

BALTIMORE JAZZ ALLIANCE

THIS ISSUE

Baltimore's New Jazz Venue: The Wine Cellar	1
CD Review: Grubbs/Gilchrist	3
Member Profile: Sara Jones	4
Amin, Lechowski and Parrott at Bertha's	4
BJA at Bertha's	5
Bitten by The Jazz Bug: Ray Jozwiak	6
Jazz in The Mills	7
The Baltimore Real Book	8
Music at the Crossroads	9
Member Notes	10
Ad Rates and Member Sign-up Form	11

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THE BJA NEWSLETTER

APRIL 2010

WWW.BALTIMOREJAZZ.COM

BALTIMORE'S NEW JAZZ VENUE

The Wine Cellar

ONE OF Baltimore's recently opened jazz venues is The Wine Cellar, at Velleggia's Italian Seafood Restaurant, 110 Water Street. At my first visit, just finding the place was part of the fun. Water Street is little more than a short alley running between Light Street and Calvert, just a block north of Lombard. Velleggia's is wedged between two other eateries in a row of tall, aged brick buildings. The street is too narrow for cars, and the outdoor tables and chairs made me think of the picturesque cobblestone streets of Genoa, on the Mediterranean Sea. How much more charming it will be in June than in snowy February!

Once you've found your way to the restaurant and enter through its wooden doors, you'll see the softly-lit lounge area and dining room, all wood, brick, and ochre, with an enormous flat-screen TV high on the wall and pictures of Frank Sinatra and Dean Martin. This is the "Rat Pack" bar, where you can hang out and listen to recordings of Old Blue Eyes sing, "The Way You Look Tonight."

If you've come for the live jazz, descend the elegant oak stairway to the left into the Wine Cellar. This is the kind of place where Hemingway's Jake Barnes might have taken Lady Brett Ashley for a few drinks, or where Ilsa Lund (of "Casablanca") might have surprised her long-lost lover Rick. This cozy room features rows of wine bottles of all sizes and provenance arranged around its perimeter on a ledge on the walls of old brick and rough stone. Aged wooden beams form a low ceiling. Candles flicker invitingly in wall sconces and on the white-clothed tables, and a small bar offers seating for half a dozen people.

The band occupies one corner of the room, on a level with the diners. The first night I came, Baltimore bass clarinetist Todd Marcus was performing with a quartet including Richard Johnson on piano, Eric Kennedy on drums, and Tarus Matteen playing a Marco electric hollow-bodied fretless bass. The group played standards, including Monk's "Epistrophy," with nice repeated riffs on the piano; and "Alone To-



IMAGE COURTESY OF THE WINE CELLAR

gether," opened by a long rubato improvisation. They also played some of Todd's originals, including "Kang and Kodo," and "Cantata," a tune that begins with a fugue-like section and then morphs into a cool jazz waltz with a tasty swing feel. The band also played a funky version of "Happy Birthday" for a group of eight celebrating diners.

On my second visit, I heard young jazz lions Savino Palumbo (piano), Eric Trudel (sax), Adam Hopkins (bass), and Nathan Ellman-Bell (drums). Other Baltimore jazz Jedi on The Wine Cellar's calendar in-

(continued on page 2)



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

We thank the Baltimore Office of Promotion and The Arts for major support of the BJA and its activities, including this newsletter.

BJA STEERING COMMITTEE

- Craig Alston
- Alice Downs
- Barry Glassman
- Leslie Imes
- Bob Jacobson (Vice President)
- Todd Marcus
- Marianne Matheny-Katz
- Camay Calloway Murphy
- Mark Osteen (President)

Baltimore's New Jazz Venue: The Wine Cellar

(continued from front page)

clude Craig Alston, Tim Green, and Warren Wolf.

The menu features several intriguing seafood and pasta dishes. On both visits, I ordered the lower-priced pasta offerings. Both were delivered to the table after a suitable time for made-to-order preparation, and had the rich and complex flavor of slow food. According to the restaurant's website, the cook, Miss Betty, has served the family restaurant since 1937, when they first opened in Little Italy.

The food, the ambiance, and of course the music make an evening in The Wine Cellar well worth the \$15 cover charge and the \$10 food-and-drink minimum. Furthermore, the restaurant donates 25% of the total guest check of any diners who belong

to one of the schools, hospitals, or organizations supported by the Velleggia Foundation and listed on the Velleggia website. Suggestion: park on Redwood St. and walk down Light to Water Street. The restaurant also offers complimentary shuttle service to and from downtown locations.

– Liz Fixsen

New benefit for BJA members

Half price admission for BJA members to the **THE WINE CELLAR JAZZ & SUPPER CLUB**
110 Water Street
Baltimore MD 21202
410-986-4445
(must show your membership card)

SUBTLE SESSIONS

SMALL GROUP JAZZ IN AN INTIMATE SPACE

BERTHA'S RESTAURANT & BAR at 747 South Broadway, Baltimore

410-327-5795 info@berthas.com www.berthas.com

Sunday, April 11 5 to 7 pm

DERRICK AMIN / LUCAS LECHOWSKI / JUSTIN PARROTT

SEE PAGE 4

\$15 admission includes complimentary red or white wine during the performance and a shared bucket of Bertha's famous mussels at intermission.

www.baltimorejazz.com

YOU (musicians, promoters, club owners, etc.) can now post your own events at any time and also edit or delete previously entered events. It's extremely easy to use, so much so that our instructions are only two sentences.

Go to www.baltimorejazz.com, and click on calendar link.

1. At the top of the calendar, follow link to OBTAIN USER NAME AND PASSWORD.
2. After your ID and password have been confirmed, log on, click on the date on the calendar when the event will occur, and follow the instructions for filling in the fields.

Questions or comments to: webmaster@baltimorejazz.com

MARYLAND TRADITIONS IN JAZZ

THE LATEST ALBUM by Carl Grubbs and Lafayette Gilchrist is titled *Maryland Traditions in Jazz*: a Tribute to Eubie Blake, Chick Webb, Billie Holiday, Albert Dailey, and Carl Grubbs. The album is sponsored by Maryland Traditions, a program of the Maryland State Arts Council that supports the discovery, sharing, and preservation of "traditional arts and culture." The Council defines Maryland Traditions as "shared expressions of living culture . . . passed on from generation to generation . . . learned by word of mouth or example, from master to apprentice . . . continued over time, ever-changing, but still recognizable [as] our enduring . . . traditions."

These words are aptly applied to the traditions of jazz, as preserved and shared by two long-time jazz collaborators, Baltimoreans Carl Grubbs on alto and tenor saxophones and Lafayette Gilchrist on piano. In an audio interview on YouTube, Carl says that jazz is like "the soul of America," and talks about how he learned to play it from listening to and playing with more experienced musicians. Lafayette says that these masters can help you "mine your depths" as a musician. You might learn some theory from a university course, he says, but the real way to learn is by a one-on-one apprenticeship.

Grubbs and Gilchrist present a group of tunes composed or performed by native Baltimoreans. The band's approach to these tunes keeps classic jazz traditions solidly in mind. They play an up-tempo swing on Eubie Blake's composition "I'm Just Wild About Harry" and the Sammy Fain tune, "That Old Feeling," which was recorded by Baltimore pianist Albert Dailey on his album of that

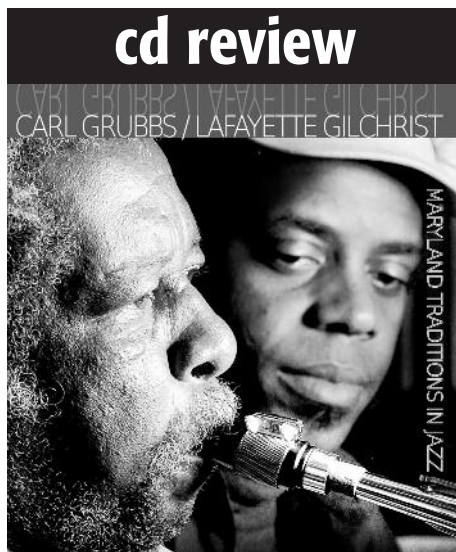


IMAGE COURTESY OF CARL GRUBBS

name. They give a soulful ballad feel to Billie Holiday's "God Bless the Child" and Eubie Blake's "Memories of You." "Stompin' at the Savoy," written by Edgar Sampson for the band of Baltimorean drummer Chick Webb, is played as a relaxed swing, more like Ella Fitzgerald's slinky rendition than the livelier version played by the Chick Webb or Benny Goodman bands.

Carl Grubbs received early training from John Coltrane, whose first wife was Carl's cousin, Naima. Because of the family connection, Carl was close to many of the legendary jazz musicians of the 1950s and '60s. His sparkling improvisations are ample evidence of his long history of learning from those jazz masters. Lafayette also improvises vivaciously with a feel for the traditions of greats such as Wynton Kelly and Red Garland. Peabody's Michael Formanek lays down a sure and steady groove on the upright bass, with engaging solos on "That Old Feeling" and "God Bless the Child." Drummer Eric Allen, who gets to show his stuff on "Stompin' at the Savoy," is somewhat of an anomaly in

this quartet, as his influences are punk and progressive rock.

Born in Philadelphia in 1943, Carl Grubbs has long been a music educator in Baltimore. He and his wife Barbara conduct an annual jazz summer camp for youths ages 5-17 on the campus of Loyola University and in Howard County. Carl also provides an online jazz tutoring service. Gilchrist has taught at UMBC and teaches at The Music Workshop in Baltimore. Certainly this album would be a highly effective means of helping to introduce young musicians to the traditions of jazz.

In 2009, Grubbs was named winner of the first-ever Mary Sawyer Baker award, a program established to promote Baltimore-area artists on the Internet and encourage more artists to move here. Gilchrist won the 2008 Jazz Independent Music Award for his album *Soul Progressin'*.

— Liz Fixsen

Definitions from the entertainment industry dictionary:

AGENT: a character who resents performers getting 90% of his/her salary

BANDSTAND: the area furthest away from an electrical outlet

BIG BAND: nowadays, an aggregation consisting of two musicians

CARPAL TUNNEL SYNDROME: God's way of telling you that you've practiced too much

CATERER: a man whose hatred for musicians is unrivaled

(Source: Dave Gimbel)

Sara Jones

Jazz vocalist Sara Jones has been delighting audiences nationwide since she began singing professionally in 2001. Praised by critics for her trademark “lush” vocals, and her “velvet embrace” of the music (“BVS Reviews,” allaboutjazz.com), Sara beguiles and charms her listeners at every performance. The winner of the 2004 Billie Holiday Vocal Competition, and semi-finalist in the 2009 American Traditions Competition, Sara has toured nearly all 50 states and performed in numerous concert halls across the country.

Sara began her musical career as a pianist. At age 14, she was playing professionally and by 18, had won first prize in the W.A. Virts Piano Concerto Competition. She received her B.A. in Music at St. Mary's College of Maryland and earned her M.M. in Piano Accompanying at the University of Cincinnati College Conservatory of Music. After graduation she pursued a professional vocal career. Though she sings full time, Sara

Member Profile



PHOTO COURTESY OF SARA JONES

continues to perform as a pianist and accompanies both singers and instrumentalists on recitals.

While serving in the U.S. Army Field Band, Sara performed as a soloist with the National Symphony Orchestra, Cincinnati Pops Orchestra, and Ravinia Festival Orchestra, under the batons of

Emil de Cou and Erich Kunzel. An additional highlight includes a solo performance on the Esplanade with Keith Lockhart and the Boston Pops Orchestra. In the Baltimore/Washington area, Sara was a featured vocalist with the Jazz Ambassadors and has graced the stages of the Hippodrome Theater, Meyerhoff Symphony Hall, and the Kennedy Center for the Performing Arts. In 2010, she was awarded an Individual Artist Award from the Maryland State Arts Council.

Sara is releasing her debut CD, *Daydream A Little*, in the spring of 2010 on Petite Musique Records. A collection of beloved jazz standards and Brazilian classics, the disc features Jones and the New York-based jazz ensemble Trio da Paz.

Sara recently sang for BJA Night at Tug's at the Tremont and will be performing at noon on Saturday, May 15th, at Wine in the Woods in Columbia, Maryland. She lives in the Baltimore/Washington area with her husband, jazz trumpet player Kevin Watt. For more information and sound bites, see: www.sarajones.com.

– Gail Marten

Amin, Lechowski and Parrott Trio at Bertha's

I'll be bringing a trio to Bertha's that includes Lucas Lechowski (lee-hof-ski) on guitar & violin, Justin Parrott on bass and myself on piano. I'm thrilled to be playing with these very fine young musicians, both aged 28. Lucas, who comes to us from Poland, and I have had a long, close musical relationship. He presently teaches my daughter the violin. He has great instincts for jazz music and a vast repertoire, so there is always great interplay between us. Our styles are completely compatible with small-room performance, in that the presentation is always melodic and intimate, never loud and showy. As a pianist, that's very important to me because of that instrument's harmonic and dynamic range. I tend to be a conservative improviser, employing technique spontaneously as needed to express the mood, emotion or the technical demands of the tune. Small rooms, like Bertha's, are perfect for this kind of approach. It's like being in an old world bakery or artisan shop where you witness the craftsman making the products. This is an important experience that is all too rare in today's world.

Let me just say a word about Justin Parrott, an incredible young bassist from Manassas, VA. This will be his first time working with me as a leader, although we have shared the bandstand with Washington-area saxophonist Charles Ramat Woods. He is a student of the great Steve Novosel. I have invited Dara Wolf, vocalist, to join us as special guest; she is the sister of renowned vibraphonist, drummer, and pianist Warren Wolf. We're looking forward to an afternoon of beauty, surprise, and great mussels. Thanks again to Baltimore Jazz Alliance for the opportunity

– Derrick Amin



Photo courtesy of Justin Parrott

Justin Parrott joins Derrick Amin and Lucas Lechowski at Bertha's on April 11th.

BJA at Bertha's

OUR NEW SERIES, "Subtle Sessions: Small Group Jazz in an Intimate Space," got off to a great start on March 14th, when guitarist Michael Raitzyk and bassist Jeff Reed proved to be the ideal duo to launch us. They're two of the most sensitive, creative musicians in town, and through much playing together the past few years, totally sympathetic. Raitzyk sometimes goes in surprising directions and Reed, one of the best listeners around, was right with him. At times the guitarist even stopped playing to hear where his partner was taking the tune.

Their sets included standards (e.g., "Stella by Starlight," "Like Someone in Love,") a Raitzyk original ("Blues for Jake") and Pat Metheny's "James." Reed took a particularly beautiful, melodic solo on "You Go to My Head," including an extensive quote from Ellington's



PHOTO CREDIT: GLENN ANGUS

Michael Raitzyk and Jeff Reed

"Prelude to a Kiss," which he thinks has the greatest bridge in the jazz repertoire. As he played, you could hear many appreciative sounds from the audience.

The space was indeed intimate, with no seat farther than twenty-five feet from the performers. Reed was

perfectly audible though unamplified. The funky atmosphere included fake ivy, paintings, a statue of Cupid with violin, and model boats hanging from the ceiling. Intermission featured the wonderful mussels for which Bertha's is so famous, plus a nice variety of wines.

The inaugural crowd was mostly BJA members but also included some "wrestling dads" who had accompanied pianist and self-described "wrestling mom" Liz Sesler-Beckman. The three men, mostly fans of folk, indie rock and oldies, said they really enjoyed the music and appreciated having their horizons broadened.

Kudos to our sub-committee of Barry Glassman, Mark Osteen and Todd Marcus, who organized this series starter. We hope to see you at future Subtle Sessions!

— Bob Jacobson

Jazz Cool, Jazz Hot

WEAA.org
88.9 FM

"The Voice of the Community"





BITTEN BY The Jazz Bug

In the early '70s I worked at my college radio station, which in fact was a moderately large (as well as powerful) station serving the metropolitan area. At that station I gained my first, in-depth exposure to the music called jazz. I was not completely ignorant of the form, but here I was playing records for the public, working with people who knew jazz well, many of whom had grown up with it. And this was not only an education; it became a serious relationship. I was exposed to a wide range of jazz from Eubie Blake to Cecil Taylor, with our 70's playlist including such icons as Cannonball Adderley, Freddie Hubbard, Stanley Turrentine, Thelonious Monk, Keith Jarrett, Chick Corea, McCoy Tyner, Gato Barbieri, Chuck Mangione, John Coltrane and Eric Dolphy.

There was an alluring, mysterious fascination in this exotic music. Soon I was visiting the Left Bank Jazz Society to take in Dexter Gordon, Sun Ra, Betty Carter and Roland Kirk. I began exploring the execution of the music, and eventually jazz became THE major influence on my own playing, overshadowing all that came before it. And today, whether readily perceived by the listener or not, every note that I play owes a debt to the American classical music we call jazz. If there is indeed a fever carried by some mysterious creature existing among the infectious rhythms, cries, wails and whispers of the music we call jazz, in the autumn of 1974 I was most certainly BITTEN by same and most severely infected! And as is the case in many of those old love songs, I have to say, I hope there is NO CURE.

– Ray Jozwiak

“Bitten By The Jazz Bug” is a regular feature of the BJA newsletter. We thank BJA'er Ray Jozwiak for sharing his jazz love story in this issue. How, when and where were YOU bitten? Send your story (350 words or less) to the editor at: jazzpalette@gmail.com

JOIN US!

Become a member of the
Baltimore Jazz Alliance or give
a BJA membership as a gift.

Spring is nature's way of saying...

Let's Party!

SUNDAY, APRIL 11
4:00 pm



Spring Fever LoveFest at Eubie Live!

Join us for a evening of JAZZ and ROMANCE as we explore and celebrate that most intoxicating of human experiences...EROS.

Featuring vocalist GAIL MARTEN with the ALL-STAR Le Jazz Affair Quartet, featuring pianist RICHARD JOHNSON, bassist HERMAN BURNEY, drummer ROBERT SHAHID, saxophonist RON KEARNS and guest vocalist AARON ANDROH

Live music, passionate poetry readings and sensual love dance performance, complimentary glass of fine wine, snacks and silent auction

Couples, singles, groups welcome. \$10 per person
Cash Bar / Free Parking



EUBIE BLAKE CENTER • 847 N. Howard Street • Baltimore, MD 21201
410-225-3130 • eubieblake@rcn.com • www.eubieblake.org

APRIL

16

Thursday
7:30 pm

Peabody Jazz Orchestra

Michael Formanek,
Director
Peter Erskine, Drums,
Guest Artist



THE PEABODY INSTITUTE
OF THE JOHNS HOPKINS UNIVERSITY

MAY

6

Thursday
7:30 pm

Peabody Latin Jazz Ensemble

Tim Murphy,
Director

To purchase tickets,
call 410-234-4800

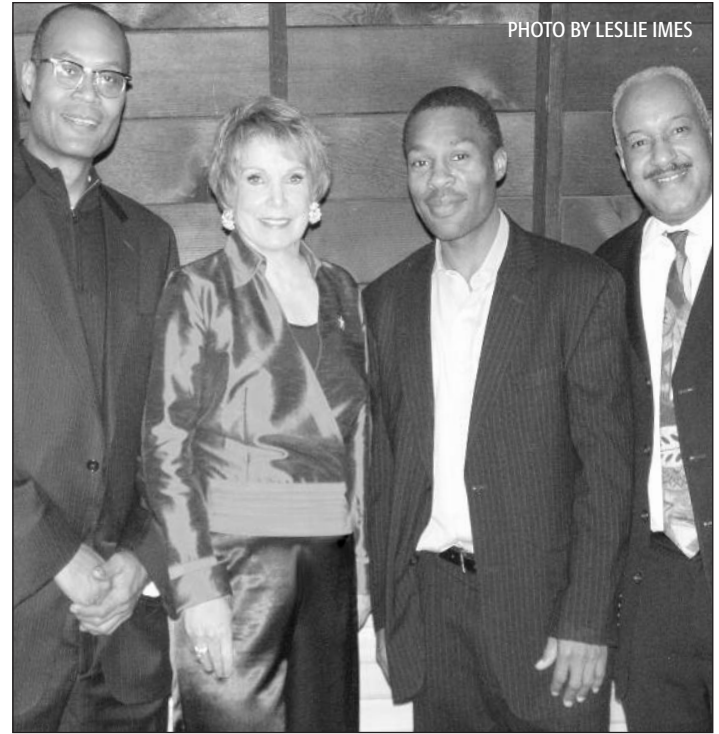
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Peabody Institute Concerts

Jazz in the Mills

Jans arrived at The Other Barn in Columbia, Maryland on a crisp winter afternoon to hear the vocal interpretations of Gail Marten. On Sunday, February 28th Gail and her talented trio performed for more than a hundred music lovers, who had come from near and far to enjoy her concert. (One couple had made a four-hour trip from north of Scranton, PA!)

Pianist Richard Johnson, bassist Herman Burney and drummer Robert Shahid kicked off the first set with smart arrangements of "Satin Doll" and "Blue Monk," and soon those in attendance were in love. To enthusiastic applause, Gail (elegant in burgundy and black) stepped to the microphone and welcomed the attendees, acknowledging many by name. She began with a lively "Taking a Chance on Love," followed by the sultry ballad "I Fall in Love Too Easily." Her swinging rendition of "What a Difference a Day Makes" had us rocking and swaying in our seats. As she delivered her interpretation of "Alfie," the crowd hushed; when she finished, we went wild.

She opened the second set with "For Once in My Life," then mesmerized with the classic "Skylark." "Reinventing Me," a philosophically comic song that she wrote for her most recent CD, *In Love Again*, had the house in stitches. Gail then dedicated a funky, soulful "God Bless the Child" to "our brothers and sisters suffering in Haiti and all over the world and to those in your own backyard." She closed the show with her own composition "Big Girl Blues," a catchy blues with a first-person, tongue-in-cheek lyric from a bodacious, sassy woman ("I pay my own damn bills and find my own cheap thrills . . .") that offers a re-



Left to Right: Herman Burney, Gail Marten, Richard Johnson and Robert Shahid at the Other Barn

luctant disclaimer at the end: "If some big boy would come along and help me sing my song . . . he'd cut this big girl down to size."

The artist captivated us, skillfully weaving her program together with songs of love, meaningful messages and wry humor. Hey girl, we love you. When is your next gig?

– Gina

Gail is featured at Eubie Live's Spring Fever LoveFest at on Sunday, April 11th and will perform with noted jazz pianist Carli Muñoz at his jazz club in San Juan, Puerto Rico in May.

More About THE WORDS

A response to Gail Marten's article *Word Up: The Signification of The Lyric* that appeared in the March issue of the BJA newsletter:

In his eulogy of Hank Crawford that appeared in the Nov. 2008 issue of *Jazz Times*, David Sanborn states: "Hank wanted to know the words to the song. You can learn the chart for a tune, but when you learn the words, you really learn the melody, because the two are inextricably tied together. [Knowing] the lyrics enable[s] you to learn to phrase the melody. I think that was one reason that Hank really knew how to sing the song through his horn."

I've also recently read that Benny Goodman was another proponent of instrumentalists knowing the lyrics to the song being played.

– Bob Jacobson

Find the jazz happenings in Baltimore
at www.baltimorejazz.com

SUNDAY JAZZ BRUNCH

RICK GOLDSTEIN - Trumpet / GEORGE SPICKA - Piano
MIKE BUCCINO - Bass / STEVE SILVERMAN - Drums

(AKA Playtime Jazz Quartet)

Every Sunday from 1 to 4 pm

Osteria 177

177 Main Street, Annapolis, MD 21401

(410) 267-7700 / www.osteria177.com

Booking info: goldstein.rick@gmail.com

The Baltimore Real Book

IN THE FALL we reported on George Spicka's Baltimore Jazz Works trio, which played tunes from each of *The Baltimore Real Book's* eighteen composers in concerts at An Die Musik. Soon after, they followed up with a concert at Bob Jacobson's house. Recently *The Baltimore Real Book's* tunes have been getting further play. Violinist Glenn Angus's trio, with Liz Fixsen at piano, played tunes from the book at their February and March gigs at Clef Notes in Ellicott City, and Bob Jacobson's trio, Sounds Good, did Paul Faatz's "Rio Espresso," a Latin tune in 3/4 time, at Donna's in Columbia. We encourage our other musician members to give some of the fifty-four great tunes in *The Baltimore Real Book* a try. See page 10.

SATURDAY APRIL 17th 8:30 pm

Jazzway 6004 presents the
2009 Billie Holiday and Cab Calloway
Competition Winners:

**Kerensa Gray, Julian Quander
and Marissa Muro**

with Vince Evans, piano / Jeff Reed, bass
Eric Kennedy, drums



Kerensa Gray



Julian Quander



Marissa Muro

This concert will include a sumptuous dessert, a fruit and cheese buffet and a complimentary drink. All soft drinks are included in the price as well.

JAZZWAY 6004

6004 Hollins Avenue, Baltimore Maryland 21210
410-624-2222

Price: \$35/General – \$15/Students

All tickets must be purchased in advance at
www.jazzway6004.org
or by calling Brown Paper Tickets at 1-800-838-3006

See the website for all our upcoming events!

The Radisson Cross Keys



5100 Falls Road • Baltimore, MD 21210 • 410-532-6900

thursday night jazz 6 until 9

Sponsored by the Radisson Cross Keys and Jazzway 6004



April 1
Mac Walter
Steve Wolf Duo



April 8
Marissa Muro
Trio



April 15
The Todd Marcus
Duo



April 22
Sandy Asirvatham
Render Unto Caesar!



April 29
Marianne Matheny-
Katz Trio

See the monthly schedule on the homepage of Jazzway 6004:
www.jazzway6004.org

BJA NIGHTS at TUG's*

Tremont Plaza Hotel
222 Saint Paul Place
Baltimore, MD 21202
410-244-7300



7 to 10 pm

April 9: Darius Scott and the Resolution Trio*

April 30: Cold Spring Jazz Quartet*

* sponsored by BJA

ANNOUNCING A NEW BOOK ON JAZZ IN BALTIMORE

Music at the Crossroads: Lives and Legacies of Baltimore Jazz

Edited by Mark Osteen and Frank J. Graziano

IN MAY, Loyola University's Apprentice House will publish *Music at the Crossroads: Lives and Legacies of Baltimore Jazz*, a collection of thirteen essays about Baltimore jazz history. Co-edited by Loyola University English professor and BJA President Mark Osteen, along with his student, Frank Graziano, the book honors the important figures and traditions that have made Baltimore jazz so significant. In addition to chapters written by students, it contains essays by BJA Vice-President Bob Jacobson, and members Eliot Caroom and Liz Fixsen.

Baltimore's rich jazz history began even before the music had a name. Eubie Blake, born in 1883, was composing and performing ragtime piano pieces in Baltimore as early as 1898—a decade before Buddy Bolden allegedly pioneered jazz in New Orleans. The city later produced three more legends—Cab Calloway, Chick Webb, Billie Holiday—and gave birth to an impressive constellation of na-



PHOTO COURTESY OF GAIL MARTEN

Baltimore-born Ellis Larkin accompanied some of the greatest vocalists in jazz, including Ella Fitzgerald and Joe Williams.

tional and regional stars, including saxophonists Gary Bartz, Mickey Fields, Andy Ennis and Antonio Hart; pianists Albert Dailey, Ellis Larkins and Cyrus Chestnut; composer/arranger/educator Hank Levy; vocalists Ruby Glover and Ethel Ennis, among many others.

Despite this impressive legacy, Baltimore's contributions to jazz history have been neglected. For example, Webb, though often mentioned in passing as a significant Swing Era bandleader, has never been allotted a book-length biography. The unassuming Larkins made only a few records under his own name; although he accompanied some of the greatest vocalists in jazz (including Ella Fitzgerald and Joe Williams), his contributions were overshadowed by theirs. Ethel Ennis, after recording several albums and touring widely, returned to Baltimore and kept a relatively low profile. Fields and Levy, who remained in Baltimore, never received the media attention trained on New York-based artists, even though Fields was a world-class musician and Levy's compositions were played by Stan Kenton's and Don Ellis's Orchestras, as well as by college bands across the nation. The volume is designed to give these undersung artists their due by analyzing each one's contribution to jazz and by suggesting that their styles grew from Baltimore roots, and would not have flourished elsewhere.

Another section of the book explores the jazz legacies within Baltimore: the saxophone tradition; the scene on Pennsylvania Avenue, where a strip of jazz clubs and theaters featured national artists and nurtured home-grown talent; and the Left Bank Jazz Society, which sponsored concerts by regional and national jazz

artists for three decades. Though elders fondly remember these places and people, they have been eclipsed with the passing of years. After examining and celebrating these under-appreciated traditions, the book ends with an assessment of the revitalized contemporary scene.

The title refers to Baltimore's location as a crossroads between North and South, which, the authors argue, exposed its musicians to a unique confluence of styles. Thus, Baltimore jazz is heavily inflected with the southern idioms of gospel and blues, as indicated by the city's long love affair with hard bop. Yet Baltimore artists also display some of the sophistication and *avant garde* impulses associated with the Northeast, as shown by Bartz's and Chestnut's experiments in amalgamating styles, and by Levy's notoriously challenging odd-meter charts. Close to the South but not truly southern, near the North but not exactly northern, Baltimore tapped into both the traditional and modernist currents in jazz; this status enabled its artists to cover the waterfront of jazz styles and to contribute a chorus of singular voices to jazz history.

The book is the fourth project in Loyola University's Aperiio series, which permits undergraduates to complete a book of original research under the guidance of a professor. The editors hope that *Music at the Crossroads* will not only restore the sheen to Baltimore's jazz legacy, but also contribute to the current revival of local jazz that is starting to make the Baltimore buzz ring loudly once again.

A publication party is scheduled for Sunday, May 16th at the Eubie Blake Center. Look for details in the May issue.

member notes

NEW MEMBERS

Music Lovers: GEORGE ARRINGTON, QUINTEN DAVIS and JOHN FOELLMER

Musicians: JULIE BAUER and STUART DAILEY
Internet Radio Station: CLAUDE MACKKEY

Jazz-Lovers—BJA Wants You!

Musicians, venues, promoters or music-lovers—whatever your category—we'd love you to join our organization. Help us to promote jazz in Baltimore. Together we can help this music thrive in the region and reward listeners and musicians alike.

BJA Nights at Tug's Gigs

BJA members may be considered for bookings on BJA Nights at Tug's, Tremont Plaza by contacting: webmaster@baltimorejazz.com

JAZZ NEEDS AN AUDIENCE!

We hope you will join us on BJA Nights at Tug's at the Tremont Hotel and Bertha's in Fells Point. Bring your family and friends.

BJA Nights at Bertha's Gigs

BJA members may be considered for bookings on BJA Nights at Bertha's, by contacting: webmaster@baltimorejazz.com

Don't be shy! SHARE.

Members are invited to share news of reviews, interviews, honors, awards, births, graduations, passings, etc. Don't be shy. Email your information to: jazzpalette@gmail.com

Jam and Slam!

Tuesdays 5:30 to 8:30 pm, jazz and poetry workshops, hosted by BJA'er Derrick Amin—open and free to all performance artists, Randallstown Community Center, 3505 Resource Drive. Phone 410-887-0698

Got Jazz?

Do you have jazz records, art or books that you would like to donate to the Eubie Blake Center's Jazz Music Library? Or any musical instruments that you're not using? Call 410-225-3130 or email eubieblake@rcn.com.

Attention: ALL MUSICIANS

If you have a personal webpage that's not listed on the BJA Website, please email your link to: webmaster@baltimorejazz.com

member discounts

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

Donna's Restaurant in Columbia offers BJA members 15% off their bill for up to two people during live jazz (Saturdays, 7-9 pm)

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.

The Wine Cellar & Jazz Supper Club at 110 Water Street offers 1/2 price admission for BJA members. (must show membership card).

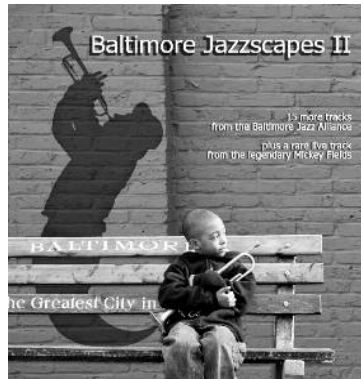


Photo image by Leo Howard Lubow

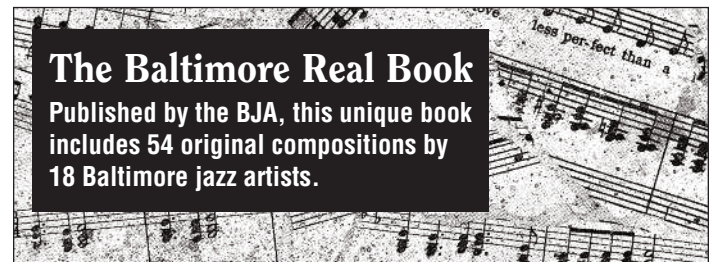
Baltimore Jazzscapes II

THE BJA'S 16 track compilation CD *Baltimore Jazzscapes II*, showcases Baltimore jazz artists performing in formats ranging from piano trios to large ensembles, playing everything from standards to original contemporary jazz.

The new tracks (all but two of them original compositions) on *Jazzscapes II* testify to the breadth and depth of the contemporary Baltimore jazz scene. *Jazzscapes II* also presents a bonus track by the late Baltimore saxophonist Mickey Fields, an inspired rendering of "Lover Man."

Available at www.cdbaby.com and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway
AN DIE MUSIK, 409 N. Charles Street
BALTIMORE SYMPHONY STORE, 1212 Cathedral Street
DAEDALUS BOOKS & MUSIC, 5911 York Road
JAZZ HOUSE WEST, 6035 Liberty Road
RECORD & TAPE TRADERS, 7551 Ritchie Highway, Glen Burnie and 736 Dulaney Valley Road, Towson
SOUND GARDEN, 1616 Thames Street, Fells Point
and by the various band leaders on the disk



Members can purchase copies directly from the BJA for \$8 (20% discount) or at the following retail outlets:

Appalachian Bluegrass, 643 Frederick Road, Catonsville
Baltimore Brass & More, 99 Mellor Avenue, Catonsville
Bill's Music, 743 Frederick Road, Catonsville
Coffey Music, 31 E. Main Street, Westminster
Dale Music, 8240 Georgia Avenue, Silver Spring
Dundalk Music Center, 15 Center Place, Dundalk
Music Go Round ("C" Book only), 10112 York Road, Cockeysville
Peabody Bookstore, 5 E. Centre Street, Baltimore
Reisterstown Music Center, 519 Main Street, Reisterstown
Rosso Music Center, 5600 Ritchie Highway, Brooklyn Park
Stu's Music, Rt. 140, Westminster
Ted's Musician Shop, 11 E. Centre Street, Baltimore
The Guitar Center ("C" Book only), 1524 E. Joppa Road, Towson and 6320 Ritchie Highway, Glen Burnie
Washington Music Center, 11151 Veirs Mill Road, Wheaton

display advertising

NEW RATES for ad placement

REACH A TARGETED JAZZ MARKET BY
ADVERTISING IN THE BJA NEWSLETTER.

AD RATES AND SIZES:

\$12.50 for 1/8 page (3⁵/₈" wide x 2¹/₄" high)
\$25.00 for 1/4 page (3⁵/₈" wide x 4³/₄" high)
\$50.00 for 1/2 page (7¹/₂" wide x 4³/₄" high)
\$100.00 for full page (7¹/₂" wide x 9³/₄" high)

Payment (checks only) should be mailed to:
BJA c/o Barry Glassman
2002 East Pratt Street, Baltimore, MD 21231
Please indicate ad size and month(s) for placement

Email your print-ready ad* to: jazzpalette@gmail.com

*Ad Specs: (hi-res images / minimum 300 dpi / jpg)

Deadline for ads and payments:

15th of the month prior to the appearance of your ad.

BJA reserves the right to reject inappropriate copy.

*DO YOU NEED A DISPLAY AD?

JAZZ PALETTE GRAPHICS will design your
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promotion of your jazz events!

enter your gigs at:
www.baltimorejazz.com

direct questions or comments to:
webmaster@baltimorejazz.com

*Gail Marten, Editor/Designer
Baltimore Jazz Alliance Newsletter
jazzpalette@gmail.com*

BALTIMORE JAZZ ALLIANCE MEMBERSHIP APPLICATION

Please return this form along with your check to:

THE BALTIMORE JAZZ ALLIANCE
847 North Howard Street
Baltimore, MD 21201

Your membership card will be mailed to you or the person named below.



First Name _____ Last Name _____

Street Address _____ Apt/Suite No. _____

City _____ State _____ Zip Code _____

Phone _____ Email _____

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

Media Club Owner/Manager Non-profit or Educational Institution Other _____

Amount of Contribution: \$25 Basic \$50 Sustaining \$100 Patron \$100 501(c)3 Organization

\$200 Corporate \$250 Lifetime \$15 Student – (copy of ID required) \$ _____ Other

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BJA MEMBERS get a 20% DISCOUNT when they order the tickets BY PHONE.



Don't miss this rare concert!

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Friday, April 30, 2010

8:00 p.m.

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