

BALTIMORE JAZZ ALLIANCE

SPRING 2023 INSIDE THIS EDITION

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Alan Blackman's *Sacred Spaces* Reflects the Beauty of Nature

By Mariah Bonner

Alan Blackman and I met for the first time on a sunny morning in January at Ceremony Coffee in the Mount Vernon neighborhood. He arrived wearing a tweed cap, blue sweater, jeans, and brown shoes, giving off a somewhat cerebral vibe. We greeted one another, shook hands, and then sat down for our interview about his latest album, *Sacred Spaces*.

A native of Virginia, Blackman attended University of Miami before moving to Maryland for his master's degree in jazz piano performance at Towson University. He has been composing since his teens, when his teacher suggested he begin trying new chords to some of the pieces they were working on. It was his aha! moment. As he puts it, "I could finally express myself through my music, rather than the

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Erin Connelly's Snapshot *Fruitful*

By Ian Rashkin

Erin Connelly's debut album, *Fruitful*, is a beautiful snapshot of four talented artists caught in the moment of creation. Recorded live at Peabody Conservatory's Joe Byrd Hall, the album features Derrick Michaels on saxophones, Tony Martucci on drums, and Zach Swanson on upright bass, and consists of just three tracks, each a fully improvised work with its own colors and textures. Rather than looking for formal themes and clear structures like "heads" and "choruses," you can best approach this music as a conversation, listening for the multiple dialogues that unfold as the musicians invent and respond, explore, and expand.

"Apricity," the first track, starts with a rich melody of long notes, led by Michaels and filled out by Connelly; it's simple, but increasingly decorated, becoming more adventurous as the drums join in unmetered accompaniment. Eventually the bass joins, immediately setting up an ambling pulse with the drums, while Connelly's and Michaels's stylistic meanderings begin to take shape over the top of the rhythm. I'm re-

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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

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Baltimore Jazz Alliance
3000 Homewood Avenue #33347
Baltimore, MD 21218-9998

*Please direct your
questions and comments to:
webmaster@baltimorejazz.com*

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Fond Memories of Baltimore Chamber Jazz Society

By Bob Jacobson

For thirty years, the Baltimore Chamber Jazz Society sponsored great concerts by nationally and internationally known artists, starting with one concert per year, increasing to three per year, eventually hosting "five at 5" (per year)—over 100 concerts in all—most often at Baltimore Museum of Art (BMA).

So it was sad news that arrived in late January, when Baltimore Chamber Jazz Society (BCJS) closed up shop. Even before Covid hit, BCJS had struggled mightily to fill the seats. Then, after the Covid lockdown, audiences just did not return in sufficient numbers to sustain the organization's efforts.

Rather than dwell on the loss to Baltimore's jazz fans, we wanted to celebrate BCJS's legacy by asking some stalwart BCJS listeners and leaders to recall favorite shows from BCJS's long, successful run.

Jazz aficionada **Michelle Queen** said, "I have fond memories of the shows that I attended at the BMA. Some of my favorites were Vanessa Rubin, Christian Sands, New York Voices, and Kurt Elling. I'm hoping that the BMA will continue their Jazz in the Sculpture Garden series."

Former BCJS president **Steve Alpern** shared the following:

"Hearing and meeting Stanley Turrentine, Mulgrew Miller, Billy Higgins, Tommy Flanagan, Randy Weston, Harold Mabern, Ray Bryant, Larry Willis, Frank Wess, and Jimmy Heath (and many others) before they left us. I can't really pick a best concert because so many were so good in different ways."

BCJS board member and former BJA president **Mark Osteen** responded as follows:

"I got chills when Kurt Elling began his concert by singing the verse to Bob Dylan's 'A Hard Rain's Gonna Fall' a capella. It was a haunting moment not only because of the creative arrangement, but also because of the lyrics, which warn of dire consequences for our profligate way of life. That moment was almost equaled by his rendition of 'Skylark.' During intermission I got to tell Elling how much I appreciated the song. He touched his heart and then shook my hand. At that moment I was reminded of how good jazz fosters a sense of community and reciprocity between musicians and audience members.

Another favorite memory is when in May 2018, the young pianist Christian Sands performed with his trio. During the contemplative intro to a ballad, we heard a patron's cell phone ring. Within seconds, Sands changed key to echo the cell phone's ringtone. He then improvised on the ringtone pattern for the next few minutes. It was a true jazz moment, demonstrating the joy and power of improvisation.

Finally, I remember Catherine Russell's show on March 1, 2020. During her performance, she unearthed several almost forgotten old songs—which turned out to be every bit as compelling as better-known standards—and provided a capsule history of the composer and recordings of each tune. Thus did she brilliantly blend music education and musical edification in a way that allowed us to forget the looming pandemic for ninety minutes. This too was a true jazz moment, carving out a space where music was both a source of emotional catharsis and a means of intellectual inquiry.

Kudos to everyone in Baltimore Chamber Jazz Society who helped bring fabulous jazz artists and performances to us for so many years.

Bob Jacobson plays saxophone and clarinet and leads combos Sounds Good and Swing 'n' Samba. He has written numerous articles for the BJA newsletter. He is a mostly-retired social worker who still dabbles in counseling, freelance writing, teaching, and writing about music. He was vice president of BJA for 12 years.

Alan Blackman's *Sacred Spaces* Reflects the Beauty of Nature

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other way around."

He also discovered his love for composition.

Over the years, he has been a mainstay in the Washington-Baltimore area. He has performed at Blues Alley, the Kennedy Center's Millennium Stage, and at many festivals, from San Francisco to New York. He has won various awards and honors and has taught jazz at Howard Community College since 2001; previously he taught jazz combos at Towson University.

Sacred Spaces is Blackman's fifth album, following *Shadow Dance* (1999), *Turning Point* (2010), *Coastal Suite* (2020), and *Alone Together* (2020). It was recorded in three days at the "sacred space" of a Jewish temple, Temple B'nai Israel, in Easton, Maryland, during the summer of 2021. The connection to the space came through his bandmate bassist Max Murray, who had discovered the temple on a gig.

Notably, Blackman recorded, mixed, and mastered the project himself. When I asked if he would do it again, he firmly said he would not. "Too many things to think about." He, Murray, and drummer Frank Russo worked through a long list of songs to whittle down the selection to the nine they would record. They workshopped, improvised, tweaked, and played with the songs Blackman had written, some over the course of several years, and others during the pandemic. "Shalom" was even written with the specific recording location in mind. With that composition, Blackman wanted to channel the "spirit of the space".

The three met on a gig fifteen years ago and have been working together ever since. Of their relationship Blackman muses, "I want to hang out with them outside of work too. We have a group text and sometimes one of us will send a text on a random day saying, 'I'm really thankful for you guys.'"

A few years ago, the trio attended a retreat at Avalon Farms in Vermont. There they had a rehearsal space all to themselves, and in the evenings, they had dinner with their fellow artists in residence and talked till the wee hours of the morning. The cover photo is a product of one such retreat in Banff National Park in Canada, where Blackman spent two weeks "immersed in total beauty."

There is no doubt that nature and its sacredness are at the core of this album. Blackman weaves a journey of sound, each song performing as a character in the story of nature, as told through Blackman's perceptive eye or ear. The listener is guided along the craggy mountain tops, the cotton candy fingers of the clouds, and the stuff of dreams.

One of his songs did indeed come to him in a dream; it's aptly called "Dream Within A Dream," the title of a poem by Edgar Allen Poe, who was fascinated by the dream state and the place between waking and sleeping. Blackman explains

that upon awakening from a vivid dream, he saw the sheet music for the entire piece laid out before him. He got out of bed, wrote the chords down and played the composition from start to finish.

"Shenandoah," the third track on the album, was the tune with which he and his bandmates warmed up each day. They experimented with styles, tempos, and keys. Blackman describes it as their "palate cleanser." Why this song? His mother always liked it, and he was attracted to the melody.

Blackman goes on to explain that the tune titled "Eleven" is "a compositional experiment where I endeavored to compose a song that was 11 measures long—the idea being that it will break me out of predictable four-bar phrases." It might be the piece where one can most hear the influence of Keith Jarrett, who is one of Blackman's major inspirations. There is a sense of mystery, a holding back, yet the beat is strong and sexy. It could possibly conjure up the image of the beating wings of a bird of prey. The natural quality, paired with dissonant tones, gives one the impression that the song was improvised, with each note coming to Blackman in the present moment.

"Sun Drawing Water" and "In The Dying Light" especially illustrate the effect that nature has had on Blackman. They are my personal favorites—bright and airy, and fresh. Russo plays drums with a hint of Latin rhythm, which lends a sensual dimension to the pieces. Blackman wrote these pieces with images of the sun's rays bursting through the clouds in mind, and that soft end of day light coming through the window of his home studio.

A bonus track of "Shenandoah" provides a lullaby-like conclusion to the album. With this track, we feel we've returned home after a sacred walk alongside Blackman and his sidemen. Our journey complete, we have truly experienced the various tones and colors of Blackman's expression of himself and of the spaces he loves.

In addition to being available to stream on Bandcamp, *Sacred Spaces* will be released as a limited-edition CD. Blackman is currently working on his first jazz composition book, tentatively entitled *Changing Standards*, which will be accompanied by an audio CD of his original arrangements. Read more at <https://msac.org/directory/artists/alan-blackman>.

Vocalist Mariah Bonner was born in Baltimore and moved to France with her family at age 10. In Paris, she studied ballet and theater and started a career in fashion modeling. She graduated from the Guildhall School of Music and Drama in London and started her artistic career in Los Angeles in film and television. Now based in her home town, she has performed vocally at various venues, including Keystone Korner, where she did a live recording of her third album. She was the subject of an artist profile in the Summer 2022 issue of the Baltimore Jazz Alliance newsletter.

Michael Friedman: Jazz Lover, Pianist, Photographer

By Liz Fixsen

Over the years that I've been a fan of Baltimore jazz, I've come to appreciate the people who faithfully come out to support live music. One of them is Michael Friedman, who is not only a fan but also a jazz pianist and an accomplished photographer, and who aims his camera with great insight and creativity toward many subjects, including jazz musicians. After retiring from 50 years in social work and mental health, he has focused even more of his time and attention on these activities. Recently, I had the opportunity to interview this thoughtful and talented man.

Friedman caught the jazz bug at age 13, when his mother took him to a Jazz at the Philharmonic concert in Philadelphia. He had been exposed to music through his father, a classical musician, and had taken piano lessons as a child. But at this concert, he was transfixed. Although he had not learned to read music, he bought a teach-yourself book of boogie-woogie piano and laboriously worked through all the exercises until he could play all the songs in the book.

His parents also subscribed him to the Jazztone Society, which issued monthly records. From reading the liner notes, he learned to identify the various sounds and performance styles of the musicians, so he could distinguish, say, Lester Young from Coleman Hawkins. He also took piano lessons for about nine months from "an old drunk" who taught him to read from a lead sheet and understand some scales and basic music theory.

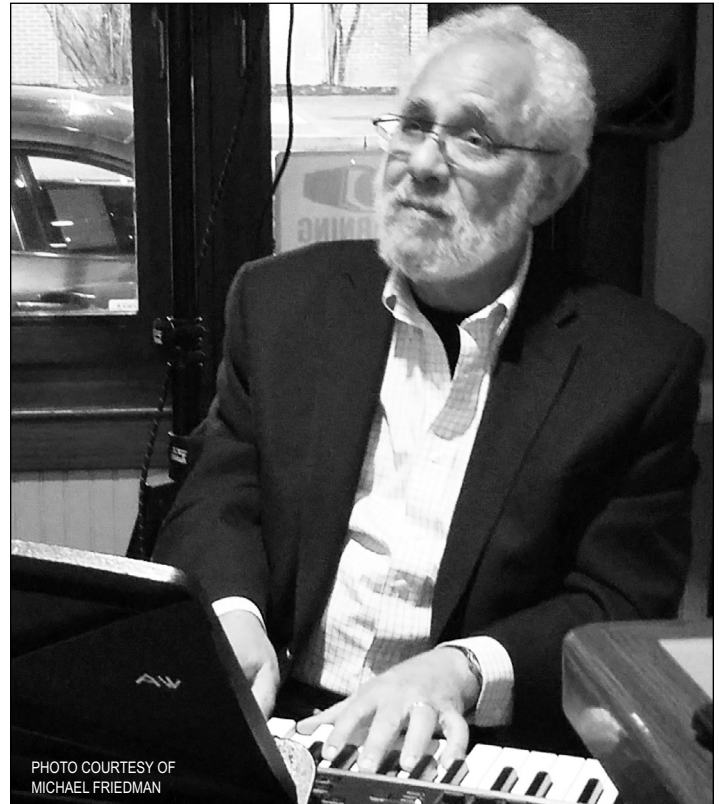
The event that Friedman says "changed my life" occurred when he was about 15 years old. He bought a second-hand copy of *Paris Concert* by the Gerry Mulligan Quartet. Listening to that piano-less quartet, says Friedman, "was more exciting than sex!" The teenage Friedman was captivated by Mulligan's harmonic innovations, and boogie-woogie slipped off his radar. The other huge change in style that influenced the young player was the modal innovations of Miles Davis's *Kind of Blue*.

Some years ago, Friedman took a lesson with pianist Peggy Stern. When she asked him to play something, he played "On Green Dolphin Street," and, he said, he "played the hell out of it." Stern's response was, "There's good news and bad news. You're better than mediocre. But everything you played was bullshit. You're just playing by the numbers." So she gave him an exercise that recalled his insight into Mulligan's ability to define a chord with just one note. She told him to play ONLY the 7th in the left hand, and then, with his right hand, to play a melody that he "heard" as he played, without regard to any chord.

"What is it that draws you to jazz?" I asked.

"Who the hell knows?" he responded. "It's a given!"

Friedman is fascinated by the way that jazz demands listening and communication between the players. He strives to listen to others when he plays, to support and respond to



a soloist who is pursuing his own ideas.

In Westchester County, New York, where he lived for 30 years, Friedman had a quintet that played at various restaurants. His bass player was Bill Crow, who had played with Mulligan. Before that, he led another quintet with a bass player who had played with Nina Simone. Friedman also hosted a jam session at DeFemio's Restaurant in Yonkers for several years until they closed. De Femio would sometimes sit in on drums.

Friedman came to Baltimore in 2019, and at Germano's in Little Italy, he played a Friday evening gig in the bar and participated in the Sunday evening jam sessions until the pandemic shut everything down. Since then, he has played mainly at jam sessions. He is not actively seeking more performance opportunities, but says he wouldn't be averse if "the hand of God" came down and dropped something in his lap.

I asked Friedman about the connection between jazz and his photography. He said that he approaches photography improvisationally. He explained two approaches to photography. One is the Ansel Adams approach. Adams would pre-visualize his shots, seeing in his mind's eye exactly what kind of image he would achieve at this time of day, from this angle, with this kind of film. Then there are street photographers, who just see something interesting in their environment and grab a photo. He points to Henri Cartier-Bresson, whose philosophy was *le moment critique*—giving as an example the famous photo of someone jumping across a puddle. Cartier-Bresson had set up his camera at the puddle,

with the expectation that something noteworthy would happen. And in *le moment critique* it did.

Friedman says he does a lot of street photography. When he is shooting jazz, he doesn't plan the shots. He sits up fairly close to the musicians and shoots, intuitively choosing his moments. The improvisation comes later, looking at the images and then cropping, changing exposure, doing more manipulations, until he arrives at something he likes. Friedman doesn't usually take posed pictures; he is excited by the photos that, like Cartier-Bresson's, capture a moment of emotion in the playing. And he is keenly interested in lighting. He has a photo exhibit at Keystone Korner that portrays a series of players emerging from a dark background into the light—just as jazz itself comes out of the darkness of the unconscious. (See these photos at <https://photography.michaelbfriedman.com/fine-art-2/keystone-korner-in-black-and-white>). Friedman also took numerous striking photographs at the Baltimore Jazz Alliance's Jazz Fest in June, 2022 (<https://photos.app.goo.gl/QFpVp2dd9YuW5vMx7>). As a photographer, pianist and fan, Michael Friedman is a welcome and valuable member of the Baltimore jazz community.

Liz Fixsen is a long-time jazz fan and a regular presence in the Baltimore jazz scene. She plays jazz piano and also performs occasionally as a jazz vocalist. She is a member of the board of the Baltimore Jazz Alliance; she edits and writes for the BJA newsletter.

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BUT THAT'S NOT ALL! The following venues and other 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.
- **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.
- **Keystone Korner Baltimore** offers \$5 on all tickets to BJA members, for tickets bought at the door (no online discount).

Keeping the Django Tradition Alive in Baltimore

By Kristoffer Belgica

Jam sessions play a crucial role in nurturing the growth of local talent. A popular musical hotspot, the Hampden neighborhood, offers great food and opportunities for musicians to hone their skills, both of which you can find at the Monday night Django Jazz Jam (alternatively, the Gypsy Jazz Jam). Located near the west end of W. 36th Street, Arthouse Pizza Bar & Gallery hosts the weekly session on the second floor.

Spearheaded by guitarist/composer Michael Joseph Harris, the jam has been recognized by *City Paper* as Best Monday Night in Baltimore. Since 2012 the jam has resided at a number of Baltimore venues. The current house band at Arthouse, Harris, guitarist Kristoffer Belgica and bassist Kaif Rehman, leads the evening session with many regulars coming each week.

The jam is dedicated to the music of the Manouche guitarist Django Reinhardt. The standard repertoire consists mainly of swing standards of the 1930s and '40s, and Reinhardt's keystone compositions, including "Minor Swing" and "Nuages." French chansons such as "C'est Si Bon" also make appearances. New players can find much of the repertoire in the *Django Fakebook*, available online and on the iRealPro app.

The session draws several regular vocalists who sit in. Liz Fixsen is known for singing French favorites such as "La Vie En Rose," and "J'attendrai." "I'm drawn to this music," she says, "because of its exuberance—and there's something a little bit wild about it. For me, it evokes the free-spirited nature of the Romany people who were part of Django Reinhardt's heritage." Danica Palacio's creamy jazz voice is always a pleasure to hear on standards such as "All of Me." And newcomer Steve Rossman croons jazz favorites in a mellow, Broadway-honed tenor.

I find every session to burst with folksy vibrancy and nostalgic charm. You will find a large presence of acoustic instruments, including the Selmer-Maccaferri guitar, violin, mandolin, accordion, and the occasional horn. Instrumentalists and vocalists are encouraged to play and sing acoustically; however, light amplification is allowed if needed. With no sign-up sheet, musicians are free to participate in the circle and play as part of the rhythm section while waiting for their turn to take a solo over one of two choruses.

Customers enjoy not only the no-cover music, but also the works of local artists that decorate the gold and burgundy walls of the restaurant which, along with the comfy couches and homey décor, generate a warm and inviting atmosphere. Arthouse also offers some great brick oven pizzas (Spicy Blueberry & Brie is a personal favorite), beers, and cocktails. I recommend coming in from 5-7 pm to take advantage of their happy hour specials.

Lindy hoppers are acutely aware of places where they can dance and listen to swing music in the area. They have a knack for turning any space into a dance floor, adding to the evening's joie de vivre. One jam attendee, Jai Saraswati, says,



Django Jazz Jam at the Arthouse Pizza Bar & Gallery

"Django Jazz Jam is such a treat on a Monday! I love that I have access to quality live jazz so early in the week—and it's so nice to unwind with some wine and pizza and maybe squeeze in a little dancing too."

The Django Jazz Jam has blossomed into a hub and popular way station for Gypsy jazz players of all levels, from world-renowned musicians to semi-professional hobbyists to absolute newbies. In recent years, there has been an influx of young players who have caught everyone's attention.

While a few were still in high school at the time they first arrived at the Django Jazz Jam, their playing already reflected a high degree of skill. Specializing in '30s jazz, guitarist/violinist Darragh Fitzgerald has acquired a strong foothold in the local Gypsy jazz community. Mandolinist/guitarist Leo Hickman, a recent Baltimore School for the Arts graduate, possesses a very keen sense of stylistic authenticity. Classical violinist Max Jacobs has meticulously crafted his playing toward the sound of traditional hot jazz. Kaif Rehman, while still finishing high school, has gained tremendous momentum in the style since coming on as the house bassist. All of these young players will be featured in the 8th Annual Charm City Django Jazz Festival at An die Musik LIVE on March 24th-26th.

Over nearly six years of attendance, I have witnessed a great deal of what this jam has done: improved the musicianship of many players, inspired countless others, and helped create lasting friendships. These things are codified in our memory and are treasured for a lifetime—truly a tour de force of Baltimore's diverse music scene.

The session runs every Monday night from 6:30-9:30 pm. Follow these Facebook group pages for regular updates and announcements: Baltimore Django Jazz Jam; Charm City Django Jazz Festival; Hot Club of Baltimore.

Kristoffer Belgica is Baltimore-based guitarist who leads the 27th Street Klezmer Band and regularly performs with Gypsy jazz ensembles Hot Club of Baltimore and Swing 5. After seven years of service in the U.S. Air Force, Kristoffer now studies anthropology at Towson University. He has written several articles for the BJA newsletter.

Erin Connelly's Snapshot *(continued from front page)*

mindful of Miles Davis's *Bitches Brew*, not in the tone but in the way that seemingly isolated ideas eventually coalesce into a groove.

After a bit, the sax takes the lead with a longer thought which becomes more of a conversation with the trumpet, until eventually the rhythm settles back into a more meditative, exploratory feel, with all four members taking a very active part. Connelly introduces a lovely melody around 7:20, developing a theme which is then picked up and recast by Michaels as the energy builds back up. The buildup continues, with Martucci in particular driving the whole group up to a climax that finally stops with a sudden, but not jarring, series of snare hits.

Martucci and Swanson lead off the next track, "Lone," with bass flitting about over a bed of cymbal rolls, soon joined by Connelly's trumpet outlining a soft melody. After about two minutes (that's one thing I love about this record: they are not afraid to take their time and build a mood), the energy picks up with drums playing a sort of irregular swing, propelling forward until joined by saxophone while the energy is near its peak (pleasantly bucking a tendency among improvisors to enter tentatively during a lull). Long tones eventually give way to more staccato interplay which come to a nice rounded finish.

"Nutriment," the final track, starts on more solid ground, with Martucci laying out a pleasing groove on the drums until sax and bass join in, with trumpet close behind. What follows is some good driving interplay, broken up with drum riffs that bring everybody periodically to a stop as if playing a very sophisticated game of musical chairs. This interplay develops nicely, reinforcing the idea without getting boring, then breaks to a lighter, more varied section evoking bird songs and scurrying woodland creatures. This section eventually gives way to a softly swinging feel. This feel doesn't last, though, soon morphing into a rock/funk groove that still manages to bubble with the same light and soft energy. A lovely sax "solo" around 11 minutes into the piece becomes a tight-woven dialogue with trumpet, until the drums ultimately break into a fluid, complex rhythm with hocketing horns again evoking birdsong, but in a more stylized way. Connelly introduces a new melodic line into this mix, and the whole group plays with variations stemming from this line, still interspersed with hocketing and arrhythmic embellishments.

This interplay winds down very naturally about fifteen and a half minutes in, to the extent that you could probably call the next section a new piece. It starts again with drums, but this time with more of an exploratory approach. Swanson comes in busily but quietly, imparting a pleasant burbling feel while Connelly and Michaels play more languid swirling melodies. A tasteful quote of Mingus's "Goodbye Porkpie Hat" by the trumpeter then sets the direction for a new feel as rhythm softens. This leads into some of the album's best material, developing quickly away from Mingus, but, per-

haps because it occurs so late in a long piece, the players all seem to have gotten deep into the zone of listening and communicating, almost magically, slowly developing a new soundscape. There is no rush to move before the time is right, nor to impress with busy technique (always a danger in improvisation—even in more structured settings). After a breakdown to feature bass and drums, horns reenter on the Mingus-inspired melodies, building to a climax that is cut to a short finish—again, very tastefully—by a loud drum figure harkening back to the first half of the piece.

Unfortunately, the recording quality doesn't quite do the material justice. The horns are audible and clear enough, and the sound overall is good, though it is clearly a live recording. The drums, though, could be clearer; in particular, the reverb (maybe from the live room and mic placement, but more likely a digital addition) leaves the drums sounding a little bit murky; it's not terrible, but it does obscure some of the subtlety of the music. Overall, the mix sounds quite good on a decent home stereo, or in good headphones. Sadly, it did not sound so good on my computer speakers, so don't be disheartened if listening on your computer; this music deserves a decent delivery as much as it deserves a focused listen.

There is something almost paradoxical about a recording such as this: Improvisation of this kind (without chord changes or other set structures) is by nature ephemeral, a response to a particular moment in time that can never be repeated. To listen to it recorded, then, takes away just a tiny bit of the magic imparted by sharing the moment of creation. On the other hand, we can listen over again, hear different nuances that might otherwise escape notice, and enjoy the fruits of that creation for the work of art that it is. And it is definitely enjoyable: Connelly's sound and vision have created an album well worth listening to. Above all, though, this album makes me want to hear more, to be there in the moment with Erin Connelly and her artistic partners.

Ian Rashkin is a bass player and composer, past president of the Baltimore Jazz Alliance and currently its treasurer. Although he moved to California in 2022, he is still active in planning BJA events and contributing to the newsletter.



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BACK IN BALTIMORE

Brent Birkhead Dazzles on Multiple Woodwinds

By Liz Fixsen and Dan Wallace

Brent Birkhead was named best blues/pop/rock soloist and outstanding instrumental jazz soloist by *DownBeat* magazine as part of the annual 2010 Student Music Awards. In 2011 he was named Best Alto Saxophonist by the *Washington City Paper*. He has spent years as a touring musician with artists such as George Duke, Eric Benet, Larry Graham and Nas, and has performed in venues all over the world.

After eight years of living and playing in New York City, Birkhead returned to his hometown, Baltimore, in 2020 and since has been dazzling audiences here and in the District of Columbia. He has often performed with the Todd Marcus Jazz Orchestra and has played at the Kennedy Center's Millennium Stage as well as at Baltimore's Keystone Korner.

I've heard Birkhead play on various occasions and especially enjoyed his March 1st show at Keystone Korner. He is a kinetic performer, never glued to the microphone, but rather striding and prancing around the stage with his instrument, ducking and bobbing like a conjurer, urging his bandmates toward ever greater intensity. And through the course of a single tune, he may play any one or more of several instruments. On alto sax he emits frenetic screeches and squawks; on flute, a flutter of bird-like trills; on bass clarinet, grunts and croaks; and on soprano sax he weaves a sweet, melodic spell in duet with the singer (the fabulous Imani Grace) at his Keystone Korner appearance.

Saxophonist Dan Wallace shared insights about Birkhead's musical journey in an interview he conducted in fall of 2022. Birkhead spent his childhood trying out different instruments. Watching his older brother playing trumpet in

band, Little Brent thought it looked fun, so in elementary school, he tried it himself. He also started in choir, and, though he wanted to play saxophone, his father urged him to try drums. Finally, in fifth grade, he switched to saxophone. He played tenor in his first experience with jazz, at Sudbrook Middle School, because there were already too many altos. There he learned jazz phrasing and how to improvise. His penchant for trying different instruments followed him into adulthood. While the alto saxophone is now his primary voice, Birkhead plays at a high level on many other woodwinds, including soprano and tenor saxophone, flute, alto flute, clarinet, and, more recently, bass clarinet and oboe.

As he continued his musical journey, Birkhead had several transformative experiences. Always a shy person, while attending Milford Mill Academy in Windsor Mill, he found that participating in marching band and performing in school and community functions—and even NFL games—helped him feel more comfortable in social situations with large groups. He still describes himself as shy (something you would never guess, judging from the recent concert at Keystone Korner), but as he told Wallace, he is now comfortable in his shyness. One big tenet of his life has been to be okay with having uncomfortable experiences and feelings, as long they help you grow.

Birkhead identified three major moments when he was broken down and rebuilt as a better musician. The first was studying jazz in 11th grade with Louis Tibbs. Before studying formally, Brent spent his time trying to copy melodies and parts of solos from records. He learned a lot from that experience, but he wasn't sure how to put all of those musical fragments into context. Studying with Tibbs gave Brent an understanding of harmony, form and structure in ways that had eluded him before. Along with learning about the building blocks of music theory, a large part of Brent's saxophone lessons were devoted to transcribed music of Charlie Parker, Cannonball Adderley and John Coltrane.

The second major moment was studying classical saxophone for the first time with Charlie Young, Birkhead's teacher at Howard University, where he earned his bachelor's degree in music education and his master's degree in jazz studies. Studying classical music throughout college gave him another important component of musicality.

The third major moment came in his sophomore year of college when all the upperclassmen had graduated and Brent was thrown into the first alto chair. Immediately he had to learn how to lead a section, read music at an expert level and solo confidently.

Through Howard University, Birkhead got his first opportunities to travel internationally. He went to Cameroon and Poland and went to Japan three times in graduate school. Howard was also where he started working on woodwinds other than saxophone, his first being flute.

Birkhead spent three years teaching woodwind students at Hardy Middle School in northwestern DC, two of them

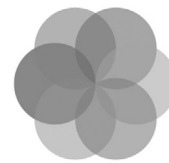
while working on his master's degree. He found his teaching style in those three years, and he uses those teaching skills to this day.

In 2012, directly after finishing his third year of teaching, Birkhead spent eight years in New York City. He felt that his time in New York was necessary, because for a saxophone player it is akin to going to Mecca. He even uses the old adage from the song: "If you can make it there, you can make it anywhere." But certainly Baltimore jazz fans should be grateful that he is back in our midst—striding and prancing across the stage, dazzling us with his imagination and virtuosity.

Dan Wallace is well known in Baltimore as a saxophonist who performs in many genres of jazz as well as in funk, hip-hop and reggae. With a degree in saxophone performance from Loyola University in New Orleans, he has played with the highest level of musicians throughout Baltimore/DC and New Orleans. He also teaches saxophone and woodwinds. He periodically contributes articles to the Baltimore Jazz Alliance newsletter.

*Don't think of yourself as a jazz musician.
Think of yourself as a human being who plays music.*

– Charlie Haden



Mayor Brandon Scott
& the City of Baltimore

CREATIVE BALTIMORE FUND

BJA is supported in part by a grant from the Creative Baltimore Fund. The Creative Baltimore award is provided by the Baltimore Office of Promotion and the Arts on behalf of the Mayor and City Council of Baltimore. Thank you!

RAVITA JAZZ ANNOUNCES NEW ALBUM ORIANA



Writing in the new CD's liner notes, jazz journalist and author Bill Milkowski says: "Together with his like-minded colleagues, bassist-composer-bandleader Ravita takes listeners on a kinetic, contemplative and ultimately expansive ride on *Oriana*." Ten tracks feature originals by Ravita and other band members with creative takes on "Black Coffee" and "Caravan."

This is Ravita's second album as a leader, following highly praised 2021 album *Jagged Spaces*. George Harris of *Jazz Weekly* lauded the "impressive sounds" of the earlier recording featuring an almost identical band. *The JW Vibe's* Jonathan Widran called them "a stellar group."

RAVITA JAZZ features pianist Greg Small, drummer Nucleo Vega, saxophonist Benny Russell, vibe/conga player Mark Leppo and vocalist Deirdre Jennings led by acoustic/electric bassist Phil Ravita.



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In Memoriam

Tubist Ed Goldstein (1954-2023)

By Matt Belzer

The musical community in Baltimore and around the world mourns the loss of tubist Ed Goldstein on January 6, 2023. While there are others who will tell the full story of his life, I appreciate the opportunity to reflect on our friendship.

My first conversation with Ed Goldstein was over the phone. I had just moved to town at the turn of the century and was calling people on the “Leader’s List” obtained from the Baltimore Musicians Union. “Do you play piccolo? Do you have a piccolo?” he asked. “Yes,” I answered, almost completely honestly.

That conversation set me on a musical adventure lasting over twenty years. Ed welcomed me into the Peabody Ragtime Ensemble where he and the many musicians in his orbit taught me how to play, as the motto went, “Ragtime, Dixieland, and All That Jazz.” As someone who fancies himself a modern player, I found it a humbling experience to learn that there was an entire repertoire of music I couldn’t really hang with. Luckily, the folks in the front line let me tag along.

The group began when Ed and other original members were students at the Peabody Conservatory in the early 1970s, and it continued into the present day with their blessing. Indeed, Ed was the first awardee of the Peabody Alumni Award Recognizing Outstanding Contributions to Music in Maryland.

Despite its name, it is a “little big band,” usually consisting of two reeds, two brass, piano, tuba, and drums. Over the years, there have been many incarnations of the band, with members coming and going. This group has performed far and wide, even in the Soviet Union in the 1980s. In my time with the group, we played countless school concerts, which would always culminate with a New Orleans-style version of “Stars and Stripes Forever” (in the orchestral key!) with the American flag getting

pulled out of Ed’s tuba. Over the years, we played everywhere—places of worship, concert halls, outdoor festivals, indoor festivals, the Preakness, parades, and weddings. We played one wedding where the bride had heard us in elementary school and decided, “When I grow up and get married, I want the Peabody Ragtime Ensemble to play my wedding!”

Ed would lead the band, call the tunes, play the bass parts on tuba, and play solos. He was an incredibly accomplished tubist. His solos demonstrated his personality, filled with dry wit and references to classical pieces, they made everyone else feel good. One of my favorite things he would do is musically quote “I Won’t Dance, Don’t Ask Me,” while watching a hapless, uncoordinated attendee on the dance floor. He had a mischievous streak, too. I can remember struggling through “Smoke Gets In Your Eyes” when he and the pianist conspired to re-harmonize the last two bars of the bridge. I stepped right in it, as they say, and turned around to see him cracking up behind his tuba. We would return the favor, though. The late Joe Rinaldi liked to wait until Ed put his tuba down to start counting off a tune.

Ed was always generous and thoughtful of his musicians. He was proud to say that we had acquired a reputation amongst caterers as “the band that eats.” At his funeral, I was struck not only by how many musicians were in attendance, but by how many different kinds of musicians were there. At the ceremony, his friend and collaborator Buddy Wachter called him a “catalyst” and a “thread connecting our tapestry.” Ed was a longtime presence on WBJC’s *Face The Music*, compiler and editor of the *Tuba Source Book*, director of the Baltimore Jazz Orchestra, and a contractor for numerous local theaters, venues, and TV and film productions. He brought Tuba Christmas to Baltimore. He won a Lifetime Achievement Award from the Baltimore Musicians Union for contributions to our cultural life and support of musicians.

He was generous and loving to everyone he met, a loving husband, father, companion, and friend. I am grateful for all of the adventures we had together, and we are all enriched by his too brief time with us.

A final memory. The group is performing the traditional hymn, “Just A Closer Walk With Thee.” Ed plays the final phrase alone on the tuba, finishing with a cadenza into the deepest register of the instrument, and then deeper than that. On the “amen” cadence, while still playing the tuba, he sings and harmonizes, “Oh, yeah!”

Multi-instrumentalist/composer Matt Belzer has been a member of the avant-Latin group Mosaic, The Peabody Ragtime Ensemble, and most recently the Anansi Trio. He is an active freelance musician, regularly performing on woodwinds at the Kennedy Center, the Library of Congress, and numerous theaters and concert halls in the region. His works are published on Advance Music and UNC Jazz Press. He has been honored by *DownBeat* magazine, the Jazz Composers Alliance and the Maryland State Arts Council. At UMBC, Mr. Belzer directs the large Jazz Ensemble and various small groups, teaches the jazz courses and saxophone lessons, and advises jazz students in their individual creative projects. He has written previous articles for the BJA newsletter.

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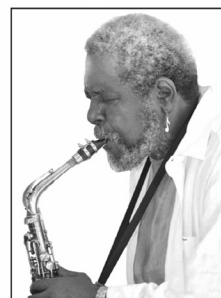
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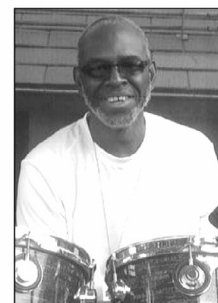
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Brendan Brady's Jam Sessions at Bar 1801

By Lauren Silinsky and Liz Fixsen

This February marked the one-year anniversary celebration of drummer Brendan Brady's jam session at Bar 1801, at the corner of Lombard and Ann Streets in Upper Fells Point. This popular session, which meets every Sunday evening from 7 pm to 10 pm, draws an eclectic mix of players from Baltimore—and beyond.

Lauren Silinsky, a drummer, vocalist, and dedicated fan of jazz, recently interviewed Brady about the session. He first explained the concept of a jam session by saying:

"Jazz is an oral tradition—passed on by storytelling—it's folk music. The people who pioneered this music did not learn it in school; they learned it by spending time with one another, listening to the music, and learning from the elders. So a jam session is an attempt to preserve that heritage. You come, you listen, you prepare from a common repertoire of standard material, and you play with a mix of strangers and friends, of varying skill levels—and this is how we get better at the music—it's like one big practice session, with more rules to it, of course."

Brady had graduated from Towson just before the COVID pandemic shut everything down, ending the local jazz jams and shows that he attended every week. So post-COVID, he was "ready to hit the ground running," to resume his learning and growth, but nothing was going on. So he thought of starting a session.

While out looking for a venue, he happened to go by Bar 1801 and talked to Matthew Steinberg, the owner. Brady liked everything about the vibe—the colorful lighting concepts, vintage posters, large stock of vinyl records for sale, and the in-house Rhodes piano. Complete with an extensive listing of beers, a menu with creative burger options, fresh salads, and several types of fries, it seemed the perfect place to hang out. Steinberg was excited about the idea of a jam session. Brady appreciates that the venue has never made any demands about the number of people attending or the type of music.

Instead of having a regular house band, Brady decided that a rotating rhythm section would be more challenging and draw in more people. Since then, house band members have included (besides Brady himself) pianists Hannah Mayer and Aleks Isotov; guitarists Ben Turner and Ethan Bailey-Gould; bassists Jeff Reed, Shawn Simon, Gabe Rube and Grant Le.

Silinsky asked Brady what has changed since the jam session started. He replied that he has tried to avoid some of the elements he doesn't like about other jam sessions. For example, some people who come want to play only with certain other people. (He encourages a diverse mix of people.) Another concern is if someone, particularly someone he doesn't know, gets up to play without introducing themselves or re-



PHOTO COURTESY OF BRENDAN BRADY

questing to sit in. He wants to manage the jam effectively and not let it become a free-for-all. It's often a challenge, he says, just to keep everyone happy: "Musicians are strong personalities—you just have to accept that not everyone will be pleased all the time." He adds, "I sometimes struggle with the dynamic of being the jam leader. I sometimes feel like a kid [he just recently turned 26], so I don't feel like it's my place to tell people older than me how to conduct themselves." Silinsky commented that he does a great job of being friendly and approachable—making everyone feel welcome.

The session has given him opportunities to hone new skills, including using social media for promotion. Doing so has also led to additional musical connections, including with people from outside Baltimore. If there is someone he is eager to play with, he may invite the person to the session and even give them a cut of the pay; bringing in a "master" is like a lesson for himself. He explains, "The nature of a jam session is that you go home with, like, ten things to practice—and that's true for me, too."

Asked what advice he would give to musicians who want to grow, he replies, "Always be the worst person on the bandstand—that's how you learn, by osmosis, from people who are better than you." Brady's second piece of advice is to just listen. "Sometimes I feel like the art of listening is almost lost," he says. "People will go to a jam session and expect to sit in and play—but the beauty of this music is just listening to it—just like you would put on a record to study it. Just go hear a local band and just listen and take it in, because sometimes that's more valuable than playing—it's a different way of 'shedding.'"

Brady hopes to extend the reach of the Bar 1801 session and attract a wider audience. The setting is as much an opportunity for musical growth as it is a space to connect and create new friendships.

Lauren Silinsky has a degree in radio and television broadcasting. She has directed, shot, and produced promotional music videos for local artists in Chicago, co-hosted three radio shows in Chicago, and booked many jazz artists for shows all over the city. She also wrote several tourism articles for *Where*, a magazine placed in major Chicago hotels. Since moving to Baltimore, Silinsky has become a familiar presence in the local jazz scene, building her chops both as a drummer and as a vocalist.

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Joe Byrd Hall

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May 1 • 7:30 PM
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May 10 • 7:30 PM
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Peabody Jazz Ensemble

April 22 • 7:30 PM
Miriam A. Friedberg Concert Hall



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Baltimore Playlist 2

By Anna Celenza

Since the introduction of our Baltimore Playlist in the Winter, 2022 issue, I have received additional recommendations from various members of the jazz community. All of the following performances feature local musicians, past and present, who have contributed to the city's distinctive soundscape and cultural aura.

Lawrence Jackson, Bloomberg Distinguished Professor of English and History at Johns Hopkins University, and the Director of the Billie Holiday Center for Liberation Arts, starts us off with a boogie-woogie blast from the past:

"The first words that come to mind when I hear the phrase 'Baltimore Jazz' are Joseph 'Doc' Simms and the Original Pickaninny Band. This was an important brass band from Old Town's Half Moon Alley, which trained seemingly everyone who would go on to push the boundary from rag to jazz: Eubie Blake, Preston Duncan, Pike Davis, Joe Jones, Elmer Snowden, Clarence Holiday, and Joe Rochester. Simms adamantly discouraged his youngsters from "ragging" the songs they played during parades, concerts, festivals, and accompanying the funeral processions back from Mt. Laurel Cemetery. But braving his rawhide whip, they ragged the tunes and belted out improvised solos nonetheless. The song for me would be Blake's 'Chestnut and Low (In Baltimo'),' a boogie-woogie (or walking bass) song from his teenage years."

<https://open.spotify.com/track/28vPBfXv9uZrriwA6igFOm?si=41a17bfeb8664ae6>

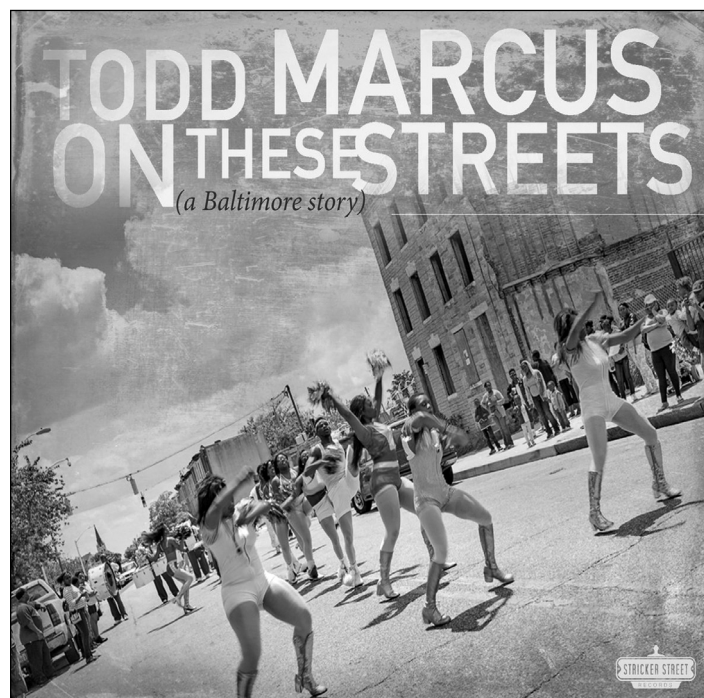
Dave Ballou, Professor of Jazz and Commercial Music at Towson University, said he thinks of Eric Kennedy when he hears the phrase Baltimore Jazz: "To me, Eric is 'Baltimore Jazz' personified!" With regard to a specific performance, Ballou recommended the tune "Lover Man," recorded in 1969 by Mickey Fields (saxophone), Richard "Groove" Holmes (organ), George Freeman (guitar) and Billy Jackson (drums) for the album *Astonishing Mickey Fields*.^{*} Fields was a legendary performer who played every major club in Baltimore and for the Left Bank Jazz Society, for whom this recording was made (Note: the Left Bank was not a place but an organization). Drummer Bobby Ward, another Baltimore native, called Fields "the top horn player in the city," explaining that "the most outstanding thing was how well he was known outside of Baltimore," despite his refusal to leave the city. Although major performers like Art Blakey and Lionel Hampton asked Fields to move to New York, the dynamic saxophonist remained in Charm City, where he thoughtfully mentored several generations of up-and-coming musicians.

<https://open.spotify.com/track/1i9BnZT6uSfc4z9ztYd3vY?si=ac828810b059487a>

The final contribution comes from local musician and BJA board member Liz Fixsen, who also serves as this newsletter's editor.

"When I think of jazz that captures something of the essence of Baltimore, I think of Todd Marcus's 2018 album *On These Streets (a Baltimore story)*. The tunes on the album portray the Sandtown-Winchester neighborhood of Baltimore, a sometimes-troubled community where Marcus lives and heads the nonprofit Intersection of Change, which provides support for women struggling to overcome drug addiction and which also runs a community arts center, Jubilee Arts. All the tunes on the album capture various aspects of the community—its struggles, its triumphs, its hustle and bustle, and its vitality. Two of the tracks are titled "An Intersection of Change," with a spoken prelude by one of the community leaders, explaining the challenges faced by the community. The music reflects not just sorrow, but sometimes rage—and even celebration. The album features Marcus on bass clarinet, with fellow Baltimoreans Warren Wolf on vibes, Kris Funn on bass, and Eric Kennedy on drums. Additional performers include Paul Bollenback on guitar and George Colligan on piano."

<https://open.spotify.com/album/6VFaxyNKuEMF5Ibk4XOVAp?si=bDhSzFXNQTqvF-kfRpdMvg>



Anna Celenza is a professor at Johns Hopkins University. She is the author of several books, including *Jazz Italian Style, from Its Origins in New Orleans to Fascist Italy and Sinatra* (2017) and *The Cambridge Companion to George Gershwin* (2019). She has also published eight children's books, including *Duke Ellington's Nutcracker Suite*. In 2016 Celenza co-founded Music Policy Forum, a non-profit that advises local governments about how to create sustainable music ecosystems.

^{*} "Lover Man" is also a bonus track on *Baltimore Jazzscapes II*, an album produced by the Baltimore Jazz Alliance.

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Concert to follow
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Community News

Charles Covington, Jr. was presented The Benny Golson Jazz Master Award by Howard University on November 17th, 2022

An die Musik Live! was listed in *DownBeat's 2023 International Jazz Venue Guide*.

In December, *Baltimore Sun* columnist **Dan Rodricks** wrote about trumpeter/vocalist **Nico Sarbanes**'s interest in bird watching. Sarbanes is now a law student at University of Maryland, specializing in environmental law.

In January, **Rodricks** profiled luthier **Gary Flowers**, who builds archtop jazz guitars in Baltimore City.

In February, **Melvin Miles**, who retired last year after 49 years as director of bands at Morgan State University, was selected as one of "25 Black Marylanders to Watch" by the *Baltimore Sun*.

Saxophonist **Lionel Lyles II** was recently named Director of Morgan State University Jazz Ensemble Workshop/Combo. He states that he will be "Director of all things Jazz. Large and small ensembles. Associate of the Morgan State University Magnificent Marching Machine."

Bassist **Amy Shook** appears on 3D Jazz Trio's new album, *9 to 5*. From the *DownBeat* review: "Shook's solo (on her tune 'Blues for G-C'), goaded by Maricle's cymbals, is the heart of this track."

Theljon Allen appeared in a full-page ad for XO trumpets in the March issue of *DownBeat*.

Images of Eubie Blake, Cab Calloway and Billie Holiday adorn the marquee of the old **Ambassador Theater**, at Liberty Heights & Gwynn Oak Avenues, which is being developed into a performing arts center.

I never had much interest in the piano until I realized that every time I played, a girl would appear on the piano bench to my left and another to my right.

– Duke Ellington

Baltimore Jazz History

Saxophonist Clifford Jordan was married to Sandy Williams between sets at a Left Bank Jazz Society concert.

Denny Zeitlin recorded his first album while he was a student at Johns Hopkins Medical School. He later had dual careers as a pianist and psychiatrist.

The first performance of the Art Farmer/Gigi Gryce Quintet took place on Pennsylvania Avenue at Club Tijuana in March, 1954. Months later the composition "Tijuana" appeared on a Prestige album of the Art Farmer Septet.

John Coltrane's last performance took place at Left Bank Jazz Society on May 7, 1967.

Vocalist/composer Abbey Lincoln was a grand marshal of the Preakness parade (along with actor Robert Urich of *Spencer for Hire*) in 1996.

Father's Day

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Questions? Contact Editor at :
gailmartenarts@yahoo.com

Check out the BJA Jazz Calendar at: <https://www.baltimorejazz.com/events>

New Members

BJA welcomes our new members: Erin Connelly, Lawrence Holmes, Locy Lumumba, James Martino, Brynn Rhodes, Kennita Riddick, Marissa Scotti, Syrena Torres, Paul Walton

Member Notes

Guitarist **Skip Grasso** has released a new album, *Becoming*, his first as leader (following his first album, *Jagged Spaces*), with Harvie S No Ey on bass, Billy Drummond on drums, and Anthony Pocetti on piano. Coming in at #42 on *JazzWeek*'s chart as of February 2023, the album earned praise from Michael Toland (on *The Big Takeover*), who writes, "Grasso composes tunes that set up improvisation without skimping on melody, and has the six-string skills to pull it all off." Jonathan Widran's blog calls the album "a showcase for an engaging stockpile of compelling and colorful Grasso originals, a collection ranging from bustling straight ahead gems ("Belew's Not"), soulfully balladry (the gorgeous, romantic meditation "Canto Belo"), simmering blues/gospel ("Three Simple Truth," featuring Pocetti's moody organ harmonies) and a killer, fun and frenetic samba jam ("Don't Forget") that explores the group's percussive possibilities."

Clarinetist and saxophonist **Seth Kibel** received a Silver Award from the Songwriters Association of Washington 39th Mid-Atlantic Song Contest for the instrumental song, "How Will I Know?" from his recent album, *Clarinetflix and Chill*. He was also a finalist in the Vocal Jazz/Blues category for the song "Gershwin's 7th Symphony" and a Gold award winner in vocal jazz/blues for the song "Robert Johnson in 1972," both from Seth Kibel's *Magical Musical Multiverse*.

Alto saxophonist **Ebban Dorsey** was mentioned in the March 2023 *DownBeat* article on vocalist Jose James. She performed with James at the BRIC JazzFest in Brooklyn last fall and appears on his new album, *On & On*.

Contemporary Arts Inc., a jazz education organization run by Carl and Barbara Harrell Grubbs, holds their summer Sax Music and Dance Camp Program for youth ages 8 through 17, July 31-August 11, 2023, in the lower level of the Fine Arts Building on the campus of Loyola University, 4501 N. Charles Street, Baltimore. Registration/Enrollment open: <https://www.contemporaryartsinc.org>

Kingdom Flute Camp, led by Peabody graduate Delandria Mills, professional flutist with many years experience teaching and performing, welcomes students of all ages who have at least one year of experience playing flute. The camp will be held June 12-17 in Baltimore at a location that will be disclosed to those who register. Registration opens March 20th at <http://delandriamills.com/contact>.

An die Musik Live!, which features regular jazz, classical, and world music concerts, was listed in *DownBeat's 2023 International Jazz Venue Guide*.

In Memoriam

The Baltimore Jazz Alliance mourns the passing of veteran saxophonist **Ron Pender**. Among his many achievements, Pender appeared on all three albums of the late Mitch Mirkin's compositions.

BJA mourns the passing of saxophonist and inventor Phil Rovner, who played in many Baltimore big bands and founded Rovner Products, makers of sax and clarinet ligatures and mouthpieces.



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Baltimore Events

April 22nd – JAZZ CONFERENCE

April is Jazz Appreciation Month. BJA will hold its annual Jazz Conference, happening both online and in person at An die Musik, 409 N. Charles Street, Baltimore, starting at noon. The conference will feature speakers and panelists discussing a range of topics, including Funding your Art, copyrights and royalties, jazz education, a new Baltimore Musicians Census, as well as Baltimore jazz stories and a Vinyl Roadshow. A concert will follow; BJA members will be admitted free. Registration for the conference is free and opens 10:30am, An die Musik, 409 N. Charles, Avenue, Baltimore, 21201
RSVP at <https://www.baltimorejazz.com/conference>

April 22nd – BJA MEMBERS MEETING

At 11 am, all Baltimore Jazz Alliance members are welcome to join the BJA General Member Meeting. Share your ideas, ask questions, learn more about what BJA is planning and what programs we offer.
RSVP at admin@baltimorejazz.com

June 18th – FATHER'S DAY JAZZ FEST

The Baltimore Jazz Alliance, now celebrating its 20th year of serving the Baltimore jazz community, will again be sponsoring its free all-day Father's Day Jazz Fest. The jazz fest will feature an exciting line-up of some of Baltimore's many fine jazz musicians. As always, there will be food, beer and wine, merchandise vendors, jugglers, hula-hoopers, kids' musical petting zoo, and more. Visit: <https://baltimorejazzfest.com>

display advertising

LOW RATES FOR AD PLACEMENT

Reach a targeted jazz market by advertising in the BJA Newsletter. **LIMITED SPACE. Reserve early.**

Reserve your ad for the Spring 2023 issue by February 15, 2023

Print-ready display ads* to: gailmarten@comcast.net

BJA reserves the right to reject inappropriate copy.

***Ad Specs:** Original B&W line/vector artwork in jpg format at 600 dpi are preferred. Pixel-based images (photos) should be 300 dpi or higher resolution.

AD PLACEMENT RATES AND SIZES:

\$15 for 1/8 page	(3½ in. wide x 2¼ in. high)
\$30 for 1/4 page	(3½ in. wide x 4¾ in. high)
\$60 for 1/2 page	(7½ in. wide x 4¾ in. high) horizontal
\$60 for 1/2 page	(3½ in. wide x 9¾ in. high) vertical
\$120 for full page	(7½ in. wide x 9¾ in. high)

Payment (checks only) payable to BJA should be mailed to:

BJA, 3000 Homewood Ave. #33347, Baltimore, MD 21218-9998
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!

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GAIL MARTEN, EDITOR/DESIGNER
BJA NEWSLETTER

gailmarten@comcast.net
www.jazzpalette.com

BALTIMORE JAZZ ALLIANCE MEMBERSHIP FORM

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE

3000 Homewood Avenue #33347, Baltimore, MD 21218-9998

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



First Name _____ Last Name _____

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

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AMOUNT OF CONTRIBUTION: ☐ \$25 \$20 Basic ☐ \$50 Sustaining ☐ \$50 501(c)3 Organization ☐ \$75 Other

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

BJA has been granted 501(c)(3) status by the IRS. All donations are tax-deductible to the extent allowed by law.

Thank you for joining! Your membership makes a difference!



3000 Homewood Avenue #33347

Baltimore, MD 21218-9998

BJA is a 501(c)(3) tax-exempt organization



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