

BALTIMORE JAZZ ALLIANCE

July 2017

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JULY 2017

VOLUME XIII

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THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM



By Bob Jacobson

Jazz has had some real high points at Artscape, billed as the country's largest free arts festival.

In the 1980s and '90s major stars like Sonny Rollins, Grover Washington, Jr. and Dave Brubeck performed on the Main Stage. In the late 2000s, thanks in part to BJA, there was a stage on Charles Street dedicated to jazz and blues; BJA provided from four to eight bands three years in a row. Three years ago jazz at Artscape had dwindled to the point that 1725 people signed a petition at the BJA booth urging Baltimore Office of Promotion and the Arts (BOPA) to increase future jazz programming. As you can see below, jazz is better represented at Artscape this year.

JAZZ ON THE MAIN STAGE

Saturday, July 22, 12 noon-1 p.m.

Pianist/composer/arranger George Spicka leads Baltimore Jazz Works. The band, which has performed at An die Musik and Light City Baltimore, includes John Morgan on trombone, Leo Brandenburg on reeds, John Dahlman on bass, John Kessell on drums and Charlene Cochran on vocals. They will perform Spicka's compositions, plus his arrangement in 7/4 time of Wayne Shorter's "Footprints."

For years Spicka, a lifetime member of BJA, has advocated for innovative music and pushed the idea that Baltimore is a city that promotes innovation. Obviously, his crusade, aimed at the Maryland State Arts Council and Baltimore Office of Promotion and the Arts, is finally paying off.

JAZZ AT FALVEY HALL, IN THE BROWN CENTER

(the blue glass building at 1301 W. Mt. Royal Ave.)

Friday, July 21, 2:00-3:30 p.m. George Spicka plays solo piano for "New Directions in Music."

Friday, July 21, 5:00-7:00 p.m. Kelly Shepherd & No Mad Stories. Alto saxophonist/flutist Shepherd was a major presence on the Baltimore jazz scene in the 1990s-2000s, before moving to the Boston area. His band—which just played at the Burlington (Vt.) Jazz Festival—includes his son Justyn, fifteen, on bass; Nick Mosca, a twenty-one-year-old recent Berklee grad, on drums; and Nick's brother Mike Mosca on guitar. Shepherd describes working with the Mosca brothers, his former students, as a "dream come true."

Sunday, 1:30-3:30 p.m. Michelle Walker Jazz Quartet presents "Jazz Global Traveling, A Cultural Adventure." Vocalist Walker has performed throughout the U.S., Canada, the U.K., Netherlands, Russia and Israel.

(continued on page 3)

BJA at ARTSCAPE

Artscape is Baltimore Jazz Alliance's biggest opportunity each year to spread the word about the Baltimore jazz scene. Thousands of people stop by our booth and leave with information to guide their search for Baltimore-area jazz. This information is imparted by volunteers. We have many experienced volunteers to work at our booth this year, but we need more. If you are new at this, we will pair you with a knowledgeable veteran.

To volunteer, please contact Bob Jacobson at bobboj@aol.com or 410-493-2473.

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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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

An die Musik Live! – Jam sessions second and fourth Mondays. This jam is hosted by Joshua Espinoza, piano and Alex Meadow, bass. 409 N. Charles Street. Adult \$10, Student \$5. No charge for participating musicians. 7:30 pm. joshua.espinoza@gmail.com

Five and Dime Alehouse – Monday night jam sessions. This jam is hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-40s & standards, some bebop for more advanced players. Vocalists are welcome. 7-11 pm. 901 W. 36th Street, Hampden. 443-835-2179.

Taybor Ethiopian Restaurant – Clarence Ward III presents The Session at 328 Park Avenue. All are welcome to come out and express themselves. No cover, one drink minimum. Come on in and swing with us. 8:30-11:30 pm. 410-528-7234

TUESDAYS

Randallstown CC – Open jazz jam sessions/book and poetry live readings every Tuesday from 6-8 pm. This jam is hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

The Judge's Bench – Charlie Schueller leads informal jam sessions on the first Tuesday of each month from 8:30 pm-midnight. 8385 Main Street, Ellicott City. 410-465-3497

WEDNESDAYS

49 West Café – FIRST and THIRD Wednesdays. "Starr's Jazz Jam" at 49 West Street, Annapolis. This jam is 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

Da Mimmo's Italian Restaurant – Wednesday jam sessions are hosted by Lynn Roxy. Musicians and singers welcome. Piano, mic & bass amp provided. No minimum, no cover, free parking in private lot. 217 S. High Street. 6-10 pm. 410-727-6876. (lynnroxy3@gmail.com)

HOMEslyce – Todd Marcus leads weekly jazz jam sessions every Wednesday. 336 N. Charles Street. 8-11 pm. 443-501-4000

THURSDAYS

NEW! Trinacria Cafe – Instrumentalists and vocalists welcome (vocalists, bring charts). No cover. This jam is hosted by the Steve Caballero Trio with Liz Fixsen. 111 West Centre Street. 7-9 pm. 443-759-4082

The Place Lounge – Jam session/open mic are hosted by Spice. 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

JOIN BALTIMORE JAZZ ALLIANCE

Sunday, 3:30-5:00 p.m. The Foundation Band, Sounds of the DMV (Delaware, Maryland, Virginia). They are described as a "fluid collaboration of artists who skillfully present a musical blend of pop, jazz and R&B."

Sunday, 7:00-8:00 p.m. Glenn White Jazz Quintet. The New York City-based saxophonist/ composer leads a band including Andy Bianco, guitar; Campbell Charshee, piano; Marty Kenny, bass; and Chris Benham, drums.

JAZZ ON THE MORGAN STATE UNIVERSITY STAGE
(just north of Mt. Royal & Lafayette Aves.)

Friday, 3:30-5:30 p.m. Fruition Experience performs neo-soul and jazz.

While they are not billed as jazz, we recommend the following performances on the Main Stage:

Friday, 7:30 p.m. Sheila E. (percussion). Along with Prince, Beyonce, Ringo Starr and Pharrell Williams, she has also played with Herbie Hancock.

Sunday, 12 noon-1:00 p.m. TK Blue (saxophone, flute). Although his performance is billed as 'electric blues,' TK Blue TK Blue (a.k.a. Talib Kibwe) has performed jazz at several Baltimore venues both as a leader and sideman to pianist Randy Weston.

Sunday, 5:00-6:00 p.m. Ron Holloway (sax). His performance is described as blues/R&B/funk. Holloway played for many years with Dizzy Gillespie and also played with Gil Scott-Heron.

Perfect for Jazz Lovers!



Membership in BJA
The gift that keeps on giving!

See page 12 or join at our website:
www.baltimorejazz.com

GEORGE SPICKA at **ARTSCAPE**

ARTSCAPE

Friday, July 21st 2 to 3 pm

"New Directions in Music"

SOLO PIANO CONCERT

FALVEY HALL, MICA BROWN CENTER

1301 W. Mount Royal Avenue

See the compositions that will be performed at the solo piano concert at:
<http://www.georgefspicka.com/artscape-2017.html>

ARTSCAPE

Friday, July 22nd Noon to 1 pm

"Baltimore Jazz Works"

MAIN STAGE

1400 Cathedral Street

JOHN MORGAN, Trombone

LEO BRANDENBURG, Reeds

JOHN DAHLMAN, Bass

JOHN KESSELL, Drums

CHARLENE COCHRAN, vocals

GEORGE SPICKA, Composer / Pianist / Director



www.georgefspicka.com

THE COMPOSING PROCESS

Eddie Hrybyk and Bright Moments

By Liz Fixsen

Although BJA member Eddie Hrybyk is best known for his bass playing in the bands Hot Club of Baltimore and Ultrafaux, in November, 2016 he debuted as a band-leader, performing a collection of original compositions with his band, the Bright Moments Sextet, with Clarence Ward III (trumpet), Dan Wallace (tenor sax), Sam King (alto sax), Allen Branch (drums), and guests Rob White (percussion), Sami Arefin (guitar), and Alex Meadow (bass). Bright Moments performed eight more of these compositions on April 30th, 2017 at An Die Musik.

As a member of the audience on April 30th, I thoroughly enjoyed these exciting and unique compositions, which included swing, blues, funk, Latin, and ballads. Not long after, I interviewed Hrybyk about his composing process.

Many of his compositions were developed after piling up over a period of time; some evolved as they were played and performed, and others just magically appeared like Athena popping from the forehead of Zeus. A number reflect the influence of other musicians, both well-known and emerging. Still others were inspired by some everyday experience.

The melody for "RGT" first arose as Hrybyk sang it while playing the bass. The tune took a while to fully develop through trial-and-error, saving and scrapping, revising and reworking, letting it percolate over time. In contrast, "Samba de Despididas" (Samba of Farewells) was written all of a piece over a couple of days, based on a melody that stuck in his head. Similarly, "Old Soul" arose from a melody that insistently played in his mind. (The tune is named for young musicians playing old tunes).

As an example of the influence of another musician, Hrybyk tells how while he was at Baltimore School for the Arts, trumpeter Brandon Woody schooled



PHOTO CREDIT: BILL HRYBYK

him on Hrybyk's tune, "Reminiscing." Woody, then 18, asked Hrybyk if "Reminiscing" had any horn parts. The answer was no. That comment led Hrybyk to write background horn parts for the An die Musik concert. Since then, he has realized that if the horn parts are left to the horn players themselves, they may clash with each other. Certainly the concert demonstrated the wisdom of providing written-out parts.

Another, lesser-known but worthy musician lent her influence to "Ballad for Chuck," written on the birth of Hrybyk's nephew. This sweetly lyrical tune with a classical feel featured Hrybyk's sister, flutist Rosie Bacon, who studied classical flute at Baltimore School for the Arts.

As is true of most composers, more prominent figures also influenced Hrybyk's compositions. "Chicken Fat," a funky upright bass duo he performs with Alex Meadow, reflects the influence of world-renowned bassists Christian McBride and Ray Brown (on their album *Superbass*). The above-mentioned "RGT" was named for genre-bending keyboardist Robert Glasper, and it aptly progresses through a mixture of genres, with a 4/4 riff superim-

posed on a Latinish 6/8 groove.

On the mundane side of the compositional process, "Meditation on Young Chang" was composed while Hrybyk gave a music lesson; it was named not for some Asian prodigy but rather for the small upright studio piano. However, the tune was influenced by R&B singer D'Angelo's album *Voodoo*. Beginning as a ballad, it alternates from meditative to funky and back again, using aggressive rim shots on the drums.

The range of genres displayed in Hrybyk's originals reflects the heterogeneity of his musical upbringing. He grew up loving hip hop, got into the band culture—Phish, Dave Matthews Band—then moved into funk (Victor Wooten, Parliament) which led to fusion—Medeski, Martin & Wood and Herbie Hancock. At Baltimore School for the Arts he studied classical music desultorily, spending many more hours playing along with his favorite funk artists. At Philadelphia's University of the Arts, his options were classical or jazz, so he chose jazz—but still played in ensembles of many genres. His arranging skills developed partly out of theoretical courses and partly out of work on an R&B project that, while it never materialized, still gave him confidence to write parts for his other originals.

In September of 2017, Bright Moments will release an album of Hrybyk's originals, with a mix of tunes from both concerts, featuring mostly the same musicians. These tunes can be heard at <https://soundcloud.com/edward-hrybyk/sets/bright-moments-live-at-an-die-musik-4302017>.

Read more about Eddie Hrybyk and his other projects at <http://www.edhrybykbass.com>. He will be playing a three-hour bass solo show at The Elk Room, 1010 Fleet Street in Fells Point on July 10th.



PHOTO CREDIT: DR. BERNARD M. GROSS

From left: Larry Willis, Gail Marten, Ruth Binsky, Blake Meister and Eric Kennedy

He Kept The Music Playing

By Gail Marten

Even after his passing, Mike Binsky kept the music playing. His widow, Ruth Binsky, with assistance from Leslie Imes, presented a tribute to this dedicated jazz promoter on Saturday, May 13th, 2017, at the Eubie Blake Cultural Center. Appropriately, this was the venue where Binsky presented dozens of internationally renowned jazz artists

Ruth Binsky spoke to the guests about Mike's love affair with jazz. "Mike loved being a merchant seaman, but was truly passionate about what he considered real jazz. He often said that the words 'jazz' and 'smooth' don't belong in the same sentence."

Fittingly, a superb jazz trio comprising Larry Willis, piano; Blake Meister, bass; and Eric Kennedy on drums provided the music for the event. Eubie Live!, on the fourth floor of the center, was filled to capacity and remained so throughout the afternoon. The musicians performed exquisite renditions of ballads including "Alone Together," "To Wisdom the Prize," "My Funny Valentine" and "Autumn Leaves," and cooked on several exuberant treatments of upbeat standards including "Stolen Moments." "How Do You Keep the Music Playing," Binsky's favorite song lyric, was given an eloquent treatment by the trio, and the spine-tingling, poignant "Ethiopia" (composed by Larry Willis) brought many to their feet.

Thank you, Ruth Binsky, for generously providing the occasion to groove on this beautiful tribute to a man head-over-heels in love with jazz.

**BJA is dedicated to promoting
LIVE JAZZ in BALTIMORE!**



TENTH SEASON

 <p>Christie Dashiell Quartet September 23rd</p>	 <p>Michel Nirenberg Quartet October 14th</p>
 <p>George Colligan Trio November 11th</p>	 <p>Sharon Clark Quartet December 9th</p>

A UNIQUE VENUE FOR JAZZ!

For 10 years, Jazzway 6004, a 501 (c) 3 non-profit house concert series, has been dedicated to bringing Baltimore the highest quality music from present and future jazz stars. These exclusive concerts take place inside a storied mid-century modern home that once boasted high profile soirees with guests as famous as Dean Martin and Frank Sinatra. Concert goers can always expect thrilling shows, followed by a meet and greet with the artists along with homemade desserts, fresh fruit and gourmet cheeses. It's like attending the best private party you've even been too—only with the caliber of jazz you'd expect to hear at the Blue Note in New York City. In 2009, *DownBeat* recognized Jazzway as one of the finest house concert venues in the country.

Online tickets only:
http://jazzway6004.org/buy_tickets_and_merchandise
NO TICKETS AT THE DOOR
 6004 Hollins Avenue • Baltimore, MD 21210 • 410-952-4528



www.jazzway6004.org

Latin Jazz Nights at The Elephant

By Liz Fixsen

Vocalist Irene Jalenti, one of the premier vocal talents of the Baltimore-DC region, has initiated a second weekly jazz duo series in the Charles Street entertainment district, adding to the Friday night series at Marie Louise Bistro, which was featured in the May/June issue of this newsletter.

The shows in this series take place every Thursday night, from 7 to 10 pm, at The Elephant, with duos performing Brazilian, Cuban, and Venezuelan jazz. Vocal performers include Jalenti herself, Sara Jones, and Karla Chisholm, accompanied by guitarists Tom Lagana or Michael Raitzyk. On the night I visited, Jalenti, clad in a stunning red dress, was performing with Lagana, who sensitively accompanied her tasteful but heartfelt renditions of tunes both familiar and arcane—including a few in her native Italian. Their music created a perfect ambiance for the gracious setting and the sophisticated (if pricey) fare.

The Elephant, at 924 N. Charles Street, began life as an elegant private mansion in the 1850s. In the 1970s, it became The Brass Elephant, which endured as one of Baltimore's premier dining establishments for some three decades. In addition to making myriad renovations, the current owners restored the 19th century, Old-World elegance. The front dining area features high ceilings, tall mirrors, a marble fireplace, white-linen-covered tables, and crystal chandeliers filling the space with soft light. On the upper level, a bar offers a more casual envi-



PHOTO CREDIT: LIZ FIXSEN

Irene Jalenti and Tom Lagana making music at The Elephant.

ronment for imbibing and schmoozing.

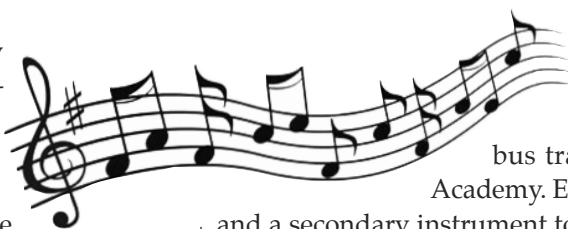
My only complaint was that when the musicians took a break, the lovely, serene music they provided was followed by raucous R&B and pop tunes from Pandora, music better suited for the Irish pub Mick O'Shea's, down the street, than for this venue, at least for the front dining area. I spoke to the manager about it, and she graciously agreed to reconsider recorded music that better reflects the character of this historic treasure and the exquisite musical performances that it hosts.

Summer Jazz Camps for Youth in Baltimore

By Liz Fixsen

Carl and Barbara Grubbs's Contemporary Arts music school is holding Summer Activity Extraordinaire (SAX), a Music & Dance Camp Program for youths ages 4-17 from July 31st to August 11th. The camp is held from 9 am to 3 pm, Monday-Friday, on the campus of Loyola University, with instrumental, vocal, and dance instruction directed by internationally renowned saxophonist Carl Grubbs, assisted by Wayne Johnson. A closing performance and reception, open to the public, will be held August 10th at 1 pm in the McManus Theater at Loyola University. On August 11th an all-day field trip is open to participants and family members. Cost for the camp is \$350, and the registration deadline is July 21st. Download a brochure and application form at www.contemporaryartsinc.org

John Lamkin II and Eartha Lamkin's B-Sharp Summer Music Enrichment Academy is holding its summer camp July 10th-August 12th, Monday-Friday, 8 am to 2 pm, for students ages 8-18 at Timothy Baptist Church, 1214 West



Saratoga Street in Baltimore. Tuition is \$200, with a \$15 application fee and \$20 fee for

bus transportation to and from the Academy. Each student chooses a primary

and a secondary instrument to study. Instruments are available to students who don't have their own. Music instruction includes voice, piano, organ, strings, guitar, brass, woodwinds, percussion. Instruction includes ear training, sight singing, music theory, jazz improvisation, and dance. There will be instrumental and choral ensembles, solo and ensemble performances, advanced and individual lessons. All faculty members are professional musicians. Several have degrees in music education, or degrees in music performance, and some are certified music educators. A closing recital happens Saturday, August 12th. Free breakfast and lunch are included daily. For more information, visit www.bsharpmusicacademy.com, call 410-728-1447 or e-mail eslamkin1@gmail.com.

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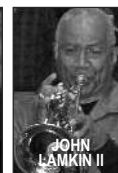
RHONDA
ROBINSON



VINCENT
THOMAS



GAIL
MARTEN



JOHN
LAMKIN II



WAYNE
JOHNSON

June 23 – 6:30 pm: Carl Grubbs Ensemble
Baltimore County Library, Parkville Branch
9509 Harford Rd, Parkville 21234 / 410-887-5353

June 28 – 2:30 pm: Carl Grubbs Ensemble
Baltimore County Library, Pikesville Branch,
1301 Reisterstown Road, Pikesville 21208 / 410-887-4195

SAX: Music & Dance Camp Program for youth ages 4-17

July 31-August 11 Monday-Friday 9 am to 3 pm
Lower Level Fine Arts Building, Loyola University Maryland
4501 N. Charles Street, Baltimore 21210

August 10 – 1 pm: Closing Performance/Reception – Open to the Public
McManus Theater, Loyola University, MD

September 23 – 2 to 5 pm: Celebrating the Jazz Masters: Tribute to John Coltrane,
Thelonious Monk and Ella Fitzgerald featuring Carl Grubbs Ensemble
Enoch Pratt Free Library, Northwood/Johnson Branch
4420 Loch Raven Boulevard, Baltimore 21218 / 410-396-6076

October 4 – 9 to 10:30 am: Jazz at Power of Age Expo, The Rhonda Robinson Trio
(Rhonda Robinson, vocals/flute; Justin Taylor, keyboards; Blake Meister, bass)
Baltimore County Dept. of Aging, Maryland State Fairgrounds in Timonium

October 7 – 2 to 3 pm: Celebrating the Jazz Masters: Tribute to Ella Fitzgerald
Three's Company (Gail Marten, vocal; Mike Noonan, piano; John Pineda, bass)
Enoch Pratt Free Library, Orleans Street Branch
1303 Orleans Street, Baltimore 21231 / 410-396-0946

October 11 – 6 to 7 pm: Celebrating the Jazz Masters: Tribute to Thelonious Monk and
Ella Fitzgerald featuring The John Lamkin II Ensemble
Enoch Pratt Free Library, Pennsylvania Avenue Branch
1531 W North Avenue, Baltimore 21217 / 410-396-0399

October 21 – 2 to 3pm: Celebrating the Jazz Masters: Tribute to John Coltrane,
Thelonious Monk and Ella Fitzgerald featuring the Wayne Johnson Ensemble
Enoch Pratt Free Library, Waverly Branch
400 E. 33rd Street, Baltimore 21218 / 410-396-6053

CARL
GRUBBS

October 30, 2017 Time: TBD
“AN EVENING OF ARTISTIC EXCELLENCE”
featuring Baker Artist award-winning performing artists
A Fall / Family-Friendly / Free Event

Baltimore Center Stage
700 N Calvert Street, Baltimore 21202
410-332-0033

November 8 – 6 to 7pm: Celebrating the Jazz Masters: Tribute to John Coltrane,
Thelonious Monk and Ella Fitzgerald featuring Carl Grubbs Ensemble
Enoch Pratt Free Library, Edmondson Avenue Branch
4330 Edmondson Avenue, Baltimore 21229 / 410-396-0946

These events are funded in part by Enoch Pratt Library, Baltimore County Public Library,
The Citizens of Baltimore County, The Baltimore County Department of Aging and Senior Centers,
The William G. Baker Memorial Fund, creators of the bakerartistawards.org,
The Maryland State Arts Council and the National Endowment for the Arts.

Contact: Barbara Harrell Grubbs 410-944-2909 • www.contemporaryartsinc.org

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FALL CONCERT SERIES

Friday, September 8th
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+ the PEOPLE
& the Jost Project
Fort Hunter Park, Harrisburg



Tickets include three days of music (9/8-10) and wine tastings
from 12 Pennsylvania Vintners - Outdoor Festival - rain or shine!

FALL CONCERT SERIES

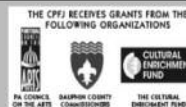


Sunday, October 15th
3PM Trumpeter/Vocalist
JEREMY DAVENPORT
Live from New Orleans!
Ware Center, Lancaster, PA

Produced by CPFJ and Millersville University

Information on these and other
Central PA Friends of Jazz events is available at
www.friendsofjazz.org
717-540-1010

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Why I Support the Baltimore Jazz Alliance (and why you should too)



By Ian Rashkin

If you are reading this newsletter, there's about a one in four chance that you are a member of the Baltimore Jazz Alliance. Each month, with a few exceptions, we send a copy to each active member, and also place hundreds of copies in venues throughout the region for non-members to pick up and stay informed about the Baltimore jazz scene. Similarly, our web-

site (www.baltimorejazz.com) and Facebook page (www.facebook.com/BaltimoreJazz/) serve both members and non-members throughout the Baltimore region and beyond. So, to the 20-25 percent of you who are members, I ask: why? Are you a musician (or promoter, or educator) caught in the endless struggle of trying to find ways to reach more people, to draw an audience? Maybe you are a jazz fan looking to be kept informed about changes in the scene—the coming and going of venues, new recordings and special events, and so on. Or maybe you are already tuned in to the scene, but want to help make sure the scene continues to thrive by keeping the information flowing to more and more people. For myself, all of the above apply, at least to some degree, but the big picture is simply that I think the BJA provides a worthwhile service—a hub for the Baltimore jazz scene that, while not the answer to everyone's needs, fills a gap left largely untouched by the local media and other organizations.

In my time so far as president of the BJA, I've received inquiries from jazz musicians or fans around (and outside) the

country wanting information about the Baltimore scene, and from locals wanting to know how to connect with others, how to find a good jazz band to hire, or to let us know about an event. I've also received a lot of inquiries—from both musicians and presenters—asking for our help in promoting them. We're sometimes able to help by sharing a link on our Facebook page, by writing an interview or review for publication, or by notifying members of a discount to an event, and of course, we always encourage people to post their events on our calendar—it's a free way to reach hundreds of dedicated jazz lovers and it's one of the best ways we have to keep people in touch with what is going on in Baltimore. We're not primarily presenters, nor can we always promote every artist or event that we hear about. But we do our best to make sure anyone who wants information about Baltimore jazz—from history to upcoming events—can get what they need with our help.

That's why I am a member of the BJA, and I expect that the same is true for many of our members. To all of our members, regardless of their reasons, I say thank you. And to the 75-80 percent of you who are not members, I ask—why not? The jazz scene is important to each of us, and if you're reading this at all, you probably recognize that the BJA is a valuable part of the jazz community. No, it's not the only game in town, and it doesn't solve all your problems. But for the small price of membership, you can help the BJA be an ever stronger force for the whole scene, and that's good for us all. Our financial needs are not high, but they're real, and this is a case where your small contribution can make a significant difference in our sustainability. So send in your check, or better yet, sign up online at <http://baltimorejazz.com>, and help us make the Baltimore jazz scene even stronger.

WWW.BALTIMOREJAZZ.COM

BJA Member Notes

WELCOME!

We welcome new members: Kristopher Funn, Richard Berndt, Mark Luce, Reginald Marable, Tim Reese, Jennifer Lynch

WANTED: GOOD WRITERS

BJA is always looking for writers for reviews, editorials, interviews and more. Interested writers should e-mail a short writing sample detailing their familiarity with jazz and the Baltimore jazz community to: Gail Marten, BJA editor at jazzpalette@gmail.com



www.unifiedjazz.com

**UNIFIED JAZZ
ENSEMBLE**

**EVERY TUESDAY NIGHT
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But that's not all! The following venues and businesses offer discounts to BJA members:

- 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 N. Howard Street offers a discount to BJA members on rentals of its performance and events spaces.
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You may now buy the CD *Left Bank '66* directly from BJA. 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

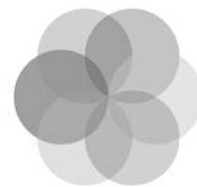
this CD. In his *City Paper* review, Geoffrey Himes wrote, "If you care at all about the history of Baltimore music or the history of the jazz saxophone, this is a recording you need to hear."

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BALTIMORE JAZZ ALLIANCE

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July 2017

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