Piano Solo Concert

For tickets, call 410-235-3435  
3400 North Charles Street

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**AT THE PEABODY INSTITUTE IN THE HEART OF  
BALTIMORE'S MOUNT VERNON CULTURAL DISTRICT**

Gene Okonski  
Jazz Pianist

Performs Jazz Standards, Latin Jazz, and New Interpretations on  
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**WANTED: NEW MEMBERS**

If you enjoy reading our newsletter, please show your appreciation by joining the BJA. If you're a musician, joining will get you on our email list for gigs. If you just love jazz, your membership will help our efforts immeasurably.

Membership form on page 11 or join/renew at: <http://baltimorejazz.com/join-the-bja>

**bja member discounts**

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

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

**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.

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

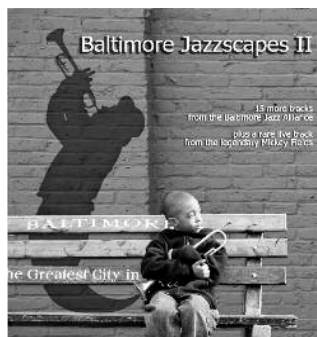


PHOTO IMAGE BY LEO HOWARD LUBOW

**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



**Samba Bossa Nova Gypsy Jazz & Swing**

Winner of 2012 WAMMIES: Best Jazz Group, Best Jazz Recording  
(*Jazz Samba Project*) and Best Jazz Vocals. ★★★★★

APRIL 13 Avalon Theater — Easton, MD

MAY 25 O'Callaghan Hotel — Annapolis, MD

"the jazz vocal version of the sexy little black dress." — Brent Black, *Critical Jazz*  
"...seductive...attractive...sensitive..." — Dan Bilawsky, *All About Jazz*

[www.VeronneauMusic.com](http://www.VeronneauMusic.com)

## display advertising

### LOW RATES for ad placement

Reach a targeted jazz market by advertising in the BJA Newsletter. Limited space. Reserve early.

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 for 1/4 page	(3 <sup>5</sup> / <sub>8</sub> in. wide x 4 <sup>3</sup> / <sub>4</sub> in. high)
\$50 for 1/2 page	(7 <sup>1</sup> / <sub>2</sub> in. wide x 4 <sup>3</sup> / <sub>4</sub> in. high) horizontal ad
\$50 for 1/2 page	(3 <sup>5</sup> / <sub>8</sub> in. wide x 9 <sup>3</sup> / <sub>4</sub> in. high) vertical ad
\$100 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:

Baltimore Jazz Alliance

847 North Howard Street, Baltimore, MD 21202

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

## BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

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!



BALTIMORE JAZZ ALLIANCE

847 North Howard Street  
Baltimore, Maryland 21201

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

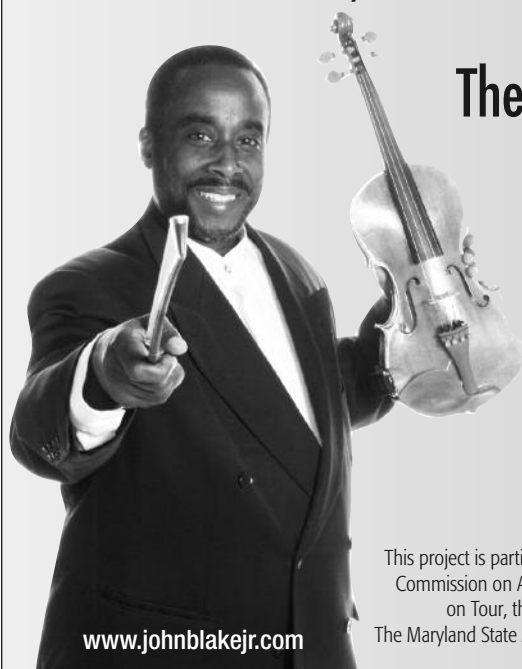
**APRIL 2013**

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

**Contemporary Arts Inc presents**

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Contact: Barbara Harrell Grubbs  
410-944-2909 / [contemporaryartsinc@verizon.net](mailto:contemporaryartsinc@verizon.net)  
[www.contemporaryartsinc.org](http://www.contemporaryartsinc.org)

This project is partially supported by a grant from The Baltimore County Commission on Arts and Sciences, The Pennsylvania Performing Arts on Tour, the Eddie C. and C. Sylvia Brown Family Fund, The Maryland State Arts Council and the National Endowment for the Arts.



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