

BALTIMORE JAZZ ALLIANCE

AUGUST 2014

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THE BJA NEWSLETTER

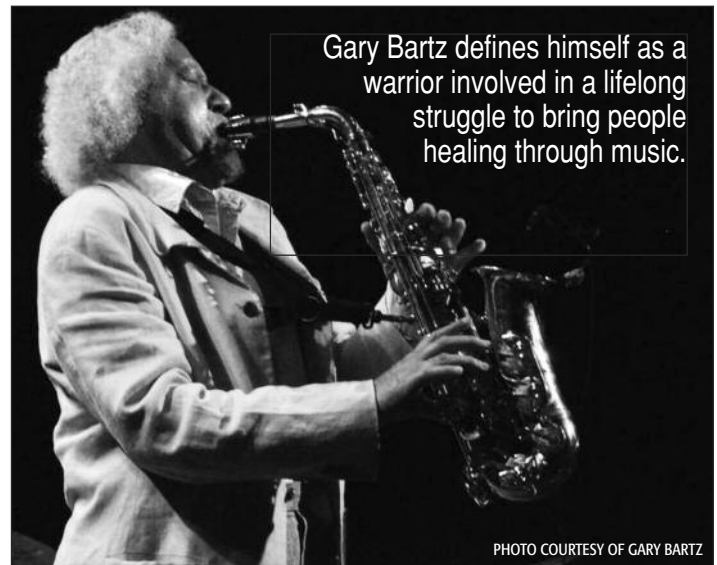
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The Gary Bartz Quartet at An die Musik

By Dan Hanrahan

Midway through an eclectic and exuberant set of music on June 28th at An die Musik Live! in Baltimore's Mount Vernon neighborhood, Charm City native and jazz luminary Gary Bartz paused to tell a story. "People play this song and sing it with the original lyrics. We're going to play it and change the lyrics to tell you of some memories." The quartet began to play the standard "Is That All There Is?" with all of the playfulness, daring and humming chemistry they had displayed in the set's previous numbers. Australian native Barney McAll's piano traveled seamlessly from bittersweet Ellington-inspired melodies to speedy, soaring bop runs. Bassist James King anchored the quartet, articulating solid and expertly chosen three- and four-note phrases that served as the group's root system, connecting the drums, saxophone and piano into a living organism. Greg Bandy's drums propelled the group by manifesting the dictum "less is more." His distilling of a drum fill to its simplified essence or leaving out a tom-tom hit where it was expected granted the compositions space, breath and uplift. And finally there was Bartz's alto saxophone, which, in keeping with our metaphor, was like the blossoms upon the branches—melodic phrases bursting forth like the petals that form a flower.

Bartz sang "Is That All There Is?," his voice possessing the weathered presence that one would expect to hear in a 73-year-old musician who has played with Miles Davis and McCoy Tyner. As the chorus approached, the music softened as he told the story of his earliest memory. He was two years old and playing in the living room of his family's house in Baltimore, as his great-grandmother stood in the kitchen cooking a pot of beans. "I heard her fall down and saw her laying on the floor of the kitchen. My parents returned home and asked me where great-grandma was. I said that she was in the kitchen, sleeping. My parents entered the kitchen and saw her. And I said [and here Bartz began to sing and the music returned full on], 'Is that all there is?'"



Gary Bartz defines himself as a warrior involved in a lifelong struggle to bring people healing through music.

PHOTO COURTESY OF GARY BARTZ

It is odd that this story of viewing death for the first time served as the preamble to such a refrain. Yet death is so immense and incomprehensible to the small child that the response, "Is that all there is?" seems weirdly apt. And this—the union of seemingly incompatible parts—gets to the essence of great jazz, like that performed by the Gary Bartz Quartet in the high-ceilinged room with its tall, arched windows. What listeners raised on classical and pop music often find most distancing about jazz—the fact that all the musicians in a group improvise on a theme simultaneously—is in fact its most enchanting quality, and that quality was magnificently present in the music that night.

Chicago reed player Douglas Ewart has called jazz "music of collective thought," and throughout the evening, we heard this collective thought in full force. Several of the night's pieces came from Bartz's most recent release, *Coltrane Rules—Tao of a Music Warrior*. These pieces (some of which are Coltrane compositions) feature a spiritual seeking character—

(continued on page 7)

The Baltimore Jazz Alliance is a 501(c)(3) tax exempt organization.

The Baltimore Jazz Alliance (BJA) is a grass-roots organization of jazz aficionados, musicians and venues dedicated to enhancing and promoting jazz in Baltimore and the surrounding areas. New members sharing this passion are always welcome as the BJA continues its efforts to build a stronger and better networked jazz scene. Together we can help this music thrive in the region and reward listeners and musicians alike.

BJA Priorities

- To develop new audiences for jazz
- To strengthen communication within the jazz community
- To improve media relations on behalf of the jazz community
- To bring greater visibility to the entire array of jazz offerings in the Baltimore region
- To provide greater access to performance opportunities for Baltimore-area jazz musicians

Visit www.baltimorejazz.com for information about our accomplishments and future goals.

Baltimore Jazz Alliance

847 North Howard Street
Baltimore, Maryland 21201

Please direct your questions and comments to:
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ARTSCAPE PHOTOS COURTESY OF ROBERT SHAHID



Robert Shahid (center) with Joan Goody and Albert Sherman at Artscape.

BJA at ARTSCAPE

By Bob Jacobson

Was it the non-scorching weather, our "Artscape Special" on membership dues, the effectiveness of our volunteers, or some combination? We don't know. In any case, we recruited 30 new members this year, 11 more than in each of the past two years. We also sold out of the remaining *Baltimore Jazzscapes II* CDs. Over 150 people signed onto our email list. We distributed nearly 300 newsletters and about 700 web site post cards. For the first time, many people took photos of our "Where's the Jazz?" map.

Thanks to the following volunteers who staffed our booth, all for at least two hours, and some for multiple shifts (indicated by asterisk): Phil Ravita, Alice Downs*, Bernadette Owens, Brad Gunson, Gloria Gantt*, Ian Rashkin*, Karen Braithwaite-Yarn, Todd Marcus*, Mark Osteen, Robert Shahid, Steve Alpern, Carolyn Williams, George Yost*, David McGarvey*, Tom Schwartz, Yvonne Davis, Anthony Villa, Marsha Meekins and Rhonda Robinson. As coordinator I very much appreciate their efforts.. (More BJA at Artscape photos on page 9)



A happy couple of jazz-lovers stopped by the BJA booth.



BJA board member Todd Marcus enjoying Artscape with WEA's Michelle Petties

Karrin Allyson Lights Up Jazzway

By Liz Fixsen



PHOTO COURTESY OF KARRIN ALLYSON

Many class acts have performed at Jazzway 6004, Baltimore's premier house venue for jazz, and one of the top house venues in the nation. But it was a real triumph for Marianne Matheny-Katz and Howard Katz to bring a major talent like vocalist and pianist Karrin Allyson to their beautiful home on Sunday, June 22nd. Born, raised, and educated in Kansas and

Nebraska, this four-time Grammy-nominated artist has thirteen albums to her credit and has toured extensively in the US and internationally. In addition to English, Allyson sings in Portuguese, Italian, French and Spanish.

With her accompanists Steve Cardenas (guitar) and Ed Howard (bass), Allyson took command of the intimate performance space and immediately established a rapport with the audience by greeting them with "Good Morning!"—although it was 4:00 in the afternoon. With this witty and worldly-wise suggestion that for a musician, 4 pm is still the middle of the morning, she set the tone for her show: sophisticated but relaxed, conversational, and supremely confident of her ability to deliver great entertainment.

The tunes in the set moved through many styles and moods, including swing, bossa nova, pop, and blues. She began with the classic "Comes Love," scatting on one chorus, trading eights with the bass, adding percussive thigh slaps and finger snaps. In fact, one of the notable aspects of her performance was how she added rhythmic accents by using either an egg shaker or her own body—her hands, thighs, fingers and feet clapping, slapping, snapping or thumping in time with the music.

Introducing her next song, "Samba Saravah" (from the 1966 French hit film, *A Man and a Woman*), she remarked, "A samba without sadness is like a wine that refuses to make you drunk." Appropriately, she sang the song in French, after an introductory vocal improvisation.

She followed with a cheeky rendition of a Percy Mayfield blues popularized by Mose Allison, "Lost Mind," a wry lament over a romance with a man who was "cruel and sweet as homemade sin." Then she moved to the piano to play and sing a Jobim ballad in Portuguese, after which she observed that the piano was tuned to 442Hz, instead of the standard 440, impressive evidence of her keen musical ear.

Then followed an original, "Some of That Sunshine." About her tickety-tickety vocalizations, she slyly added, "Those are the drums," confirming the idea that for Allyson a jazz performance can't happen without some kind of percussion.

Paul Simon's wistful ballad, "April Come She Will" was next, about how a love so fresh and new in April has grown old by autumn. But quickly Allyson returned to the humorous mood with another Mose Allison tune, "I Don't Worry About a Thing," the cynic's answer to Bob Marley's "Everything's Gonna Be Alright." On the next tune, Jobim's "Double Rainbow," Allyson fairly danced as she played, twisting her body from side to side, bending her head low over the keys à la Bill Evans.

In her ninth number, Allyson paid tribute to the great jazz pianist Marian McPartland by singing her calypso tune "Twilight World," with lyrics by Johnny Mercer, again patting her thigh to the guitar solo.

The mood turned somber with a low-pitched vocal-and-bass rendition of "Round Midnight." In the next song, more vocal-instrumental interplay happened when Allyson scatted a chorus in Roberto Menescal's "My Little Boat," trading eights with guitar and bass. All the while, she did a little dance movement while playing the egg shaker in a rhythmic pattern of arm movements. There is more to playing egg shaker than one might imagine and Allyson had clearly mastered this small instrument.

Moving back to the piano, Allyson again channeled Allison with her own double-entendre blues song, "Sweet Home Cookin' Man," about a "chef of fine distinction, a culinary wonder" who always "cooks with the right spice" and has a gourmet breakfast ready when she stumbles in after a long night.

After that closer, an enthusiastic audience brought her back for an encore of "You'd Be So Nice to Come Home To," on which she invited the audience to sing along. To their credit as a jazz-savvy audience, many of the audience members knew the lyrics. The final applause extended with equal warmth to Allyson and her bandmates, who were uniformly excellent as accompanists and soloists.

Scott Yanow writes of Allyson (review in AllMusic.com) that her voice is "small and sometimes hoarse"—an unfair characterization. No, Allyson is not a belter, but that's all to the good; her voice is light but full of nuance, humor, and sensitivity. Its slight burry edge adds piquancy and expressiveness. Yanow adds that she "does so much with [her voice]" that she is worth listening to. And that, for me, is what it is all about—what you do with what you've got. With her voice, her piano playing, her whole body—and with her engaging personality—Allyson does a great deal, and the Jazzway 6004 audience was smart enough to recognize it. .

SOMEWHERE IN PARADISE

Marianne Matheny-Katz performs songs from her highly praised album!

Baltimore's beloved singer, two-time award winner of the Billie Holiday Competition, released her CD *Somewhere in Paradise* to rave reviews, national radio airplay and sold out concerts. Don't miss the chance to catch one of her sensational shows!

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member notes

Rising Star Todd Marcus

BJA board member Todd Marcus placed 13th out of 21 Rising Star clarinetists in *DownBeat's* 62th annual Critics Poll and 16th out of 20 Rising Stars under Miscellaneous Instruments, for bass clarinet.

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.

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

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CD REVIEW

TOM LAGANA GROUP

By Mike Raitzyk

Starting with the last track of guitarist Tom Lagana's new Brazilian-flavored CD, *Tom Lagana Group*, one can hear the essence, the spirit and tone of what this CD is all about. The song is "Nature Boy." It's the only duo track on the CD and it captures an intimate conversation between Lagana and saxophonist George Garzone.

The other ten tracks on this CD feature the quartet work of Lagana, Garzone, bassist Tom Baldwin and drummer Dominic Smith. These four musicians give us over an hour of beautifully recorded music that captures the whole nylon string guitar/tenor saxophone vibe.

Since 2002, Lagana has released three CDs as a leader: *Patuxent* (2002); *Schematic*, with George Garzone (2010); and this new one. When Lagana went back to school for his Masters in Performance at Towson University, he focused on classical guitar. You can hear the results on this CD. His right hand technique brings out a full, bright sound for his best musical ideas. His phrasing breathes and his rhythmic concept drives the music. Lagana really has the Brazilian/Latin guitar style down.

George Garzone is well known as a sought-after jazz educator, and currently teaches at the Berklee College of Music. His former students include Joshua Redman, Branford Marsalis and Donny McCaslin.

There are a few standards mixed in with Latin-based tunes. "Moonlight in Vermont" is treated as a ballad, as is "Nature Boy." "The Shadow of Your Smile" is treated with a laid-back, watching-the-sunset-on-the-beach tempo. Lagana and Garzone really stretch the time on this one and Garzone in particular conjures up the spirit of tenor saxophonist Dexter Gordon, a master of behind-the-beat playing.

TOM LAGANA GROUP featuring George Garzone



VOL.1

A Brazilian-flavored CD must (!?) begin with an Antonio Carlos Jobim tune and Lagana chose "Outra Vez." The other Jobim tune is "Brigas Nunca Mais." There's a nod to guitarist Jim Hall with his composition "Something Special," and Chick Corea's composition "Armando's Rhumba," features Garzone on soprano saxophone and drummer Smith, who gets to stretch out. There are three original compositions: "Holland Tunnel," by Lagana, "Bossa Moderna," by bassist Baldwin and "Alone," by Garzone.

The word that comes to my mind while listening to The Tom Lagana Group is balance: balance between modern and traditional, notes and space, up-tempo and down-tempo, solo exploration and ensemble continuity—with four masterful musicians meeting in the middle to create a beautiful musical experience that you should not miss.

You can experience Tom Lagana with George Garzone in concert at Henry Wong's An die Musik Live! on Saturday, October 11th.

Promote your events FREE on the BJA Calendar.

YOU (musicians, promoters, club owners, etc.) can 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.

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A Jazz Story: Being True to Music In Spite Of...

By Eric Kennedy



PHOTO COURTESY OF ERIC KENNEDY

ON A WEEKEND IN JULY, I performed in a piano and drum set duet in a small community-based venue in West Baltimore. The attendance for this concert, including the venue owner, was three people. Honestly, I have to say it was a wonderful evening! "Why was it a wonderful evening?," you may ask. After all, the venue did not make a profit, which gives a business person the blues. This fact can make it hard for any ensemble to be paid what is due. There was virtually no support from my beloved jazz community and friends. I had also injured my foot earlier that day playing tennis and had to carry my drums down a flight of steps in pain.

I've played music since I was three years old. I've shared the stage with my heroes and with those who wished they'd never met me. I've studied with teachers who encouraged me to reach for the stars (thank you) and with those who said they hated me (literally). I've played with people who love me for who I am and with people who have told vicious lies about me. I have supported musicians by performing with them, attending performances and purchasing recordings. I can also tell you which musicians, family and friends haven't supported me in return.

I don't mention these things because I am bitter. Truly, I am not. At this stage in my life, I am at peace. I am still a work in progress, but I am happy. The negativity doesn't matter. I mentioned all of those things because: **ALL ARTISTS ARE FAMILIAR WITH SELF-DOUBT.**

However, there comes a time when you must say to yourself: "I DO THIS IN SPITE OF. . ."

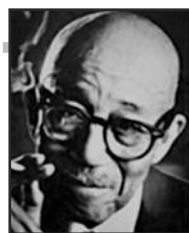
We can't control the reviews of a performance or recording. We can't control the attendance at a show. We can't control the music that we make. What we can control is being honest with the audience. Play for that one person like you are performing at a sold-out concert in Carnegie Hall. That

one person deserves all the love, energy and respect you create through your sound and positive effort. I read in an article many years ago that Prince would rehearse as if it were an actual concert. He told his musicians there should never, ever be a half-hearted performance! The great master musician Art Blakey said, "Music washes away the dust of everyday life." Your audience member may have lost his or her job, dog or family member. He or she may celebrate a new job, birthday or wedding proposal. That person deserves to be showered in something positive.

Dig into yourself and play with your heart and soul, no matter where you are. The venue may seat ten people. You may have only ten new fans. But play the music as if you were paid a million dollars a note. I play music full-time and want to be paid well. I won't go below certain wages because I respect myself and the music. When I make a commitment to make music, I give everything to the music, bandmates and audience. It is deserved.

Back to my recent performance. The two audience members got a personal show for 75 minutes. Years of practice and playing on big and little stages had prepared us for this moment. My comrade and I let go of our egos and let music come through us by way of the drums, piano and voice (I sang too). We received a standing ovation. The venue owner forgot about his blues and smiled; he was in the moment, just like me. After the music, the five of us talked for two hours about God, music, humility, philosophy, politics, coffee and the lack of healing music. We made personal contact for future endeavors and created memories of a night that won't be forgotten.

I share this because despite life's ups and downs, we artists have a grand opportunity to practice, live and be true to the blessing of music in spite of. . . . Do you?



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Max Murray, bass

Jesse Moody, drums

Sam King, saxophone

John R. Lamkin II, trumpet and flugelhorn

The Gary Bartz Quartet at An die Musik

(continued from front page)

ized by a stark saxophone ascending in dizzying spirals over the moving ship formed by the piano, bass and drums—a form forged by the John Coltrane Quartet and carried on by many disciples. Within this structure we heard the collective improvisation alluded to above. While the bass maintained a blues-based ostinato and peppered variations upon it, the piano endlessly unspooled chords tinged now with the Impressionist colors of Debussy, now with the sly impasto of Fats Waller. Bandy's drumming, meanwhile, was in constant conversation with these moving parts: a cymbal splash to acknowledge a piano accent, a quick snare roll as a tip of the hat to a saxophone flourish.

Bartz—looking stately in a gunmetal blue suit with a light green shirt, his curly gray locks combed straight back and cascading onto his shoulders—led the band and mesmerized the audience. Writing of the late Chicago tenor man Fred Anderson, the poet Sterling Plump has said, "He believes art is the process of knowing one's axe [instrument], as exemplified by one's ability to invent a personal language that articulates its infinite layers of prophecy." This, exactly, has been Bartz's pursuit for more than 60 years. A "personal language [articulating] infinite layers of prophecy" also describes precisely what the enthralled audience heard at An die Musik. In his liner notes to *Coltrane Rules*, Bartz defines himself as a warrior involved in a lifelong struggle to bring people healing through music. At the show, he healed and provoked with the power of a tone imbued with many decades of artistic and spiritual seeking, dating all the way back to his earliest memory, of his great-grandmother in a Baltimore kitchen.



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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

Liam Flynn's Ale House – Monday night jam sessions hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s and standards. 22 W. North Avenue. 8-midnight. Call Michael Harris for more information at 443-884-2123.

TUESDAYS

Trade Winds Restaurant at Best Western Plus – Jazz musicians are welcome to sit in at straight-ahead jam sessions. 5625 O'Donnell Street. 6-9 pm. 410-633-9500

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

WEDNESDAYS

NEW! Midtown Brew and Barbeque – Jazz jams every other Wednesday, acoustic swing and New Orleans vibe hosted by Tomas Drgon and Brad Gunson. 15 Centre Street. 9:30 pm. 443-835-2472

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

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

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

If any of the jazz jam sessions listed are discontinued please inform the editor at: jazzpalette@gmail.com

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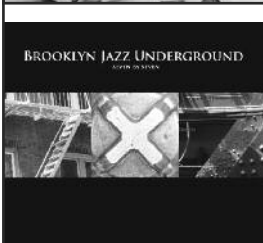
This event is made possible by support from the Maryland State Arts Council and the National Endowment for the Arts, the William G. Baker Memorial Fund, creator of the Baker Artist Awards www.bakerartistaward.org, the Eddie C. & C. Sylvia Brown Fund, The Puffin Foundation, the Baltimore County Commission on Arts & Sciences.

BROOKLYN JAZZ UNDERGROUND 7 x 7

CD RELEASE CONCERT

An die Musik Live!

Friday, August 15th 8 pm



Seven By Seven, the second release from the Brooklyn Jazz Underground Ensemble, offers a new collection of works, each conceived by a member of the group. With the addition of three new members, the ensemble has expanded to include voice, piano and an additional drummer, forging a new and exciting sound.

Each tune on the CD exemplifies the character of its composer. Although each composition is a strong statement on its own, we came up with an interesting idea to connect the individual compositions together, giving the CD a more unified presentation. Our solution was, "The Shorty," a brief composition derived from each of the seven originals.

We literally drew names from a hat to pick which composition was to be our "assignment." Each member was then given the task of composing a short musical statement based on another member's composition. Whether inspired by a melodic phrase, a harmonic structure or simply the vibe of the original piece, each "Shorty" in turn, has its own character.

We leave it to you, our listeners, to figure out the puzzle as to which "Shorty" belongs to its original. Enjoy!

Tammy Scheffer, vocal; David Smith, trumpet; Adam Kolker, tenor sax and bass clarinet; David Cook, piano; Anne Mette Iversen, bass; Rob Garcia and Owen Howard, drums

"*A Portrait of Brooklyn* [BJU Ensemble's first release] is an excellent collection of first-rate original compositions and terrific playing."
— *In A Blue Moon*

"Best International Jazz Album, 2012" — *Swiss Daily: Nordwestschweiz*
"The ensemble's tightly-knit sense of its own intuitive communication is prominent . . ." — *DownBeat, Editor's Pick*

"These days integrity counts for a lot. That's what keeps jazz relevant in a fragmented music industry . . . The Brooklyn Jazz Underground understand that it takes more than talent." — *NPR.org/music*

" . . . the spirit of the organization is firmly rooted in Brooklyn. All of the members reside there, and they wanted to give a nod to the vitality of its scene." — *The Wall Street Journal*

Tickets: \$20 in advance/\$23 at door/\$10 full-time students with ID
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Questions or comments to:
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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
 - 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

The Baltimore Real Book
Published by the BJA, this unique book includes 54 original compositions by 18 Baltimore jazz artists.

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
- 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
- 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. **Limited space. Reserve early.**

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:

\$15 for 1/8 page (3³/₈ in. wide x 2¹/₄ in. high)
\$30 for 1/4 page (3³/₈ in. wide x 4³/₄ in. high)
\$60 for 1/2 page (7¹/₂ in. wide x 4³/₄ in. high) horizontal ad
\$60 for 1/2 page (3³/₈ in. wide x 9³/₄ in. high) vertical ad
\$120 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:

BJA, 847 North Howard Street, Baltimore, MD 21202
or via PayPal at www.baltimorejazz.com (click Donate button)
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

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JAZZ PALETTE GRAPHIC DESIGN will design your print-ready display ad for a reasonable fee.

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samples on pages: 3,4,6,8

Gail Marten, Editor/Designer
Baltimore Jazz Alliance Newsletter
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.

You may also join online at: www.baltimorejazz.com

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!



847 North Howard Street
Baltimore, Maryland 21201
We are a 501(c)(3) tax-exempt organization

AUGUST 2014

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