

BALTIMORE JAZZ ALLIANCE

VOLUME SIXTEEN + ISSUE ONE + THE BJA NEWSLETTER + WWW.BALTIMOREJAZZ.COM

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GERMANO'S

More Than a Jazz Club

By Michael B. Friedman

When I first came to Baltimore a few months ago, I began looking for a jam session where I would be welcome to play. I found it at Germano's in Little Italy on Sunday nights. There, friends and strangers and players at all levels perform the repertoire of modern jazz with intensity but without judgment—a rare combination.



PHOTO COURTESY OF CYD WOLF

The jam session, begun just this year by bassist Ian Rashkin, reflects the overall tone of Germano's, which is more than a bar, restaurant, and performance space. It is a community institution that builds connections among people. The cabaret is a remarkable example. It provides about 250 shows per year that range from students getting a chance to test new skills and neighbors from the local community performing for their friends, to emerging artists

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PHOTO COURTESY OF GAIL MARTEN

JAZZ JAMS

Part of Baltimore's Jazz Scene

By Liz Fixsen

Baltimore has seen quite a few jazz jam sessions come and go over the years. Currently, we have an impressive number, from Sunday through Thursday, in venues across the city and three surrounding counties, each, each one offering a different vibe, a different array of players. Some time back, a lively conversation was struck up on Facebook about jazz jams—what purpose they serve, and what makes them survive—and a number of our local players weighed in with their opinions, which I summarize here, along with other views.

I found that music teachers writing on various websites say that jazz jams are a great way for developing musicians to get out of the woodshed and into an ensemble experience. When playing alone in your basement, everything is set by YOU and controlled by YOU. When you get out and play with other musicians, you learn how things are done—things like timing and form, cues, endings, intros, trading fours and eights, transposing for singers. You learn to listen to others, hearing what chord substitutions other players are using, playing in the same tempo and feel as the rest of the rhythm section, fitting into the group and not overwhelming

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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:
webmaster@baltimorejazz.com

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NEWSLETTER

Gail Marten, Jazz Palette

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!**

SUNDAYS

Germano's – 7-10

Weekly jazz jam hosted by Mike 'n' Ike.
Instrumentalists and vocalists are welcome. 300
South High Street. 410-752-4515

MONDAYS

An die Musik Live! – 7:30-9:30

409 N. Charles Street. Jam sessions **SECOND**
and **FOURTH** Mondays co-hosted by Alex
Meadow and Christian Hizon. \$5 for musicians and
\$8 for others.

Avenue Kitchen – 7-10

911 W. 36th Street. Hosted by Hot Club of
Baltimore, mostly Django Reinhardt music,
1930s-'40s and standards. Room for dancing.
Full bar with extensive draft beer selection and
food menu. No cover. 443-961-8515

Terra Cafe – 8:30-11:30

101 E. 25th Street. Straight ahead jazz jam hosted
by Clarence Ward III. All are welcome to come out
and express themselves. No cover, one drink
minimum. Come on in and swing with us.
410-777-5277

TUESDAYS

NEW! De Kleine Duivel – 8-11

3602 Hickory Avenue. Every Tuesday, The Trad
Jazz Jam night will feature a house band and
musicians are welcome to come play!

The Judge's Bench – 8:30-Midnight

8385 Main Street, Ellicott City. Charlie Schueller
leads informal jam sessions on the **FIRST**
TUESDAY of each month. 410-465-3497



TUESDAYS

Keystone Korner – 9

1350 Lancaster Street. Hosted by the Baltimore
Jazz Collective (Sean Jones, Kris Funn, Quincy
Philips, Todd Marcus, Matt Stephens, Brinae Ali).
Musicians and vocalists are welcome.

Marie Louise Bistro – 8-11

904 N. Charles Street. Hosted by Tom Lagana.
No keyboard at this session. 410-385-9946

Randallstown Community Center – 6-8

3505 Resource Drive, Randallstown. Open Jazz
Jam Sessions/Book & Poetry Readings. Hosted
by Derrick Amin. Musicians and vocalists are
welcome. 410-887-0698

NEW! Tabor's Ethiopian Restaurant – 8-11

328 Park Avenue. Weekly jam hosted by Joel
Santiago. 410-528-7234

WEDNESDAYS

NEW! Bentley's – 7-10

885 N. Howard Street. **THIRD WEDNESDAYS**.
Liz Fixsen & Friends Jazz Jam for All.
No cover-tips welcomed.

49 West Café – 7-10

49 West Street, Annapolis. Hosted by John Starr
and house band. **FIRST & THIRD**
WEDNESDAYS. Musicians and singers very
welcome! Delicious and reasonably priced food
and drink available! \$10 cover. Reservations
410-626-9796

THURSDAYS

The Place Lounge – 7:00-10:00

315 W. Franklin Street. Jam session/open mic is
hosted by Spice **SECOND & THIRD**
THURSDAYS. Musicians and vocalists are
welcome. 410-547-2722

*If you know of local jam sessions, or if any of the jazz jam sessions listed
are discontinued, please LET US KNOW so we can update the page!*



Baltimore Chamber Jazz Society



THE JONATHAN KREISBERG QUARTET

Sunday, January 26th | 5 pm

Jonathan Kreisberg, guitar | Martin Bejerano, piano | Matt Clohesy, bass | Colin Stranahan, drums

\$45 General Admission | \$43 BMA Members/Seniors

<http://www.jonathankreisberg.com>



CATHERINE RUSSELL

Sunday, March 1st | 5 pm

Catherine Russell, vocalist | Mark Shane, piano | Jon-Erik Kellso, trumpet | Tal Ronen, bass | Mark McLean, drums

\$45 General Admission | \$43 BMA Members/Seniors

<http://www.catherinerussell.net>



STEFON HARRIS & BLACKOUT

Sunday, April 5th | 5 pm

\$55 General Admission | \$53 BMA Members/Seniors

www.stefonharris.com



JOEY CALDERAZZO TRIO with JOHN PATITUCCI and RUDY ROYSTON

Sunday, May 3rd | 5 pm

Joey Calderazzo, piano | John Patitucci, bass | Rudy Royston, drums

\$45 General Admission | \$43 BMA Members/Seniors

<http://www.joeycalderazzo.com/>

Please note: Programming is subject to change. Student tickets (\$10) will be sold only on day of concert, subject to availability, with valid student ID.

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



The Baltimore Chamber Jazz Society is a nonprofit organization and is supported in part by a grant from the Maryland State Arts Council. To discover more about Maryland State Arts Council grants and how they impact Maryland's arts sector, visit msac.org.

GERMANO'S

More Than a Jazz Club

(continued from first page)

who come for open mike every third Wednesday, to top-notch professionals including jazz musicians, cabaret performers, bluegrass players and even opera singers.

Despite the variety, jazz played at a very high level is central to the Germano's experience. That is because Cyd Wolf, the wife of Germano Fabiani, the founder of the restaurant, manages the cabaret. She told me, "I developed a passion for jazz when I was in college. I was a rock and roller, but when I heard jazz, it became my main musical passion. Now I book some of the best jazz performers in the world, but especially Baltimore-based groups such as Cold Spring Jazz Quartet, the Glenn Angus Quartet, Billy Colucci, and many more." Wolf also told me that—unlike theater, concerts, and large clubs—the Cabaret at Germano's is designed to be an intimate setting where the performers and the audience are physically close to one another and can interact.

Germano's is a great place for jazz.

The weekly jam session is lively and sociable

... devoted to Little Italy as well as to the
community of artists of Baltimore.

Performers I spoke with confirmed that sense of intimacy. Jake Ruth, an excellent young guitarist who recently performed at Germano's for the first time, said, "I love the room. It's a great setup with a great piano. People listen. I can connect with the crowd." Gary Rubin, who has cultivated his skills as a jazz vocalist after retiring as a vice-president at Towson University, said, "What is important to me is the opportunity to express myself and connect with people. I get to do that when I perform at Germano's. I also feel released from the troubled world outside and get to feel good about life. And ... the food is terrific!"

As Ruth noted, the Cabaret has a wonderful baby grand piano, which—unlike those in many venues—is always in tune. And the room is quiet during performances, making it possible for the audience to hear the performers and for the performers to feel connected with each other and with their audience.

Germano's is located at the corner of Fawn and High Streets in the heart of Little Italy. Downstairs, to the left of the Fawn Street entrance, there is a bar/restaurant that seats about 40 people. That is where the Sunday jam sessions are held. Upstairs there are two rooms: one handles overflow from the restaurant downstairs and is available for private



PHOTO COURTESY OF CYD WOLF

Founders and organizers of The Little Italy
Madonnari Arts Festival, Germano Fabiani and Cyd Wolf

parties; the other is the Cabaret, which holds as few as 20 and as many as 80 people—making its intimacy possible. (Unfortunately, a steep staircase prevents accessibility for some potential patrons.)

Germano's began as a restaurant in 1978. It added the Cabaret 30 years later, but despite its growth into a cultural center, it has remained committed to, and takes pride in, providing excellent food at fair prices. Germano's also plays a major role in the community of Little Italy. It is a very active participant in the Little Italy Neighborhood Association and a prime mover of the Italian Heritage Festival and of the Madonnari Festival, which brings street art and jazz to Little Italy each year. Gifted artists compete for the best chalk drawings on the streets near the restaurant, and their work is stunning. The Baltimore Jazz Alliance organized jazz performances for the 2019 festival; some were sponsored by local restaurants and businesses.

Germano's is a great place for jazz. The weekly jam session is lively and sociable. The cabaret provides an intimate performance experience for first-rate professional jazz musicians and their audiences. But Germano's is more than a good restaurant and jazz venue; it is truly a community institution—devoted to Little Italy as well as to the community of artists of Baltimore.

Michael Friedman is a retired social worker who relocated to Baltimore from New York in June to spend more time with his grandchildren. During his fifty-year career he served as a mental health administrator, public official, and mental health advocate. He founded advocacy groups for children, veterans, and older adults among others.

He is a semi-professional jazz pianist, primarily self-taught, who most recently led a quintet that performed frequently in the New York City area. He is also a semi-professional photographer who had frequent exhibits in the New York City area. These included several shows of "jazz in motion"—digital images of musicians at work.

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The Maryland State Arts Council and the National Endowment for the Arts.



BJA Year in Review

By Ian Rashkin, BJA president



PHOTO: MICHAEL FRIEDMAN

It's been a great year for the Baltimore Jazz Alliance! Thanks to our new partnership with St. John's in the Village, we've found a great home for both our regular board meetings and our special events such as the **Baltimore Jazz Fest** in June. In fact, it was the church's interest in providing more community events that enabled us finally to re-energize the effort that brought the first Fest to Druid Hill Park in 2016, and we

are now on track to present it once again at St. John's in 2020.

The **Baltimore Jazz Conference** on Nov. 9th showed another way we are using the great spaces offered by the church to bring more programming to the Baltimore jazz community, and we are optimistic that our partnership will continue to grow and produce even more opportunities.

Our partnerships with Dance Baltimore and Center Stage for the **Summer Music Moves** in July, and with the Little Italy Neighborhood Association's **Madonnari Arts Festival** in September, enabled us to bring more jazz to new places, and both relationships continue to grow as we work to develop programming for 2020. In all our efforts this year, our new and existing relationships with local venues, presenters, and other organizations have helped us to develop our ideas and to contribute to the jazz scene in ways that would be im-

possible on our own.

In particular, the support we received from **Contemporary Arts, Germano's, Jazzway 6004, Keystone Korner, An die Musik**, and more, plus generous grants from Maryland State Arts Council, Baltimore Office for Promotion and the Arts, and the Creative Baltimore Fund, have all been essential to our success this year. Thank you all, and thanks to the many others who have supported us with donations, volunteering, advice, and more.

We also saw a rise in membership this year, thanks in large part to extended outreach at our own events and at other festivals, and we are grateful to our members for supporting what we do! We have been able to offer **new benefits to members**, including more discounted concert tickets, and for our musician members, **new performance opportunities** as different presenters reach out to us for help finding the right jazz talent for their events. More than anything, we appreciate our members' willingness to support our efforts to engage people in the Baltimore jazz scene; it's a scene full of great musicians, great venues, and great audiences, and anything we can do to support it we do because of our members' support.

The BJA knows that we are just one thread in the fabric of the local jazz community, but with your help we hope we can make it ever stronger and provide more ways for every voice to be heard. Most of all, we hope to see more of you out listening to live jazz in the Baltimore area, supporting the venues who present and the artists who are eager to perform for you. See you in 2020!

Perfect Gift for Jazz Lovers!



Membership in BJA
The gift that keeps on giving!

See page 19 or visit our website:
www.baltimorejazz.com

BJA Newsletter Distribution

The BJA newsletter is delivered by mail to members at the following locations:

An die Musik, Bertha's, Caton Castle, Creative Alliance, Dear Globe Coffee, Eubie Blake Cultural Center, Germano's, Jazzway 6004, Keystone Korner, Morgan State University, 49 West Cafe, Reginald F. Lewis Gift Shop.

If you are interested in sponsorship of our newsletter, or if you would like newsletters delivered to you for placement in your establishment, please contact: irashkin@gmail.com

Venues and Businesses: Do you have a discount to list in BJA Member Benefits?

Please email us at jazzpalette@gmail.com to let us know what you have to offer. Our next issue will be distributed at the beginning of March 2020.



Have a night out. It's on us.

All performances at Peabody are **FREE**. Advance tickets may be required. Visit peabody.jhu.edu/events or call **667-208-6620** for information.

Peabody Latin Jazz Ensemble

Wednesday,
December 4
7:30 pm

Warren Wolf, director

Peabody Jazz Ensemble

Thursday,
December 5
7:30 pm

Sean Jones, director

Peabody Jazz Combos

Wednesday,
March 4
7:30 pm

Peabody Jazz Ensemble

Thursday,
April 23
7:30 pm



JAZZ JAMS

Part of Baltimore's Jazz Scene

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the soloist with your comping, and so on. University programs offer ensemble playing experiences, which jazz jam sessions can supplement.

And for more seasoned players, jams are a way to keep up their chops between gigs, do some networking, and hope that the connections bring paid gigs. The downside is having to tolerate the occasional neophyte who is playing (or singing) out of tune, or losing his place in the form, or otherwise making a nuisance of him- or herself. Then there is the hot shot who plays fifteen choruses or plays so aggressively that he or she drowns out everyone else. I don't know when a session leader has ever barred a rude or unprepared player, but some must feel tempted at times to do just that.

Jam session repertoire often seems to tread and retread familiar ground. I don't know how many hundreds of times I've heard "Footprints," "Beatrice," "Four," "All Blues" and other such hackneyed favorites, including the many permutations of the blues and bebop changes. Only occasionally does someone propose a lesser known or more challenging tune.

But as one jam-session regular comments in the Facebook conversation, "There are some nights at jams which are good, and some which aren't so good. I think for the most part that everyone is trying their best to express something deep—and there are some nights where magic happens, and you can see it in the faces of the musicians and the patrons alike." As another musician puts it, "Jam sessions are for building community around musical enjoyment."

... there are some nights where magic happens,
and you can see it in the faces of the musicians
and the patrons alike."

However, one top-level jazz performer in Baltimore offered another perspective on jazz jams: that they divert audiences (including musicians) from attending jazz concerts, where players have thoughtfully prepared their performances and aim to present a high level of skill, creativity and passion to an audience that has come to listen—not to eat and drink and socialize. There may be a place for a few jam sessions, says this commenter, but having multiple sessions on multiple weeknights just dilutes the scene. "How many folks in the scene who are rushing to show off their chops at the sessions are supporting the music when people are baring their souls [at concerts]?" he asks. "Are we over-saturating the scene with a watered-down experience of jazz music?"



Smart venue owners know that being associated
with a large community helps their business
ultimately because it helps their identity.

The financial aspects of jam sessions also generated opposing views. Why do bars and restaurants host a jam session? There are a few that do it for the love of the music, and they're not counting dollars at the till. But in most cases, the venue expects that the jam session will not only enhance the atmosphere but generate at least a small profit above the cost of paying the band, and not drive away their regular customers, as has happened at some venues. All too often, the restaurant owner's hopes for profit are disappointed when the venue is crammed with musicians waiting their turn to play and ordering nothing but water or maybe a soda. Meanwhile, the owner has to keep the lights on and pay the staff. Some venues or jam session hosts will impose a cover charge, but in my experience, musicians tend to resist being charged to play.

Others say that there is no guarantee that without the jam session, the venue would make any money on that night. "It all comes down to whether a venue wants to be part of the community," says one notable Baltimore musician. "Smart venue owners know that being associated with a large community helps their business ultimately because it helps their identity. . . . Either a venue is on board with that, or they're not."

What are YOUR views on jam sessions, as a participant, listener, or venue owner? Post your comment on this article on our website at www.baltimorejazz.com

Liz Fixsen is a jazz pianist, jazz vocalist, jazz enthusiast and church musician. She has written numerous articles and reviews for the Baltimore Jazz Alliance and serves on the BJA board. She works with Jazz Beyond Borders promoting jazz and world-music artists.

Liz teaches English as a Second Language through Howard County Library and taught Professional Writing at University of Maryland for many years.



DELANDRIA MILLS
flute & vocals



CHARMAINE MICHELLE
trumpet



RACHEL WINDER
saxophone, guitar, vocals



JANELLE GILL
piano



SHANNON WRIGHT
bass



SHERITTA HARRIS
drums



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• enough to see this group in June 2019 at the Baltimore Father's
• Day Jazz Fest you'll understand how exciting this dynamic
• group is, and will not want to miss this event. If you didn't, this
• will be your opportunity to see this spectacular group of
• musicians for the first time. They will be performing jazz
• standards and many of their original tunes!

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• is included in the ticket price.

THE JONI CHRONICLES



"Marianne Matheny-Katz's CD, *Somewhere in Paradise*, comes as close to being perfect as any I have heard!" – John Tegner, WEA



Award-winning vocalist Marianne Matheny-Katz presents her ongoing and evolving Joni Mitchell project with the select band that she has been collaborating with since its inception. Some of the arrangements have been developed by pianist Alan Blackman and others have been created by the entire ensemble over the years. The band expects to record the material in 2020.

The complexities of Joni Mitchell's melodies and lyrics drew many of the world's greatest jazz musicians to collaborate and perform with her. New and longtime fans will be delighted to hear hip new arrangements of Joni favorites across her entire discography, including "Help Me," "Free Man in Paris," "Both Sides Now," "Edith and the Kingpin," "For the Roses" and "Dry Cleaner from Des Moines."

Don't miss this unforgettable performance!

MARIANNE MATHENY-KATZ vocals
CRAIG ALSTON saxophone/woodwinds
ALAN BLACKMAN piano
ERIC KENNEDY drums
MICHAEL RAITZYK guitar
JEFF REED bass

Doors open at 6:00 pm for pre-show dining.
The purchase of your ticket constitutes a reservation
in the Cabaret Room.

Friday, February 7th
The Cabaret at Germano's

300 S. High Street (at Fawn St.) • Baltimore, MD 21202 • 410-752-4515

Tickets: \$20 • <http://germanospiattini.com/events>

Interview With Guitarist Jonathan Kreisberg

By Bill Kalkman



Jonathan Kreisberg appears on January 26th at the Baltimore Chamber Jazz Society concert.

Baltimore Chamber Jazz Society began its 28th year (congratulations, BCJS!) on December 1st, 2019 with trombonist Steve Davis's Correlations Sextet. Next up in their Five at Five series is guitarist Jonathan Kreisberg, appearing on Sunday, January 26th, 2020 concurrently with the release of his latest album, *Jonathan Kreisberg: Capturing Spirits-JKQ Live!*

Kreisberg, a native of New York City, attended the University of Miami in the early '90s. He has been a leader on ten albums and has worked as a sideman with Dr. Lonnie Smith, Lee Konitz, Joe Locke, Ari Hoenig, Stefano DiBattista, and Don Friedman. Kreisberg has appeared in Baltimore with Dr. Lonnie Smith for the Baltimore Chamber Jazz Society, and at An die Musik and the Creative Alliance.

Guitarist Bill Kalkman interviewed Kreisberg as he was preparing for a European tour.

BK: As I write this, I'm listening to your new album, Capturing Spirits. Can't wait to hear it in person!

JK: Thanks so much Bill!

BK: You will be performing for the Baltimore Chamber Jazz Society on Sunday, January 26th, 2020 at the Baltimore Museum of Art. Please tell us about the music you will be playing.

JK: We will be playing mostly music from the new album, but also I think we will play a couple standards as well. I know that in Baltimore if you don't swing a bit, they will run you out of that town! I like that!

BK: You will be bringing Martin Bejerano on piano, Matt Clohesy on bass, and Colin Stranahan on drums. How long have you been working with these guys? Tell us a little about each one.

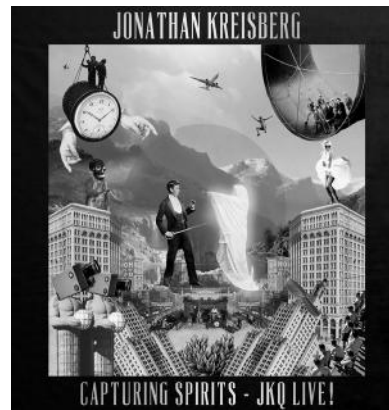
JK: Yes! Well, Martin I've actually known the longest, but we only started playing together a couple years ago. I first heard Martin when we both attended high school at New World School of the Arts in Miami. I heard him playing some amazing stuff as a young classical piano student. Then years later I saw a concert of the great Roy Haynes, and I thought, "Wait a minute! That's Martin!" He had made the jump to the jazz world and was just slaying it. He has his own voice, and I really love what he brings to this band.

Colin has been in my band the longest, I guess around seven years or so. He always brings a great spirit and an organic approach to groove and orchestration.

Matt I have known for years, and I really like his earthy approach. He has great dexterity, but he also plays some of the most soulful melodies that I've heard on the bass!

BK: Your latest recording, Jonathan Kreisberg, Capturing Spirits-JKQ Live!, was released on November 15th, 2019. How long had you been working on the tunes before you were ready to record?

JK: We played most of them on the road for a year or so, and then that one night in Dusseldorf somebody recorded the gig . . . but only told me after! I think that's why it turned out so great. We were in the moment of creation without worrying about the documentation aspect. I'm so happy with the feeling of that set!



BK: You've played with many great musicians. Who are some of your favorites?

JK: Well, of course, there's one that you guys know well, as I played there with him a few years back. The great Dr. Lonnie Smith is a great example of a musical free spirit, and it's been so great playing with him

*all these years. I've also really enjoyed playing with the great Chris Potter from time to time. He has so much tradition and study under his belt, but then he can really free it up and explore. I also always look forward to my ongoing work with the amazing nylon string guitarist Nelson Veras. I hope we can get him a US visa someday so that we can tour the States and play the music from [the 2018 album] *Kreisberg Meets Veras*.*

BK: Who haven't you played with that you would like to?

JK: There are so many great musicians, so that's tough! But I'd love to play with Jack DeJohnette, Chick Corea, Bill Frisell, Keith Jarrett, Dave Holland, Charles Lloyd . . . so many more!

BK: You most often play with at least bass and drums. Have you done any solo guitar gigs? What is your preference for instrumentation?

JK: Well, I do have a solo guitar on [my 2013] album *ONE*, which seems to have been received well by the guitar community. I did quite a few solo gigs around that time, but ultimately, I feel I would really have to go far if I wanted to pursue that further than I went on that album, possibly even stop playing with bands. It is such a different headspace when you go really deep into that zone. You can see why guys like Joe Pass, Tuck Address, and Ted Green just went 100% that way at some point.

BK: Venues, small clubs to large concert halls, vary greatly in size and acoustics. Do you have any preference for where you like to play?

JK: Not really. It's more a venue-to-venue issue. For me it's all about the sound quality. If it's a tiny club with great sound, I will prefer it to a large hall with horrible sound. But I guess most of my favorite situations are a larger hall with a great and intimate sound. *Capturing Spirits* was recorded in a room like that.

BK: By the time this interview is published, you will have played a number of dates in Europe. How different is it playing for audiences over there as opposed to here in the US?

JK: Jazz fans are pretty wonderful all over the world! I am

probably biased, but I feel that in every geographical location, they are different from the norm. No matter where you go, they are the people that question things and look for meaning. I also feel like they tend to be more open-minded and compassionate. We are lucky to travel the world and connect with these people!

BK: Do you have any new projects that you are working on?

JK: Right now, new music for JKQ and *Kreisberg meets Veras* is keeping me pretty busy. I'm lucky to have these two projects that I enjoy so much.

BK: Anything else you would like to add?

JK: Only to say that I'm really looking forward to playing Baltimore, a great city with a SERIOUS tradition of music. It's an honor to have been invited, and I hope to see some old and new friends there in January!

BK: Thanks for taking the time to speak with us. We're looking forward to your performance on January 26th.

JK: Thank you!

Guitarist Bill Kalkman has been a mainstay in local rock, R & B and jazz bands for over fifty years. He currently plays with bassist Tom Hensler in the Spider Hole Jazz Band and with pianist Freddie Stevens. His interview with guitarist Dave Stryker appeared in our Spring, 2018 issue (archived at baltimorejazz.com).

Carl Filipiak Jazz Quartet

Carl Filipiak on *guitar*
Robert Shahid on *drums*
Paul Hannah on *sax*
Steve Zerlin on *bass*



Wednesday, February 5, 2020

8 p.m.

Costas Inn

Wednesday, March 4, 2020

8 p.m.

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Baltimore, MD 21222

Wednesday, April 1, 2020

8 p.m.

www.costasinn.com | 410.477.1975

Visit www.carlfilipiak.com for more upcoming shows.

Jazz Murals In Baltimore

By Bob Jacobson

In 1827, President John Quincy Adams dubbed Baltimore “The Monumental City.” Today it would not be an exaggeration to call Baltimore “The Mural City.” Though no one keeps exact figures and new murals are going up all the time, Baltimore Office of Promotion & the Arts’ Ryan Patterson has cited hundreds of which he is aware. Jazz is among the themes depicted not only in Baltimore’s murals, but other forms of public art as well. Baltimore’s jazz-themed art appears in three areas of the city—the Pennsylvania Avenue corridor, the Upper Fells Point block where Billie Holiday grew up, and locations in downtown and other city neighborhoods.



Ernest Shaw's mural on the side of the Arch Social Club, located at Pennsylvania and North Avenues.

On this page, we are presenting murals of Billie Holiday in three Baltimore locations. Among the other jazz figures depicted on other Baltimore murals are Gary Bartz, Eubie Blake, Cab Calloway, Betty Carter, Cyrus Chestnut, John Coltrane, Miles Davis, Duke Ellington, Ella Fitzgerald, Charlie Parker, Nina Simone and Chick Webb. For a much more detailed look at all of Baltimore’s jazz-themed public art, please visit the BJA website: www.baltimorejazz.com

Bob Jacobson has written for *DownBeat*, allaboutjazz.com and jazzreview.com. He also wrote chapters on Ellis Larkins and Hank Levy in the 2010 book *Music at the Crossroads: Lives and Legacies of Baltimore Jazz*.



Bridget Cimino's mural, “Billie Meets Her Fans,” is located on the 200 block of S. Durham Street, where Billie Holiday lived in Upper Fells Point.

Photos of murals are courtesy of professional photographer Roland Dorsey. Retired from the *Dundalk Eagle*, Dorsey plays bass and percussion.



Unsigned ceramic mural in the rear courtyard of the Eubie Blake Cultural Center, 847 N. Howard Street. Students from twelve city and county schools worked on the mural.

www.baltimorejazz.com

WOMEN IN JAZZ PANEL DISCUSSION

The Journey of a Lifetime



JENNY WILSON



AUDREY SHAKIR



MAUREEN CHOI

Celebrate Women's History Month with another exciting panel discussion at **MONTPELIER ARTS CENTER** in Laurel featuring leading women in jazz.

The free event takes place on **SUNDAY, MARCH 22** from 2 to 4 PM.

Three top-flight musicians will share their unique personal and professional journeys into the world of jazz. They'll talk about their early exposure to music and art and their music experiences from elementary to high school and beyond.

Prolific visual artist and pianist Jenny Wilson, bebop vocalist Audrey Shakir and jazz violinist Maureen Choi are widely traveled, well trained and deeply talented. Hear their individual stories and learn about their fascinating lifestyle choices.

Today, these women are confident and capable, performing in festivals and large auditoriums, but in their younger days, were they shy or outgoing? What challenges did they face and who inspired their journey? How do they handle success (and disappointment) and how does music fit into their lives today?

Begun in 2015, the ever-popular Women in Jazz events at Montpelier are sponsored by Montpelier Arts Center and coordinated by Paulina Phillips of Jazz Beyond Borders, an organization bringing world music and jazz to concert halls, classrooms, festivals and airwaves in North America and beyond.

Women, men and teens are welcome to attend the discussion

and networking is encouraged. Bring curiosity and questions and plan to attend the meet-and-greet reception at the conclusion of the discussion.

Past panels have featured radio hosts Katea Stitt and Candy Shannon; vocalists Alison Crockett, Lynn Veronneau and Marianne Matheny-Katz; instrumentalists Shannon Gunn, Laura Dryer, Jennifer Krupa; and DC Women in Jazz Festival founder Amy Bormet.

Two related concerts feature international stars. Composer and bandleader Jamie Baum appears on March 13. *New York Times* writer Giovanni Russonello says, "Ms. Baum brings a remarkable balance of fluidity and restless creativity to her work as a post-bop flutist and composer." Jazz violinist and composer Maureen Choi appears on March 20.



JAMIE BAUM

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For additional information and events
see jazzbeyondborders.com.

JENNY WILSON – "Cool and intelligent"
– *Cadence Magazine*

"AUDREY SHAKIR is one of the greatest bebop singers in the world today."
– Wynton Marsalis, Jazz at Lincoln Center Orchestra

"MAUREEN CHOI is one of those rare talents that can navigate in a number of musical styles from classical to jazz and everything in between."
– All About Jazz

PHOTO COURTESY OF IAN RASHKIN



BIOHAZARD with Ian Rashkin on vocals at far right.

Before They Played Jazz

By Bob Jacobson

With this issue we debut a new feature – “Before They Played Jazz” – and who better to lead it off than BJA’s president, bassist Ian Rashkin, shown here on the vocal mic, in his mid-teens, circa 1984? The place was Pacific Grove, CA. The band was Biohazard, which Ian tells us “opened for almost every great West Coast punk band.”

We encourage you to submit a story and photo from the days when you played a different genre, before you started playing jazz. Send to: jazzpalette@gmail.com



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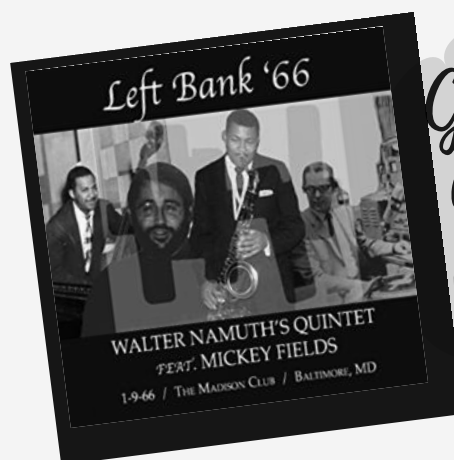
FREE Online Global Community Musician Directory

Seattle pianist Randy Halberstadt is developing an online global community musician directory, a FREE service. Some big improvements are scheduled for the next few months (such as creating a separate domain, adding self-editability and a search function, etc.), but the cost to the musicians will always be \$0.00.

Contact: Randy@randyhalberstadt.com

Website: <https://randyhalberstadt.com/directories>

LEFT BANK '66 available from BJA!



*Great
gift
idea!*

Recorded in 1966 at the Madison Club, the CD features Baltimore sax legend Mickey Fields and guitarist Walt Namuth, who joined the Buddy Rich Big Band the following year. These two huge talents were rarely recorded, adding to the value of this CD. In his *City Paper* review, Geoffrey Himes wrote, “If you care at all about the history of Baltimore music or the history of the jazz saxophone, this is a recording you need to hear.”

Six tracks include Sam Jones’s “Unit 7,” Monk’s “Well You Needn’t,” Miles Davis’s “Pfrancin” and “The Theme,” Benny Golson’s “Stablemates,” and Billy Reid’s “The Gypsy.” Phil Harris is on bass, Claude Hubbard on piano and Purnell Rice on drums.

Total playing time = 67 minutes.

To purchase *Left Bank '66*, you may pay \$15 via PayPal at baltimorejazz.com or write a check for \$15 to:

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Please make sure to type or print your street address.

We will then send you the CD by U.S. mail.

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BJA? HERE'S WHY!

BJA Board Member TYRONE CRAWLEY



1. Why did you join the BJA?

I joined the BJA because I had a renewed interest in jazz and wanted to check out the local scene. I joined the board at the urging of Bob Jacobson after working the Artscape booth with him a few years ago.

2. Tell us about your involvement with jazz (as a fan or listener, or player past or present).

I remember listening to jazz when I was about seven years old at my grandmother's house. My father listened to a lot of skinny black-tie music (Monk, Miles, Wes Montgomery, MJQ), Sinatra stylists and Latin jazz in his music room. My grandfather was a big hard bop fan (Wes Montgomery, Cannonball Adderley and Herbie Mann), while my grandmother and aunt favored the vocal stylings of Nancy Wilson, Barbra Streisand, and Johnny Mathis. "My Favorite Things" was the first instrumental that registered with me because I was familiar with the melody. My tastes over the years ran from soul, rock, Marble Bar, blues, roots, country—and back to jazz.

3. What do you think of the Baltimore jazz scene?

I've been following the Baltimore jazz scene from the Bird Cage and The Sportsman's Lounge through Left Bank at the Famous and the Caton Castle. Outside of Left Bank, I was introduced to these and other clubs by drummer Bobby Ward. I hadn't heard many new jazz artists in Baltimore before I heard Dontae Winslow. After him, I began paying attention to several students at BSA and teachers such as Warren Wolf. Since joining BJA, I've been impressed with the length, depth, and breadth of the Baltimore scene and its expansion over the last several years.

4. Who are some of your favorite jazz musicians? Favorite Baltimore jazz musicians?

Mingus, Coltrane, Wes Montgomery, Sun Ra, Return to Forever, Rahsaan Roland Kirk, Nina Simone, Jimmy Scott, Louis Jordan, Wynton Marsalis, Clifford Brown, the Jazz Messengers, Ornette Coleman, Art Tatum, Arturo Sandoval, Weather Report, Roy Hargrove, James Carter, Ella, Billie, Sarah, Johnny Hartman, and many more. In Baltimore, Warren Wolf, Rhonda Robinson, Rufus Roundtree and Clarence Ward III, Eric Kennedy, Antonio Hart, Sean Jones, Brandon Woody, Gary Bartz, Lafayette Gilchrist, Carl Grubbs, Charmaine Michelle, Ron Diehl, Rodney Kelly, Cyrus Chestnut, Gary Thomas, the Dorseys (Ephraim and Ebban), past and current BJA board members and the regulars at the Session (Clarence Ward III's Monday night jam session) and Germano's Sunday night jam sessions.

5. How have you been involved with the BJA so far? What do you hope to accomplish as a BJA board member?

I am on the BJA Outreach Committee and have worked the BJA membership table at several venues. I have assisted at both Jazz Fests. I also network and have sponsored several BJA nights out. I hope to expand BJA's involvement with its membership, the local jazz community and other local nonprofits.

6. Current Day Job

I retired from the Social Security Administration as a Senior Systems Analyst/ Programmer/Database Administrator in Woodlawn and chairperson for the Federal Executive Steering Committee (FESCOM) in Washington D.C. I currently teach math part-time at my local middle school.

BJA Board Member STEVEN EVERETTE



1. Why did you join the BJA?

I joined to reconnect to my love of music, to be around live music, and to have fun at the scenes where music is happening. I may even get inspired to play my beloved bass guitar again.

2. Tell us about your involvement with jazz (as a fan, listener or as a player).

As a young musician, my early influences were rock & roll, such as The Stones, Grand Funk, and the heavy backbeat of rhythm & blues from Wilson Pickett, and Sam & Dave. This gave me the momentum to work with a group called Ten Feet Under, creating a sound heavily buried in soul, funk, rock, and eventually to become a fan listening to groups such as Return to Forever, Weather Report, Mahavishnu Orchestra and Frank Zappa. I fell in love with fusion jazz.

3. What do you think of the Baltimore jazz scene?

I think the scene is about to explode! It's happening now, yet it's going through some growing pains. There is so much local and national talent rooted in Baltimore—all people must do is become a member of the BJA and get connected.

4. Who are some of your favorite jazz musicians? Favorite Baltimore jazz musicians?

Rahsaan Roland Kirk, Oscar Peterson, Monty Alexander, and Joni Mitchell, just to name a few. In B-more, Jackie Blake, Ron Holloway, Kim Waters, Amy Shook, Kyla Waters.

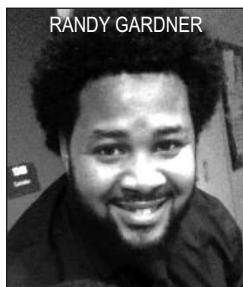
5. How have you been involved with the BJA so far? What do you hope to accomplish as a BJA board member?

I've loved doing the festivals, representing the organization at the art symposiums, and networking with other vendors and businesses about new ideas. I would really like to be a part of the BJA's emergence into the new jazz scenes. I feel BJA is positioning itself for greater success.

Where Are They Now?

(first in a series)

By Bob Jacobson



RANDY GARDNER

Over the past ten years BJA has recognized the talents of several young jazz students by presenting them with Next Generation Artist awards. Our first recipient, in February 2009, was drummer Randy Gardner, then a student at Frederick Douglass High School's Cab Calloway Academy. What is Gardner up to today?

Plenty! Gardner, now age 30, is assistant music director at the School of Rock in Columbia. He also teaches private lessons at the school and at home. His four-year-old son, Randy Jr., plays drums in the school's Little Wings program. Gardner proudly told me that in spring of this year he joined the national percussion fraternity, Mu Phi Sigma.

The band Randy has led for twelve years, The Rose Gold Experience, recently opened for R & B diva Keke Wyatt. Gardner was Wyatt's musical director for the show. He also plays weekly at Brown Memorial Baptist Church.

Obviously BJA picked well when we made our first award selection!

CHRISTIAN PATTERSON



Five years later our award went to guitarist Christian Patterson, then a senior at Baltimore City College High School and BJA's youngest member. In 2014 Patterson entered Shenandoah University and graduated in December, 2019, with a double major in music therapy and psychology. Having completed an internship at Seasons Hospice in Baltimore, his goal is to become a music therapist. "After this I plan to get back to gigging and performing a little bit before I start to develop my practice as a music therapist," says Patterson.

Kudos from BJA!

OUR ADVERTISERS report that advertising in the BJA NEWSLETTER has resulted in a significant increase in fan or client bases. Reach a targeted jazz market by advertising in the BJA Newsletter. Each issue potentially reaches at least 600 readers/jazz lovers. Ad placements are low in cost and high in impact. See page 19.

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6. **It's On The Other Side** – jazz big band
7. **Jazzy's Blues** – jazz sextet
8. **Mojave** – jazz big band
9. **To Vilna** – jazz big band
10. **Tonian World** – flute, vibes
11. **Wants of a Diatom** – piano

BJA Member Benefits

Your support is crucial to the success of the Baltimore Jazz Alliance! When you join, membership benefits include receipt of our monthly newsletter, discounts on BJA merchandise, advance notice about all BJA events, and of course the satisfaction of being a part of Baltimore's best source of information and advocacy for jazz.

BUT THAT'S NOT ALL! The following venues and businesses offer discounts to BJA members:

- **Keystone Korner Baltimore** is offering \$5 discounts to BJA members for all shows. Discount is available at the door, not for online ticket purchases.
- **An die Musik** offers 10% discount for BJA members for music purchases at the An die Musik record store.
- **Baltimore Chamber Jazz Society** 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 North Howard Street offers a discount to BJA members on rentals of its performance and events spaces.
- **Germano's Piattini** often offers discounted tickets to specific events for BJA members, announced by email.
- **Jazzway 6004** offers BJA members a \$5 discount on performances at their venue.

JAZZ FOR KIDS



PHOTO CREDIT: JOSEPH SOTHERN

On November 8th, BJA presented its Jazz for Kids program to fourth and fifth graders at Dorothy I. Height Elementary School, just off North Avenue in the Reservoir Hill section of Baltimore City. Funded by a grant from Jazz Education Network that was obtained by Phil Ravita, our band presented its "What Is Jazz?" program, followed by a musical instrument "petting zoo." Band members were Russell Hayward III on drums, Rhonda Robinson on flute and vocals, Bob Jacobson on sax and clarinet, Ravita on bass and Justin Taylor on piano.

BJA began Jazz for Kids in 2006 as part of its mission to develop new audiences for jazz. Our band of five (and occasionally eight) has reached young audiences at schools, camps, museums and community centers. More details are available at baltimorejazz.com/programs.

IF YOU SUPPORT THE BJA'S MISSION

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IN MEMORIAM

The Baltimore jazz community is saddened by the loss of several musicians in fall, 2019.

Larry Willis, 78, an acclaimed jazz pianist, was nominated three times for a Grammy Award. During his long career, he played with Blood, Sweat, and Tears and greats such as Dizzy Gillespie, Hugh Masekela, Cannonball and Nat Adderley, Stan Getz, and Art Blakey. Even before moving to Baltimore in 2007, he often performed in the city, including at Ethel's Place, with trumpeter Freddie Hubbard, and as recently as August 2019, at Keystone Korner. Mr. Willis received the Don Redman Award in 2011 and the Benny Golson Jazz Master Award at Howard University in 2012. Henry Wong, owner of An die Musik on North Charles Street, where Willis performed many times, said, "Larry has always been a special person to his many patrons in Baltimore. His music, grace and persona touched many of us here."

Saxophonist **Jim Quinlan**, 79, led the Sentimental Journey big band for forty years, hardly ever missing its weekly rehearsals. Quinlan stated for our website article (August 19, 2018, archived at baltimorejazz.com), "We have one common goal, show up on Monday and have a good time." Of the thirteen albums he produced with the big band, he said, "I'm not sure why I do that, maybe just to prove we exist." Quinlan was also a retired internist.

Saxophonist and Towson University adjunct professor **Sam Fine**, 68, played in the Hank Levy Legacy Band and Mood Swings big band and was president of the Baltimore Chamber Jazz Society. After he and his partners sold their business in 1997, he returned to the classroom to pursue his fascination with music, earning a BA in music history and literature from what is now Towson University, a master's in musicology from Peabody Conservatory and a doctorate from the University of Maryland, College Park, with a dissertation on the great baritone saxophonist Gerry Mulligan. Fine taught musicology and music history at Towson U. Phillip Collister-Murray, chair of the Music Department there, remembers Fine as a "consummate musician and a very gracious human being" who "understood the power of giving back in terms of his time and resources."

Dr. Reppard Stone, 89, musician (piano, trombone), composer, arranger and educator (Douglass High School, Howard University). The BJA Big Band was fortunate to play some of his arrangements in concert.

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BJA Member Notes

Jeans Farnsworth

Congratulations to BJA board member Jean Farnsworth on her recent marriage.

WE WELCOME NEW MEMBERS

Leo Arreaza, Elliott Badder, Susan Badder, Bob Bamberger, Hazel Mitchell Bell, Matthew Belzer, Linus Berggren, William Collins, Charlene Dychez, Diana Fertsch, Michael Friedman, Linda Harris, Becca Hollaway, Steve Hollaway, Diana Hunt, Jane Huntington, Beverly Jarvis, Howie Kane, Jill Keener, Mark Kraemer, Nora Leighton, Paul Margolis, Paula McDermott, Donna Mechura, Ian Mills, Roger Noble, Anthony Pagnotti, Suzanne Richardson, Jake Ruth, Davis Shingleton, William Sonderman, Libby Sroka, Justin Taylor, Jason Thompson, Ileana Trzos, Jim Voshell, Mark Wade, Brian Whaley, Alicia Williams, Rabi'ah Yahga

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

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