



## BALTIMORE JAZZ ALLIANCE

## JANUARY/FEBRUARY 2011

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VOLUME VIII

ISSUE I

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

# Jazz Studies at Towson University

THE Jazz and Commercial music program at Towson University owes much to the Baltimore composer and bandleader, Hank Levy. Hank brought jazz to Towson in 1968 when he formed the (then) college's first big band. For nearly 20 years after that, Towson's jazz program became identified with Hank's odd-meter big band music. Hank and the community that developed from the Towson Jazz program have had an important influence on the music of today.

In the spirit of Hank's musical explorations, today the Jazz/Commercial music program emphasizes the creation of music. Along with learning various approaches to improvisation and composition, students are encouraged to create their own music and participate in the rich music community of Baltimore. We work to create situations for our students to think for themselves and find solutions, rather than follow a predetermined prescription. The jazz program faculty serve as mentors and role models for these future artists.

The full-time faculty are trumpeter/composer Dave Ballou and trombonist Jim McFalls. Part-time faculty include pianist Tim Murphy; saxophonists Darryl Brenzel, John Dierker, and Eric Trudel; bassist Jeff Reed; drummer Frank Russo; guitarists Steve Herberman and Tom Lagana; and vocalist Jeremy Ragsdale. Each member is a recognized performer as well as a teacher.

The Department of Music offers Bachelor of Music degrees with concentrations in Jazz/Commercial performance and composition. The Jazz/Commercial music program maintains an enrollment of about 40 students, ensuring the kind of access to professors and other students that larger programs cannot.

We maintain one big band and as many small groups as needed for each Jazz/Commercial student to participate in



PHOTO COURTESY OF DAVE BALLOU

**Dave Ballou**

ensembles every semester---usually at least six combos per semester. We offer specialized experiences with the Latin Ensemble, the Pop Ensemble, the World Music Ensemble, Vocal Jazz Choir, Jazz Guitar Ensemble and the newly-formed Improvisation Ensemble. Each ensemble presents at least one public concert each semester.

Additionally, students are asked to perform often for university and community events. For each of these events the students act as the leaders, organizing and working with the event coordinators, thereby gaining experience with various

(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](http://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](mailto:webmaster@baltimorejazz.com)

This newsletter has been partially funded by Mayor Stephanie Rawlings-Blake and the Baltimore Office of Promotion and The Arts.

#### BJA STEERING COMMITTEE

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

# UMBC Jazz Studies Looks To The Future

(continued from first page)

aspects of booking performances.

The new Center for the Arts building boasts a new state-of-the-art recording studio and creative technology lab, which expose students to the most recent trends and techniques in music creation. Students have a chance not only to record in the new studio but also to work as staff engineers after completing the recording techniques classes.

Towson proudly hosts the Bill and Helen Murray Jazz Residency program. Each semester Towson hosts an internationally-acclaimed jazz artist for a week of concerts, classes and private lessons. Faculty select students to form a working band that rehearses the artist's music for the entire week and gives a public performance as the culmination of the event.

From December 4th-8th, 2010 percussionist and composer Gerald Cleaver was the artist. Bassist, composer and TU alum Drew Gress will be in residence from May 9th-13th, 2011. A highlight of this week will be a celebration of Hank Levy's life and music through a concert

of the TU Big Band featuring both Levy's and Mr. Gress's compositions.

The first annual Towson Jazz Festival will occur on January 21st and 22nd, 2011. We will be presenting two days of concerts and clinics for high school jazz bands in a non-competitive environment. Clinicians will offer comments to band directors and students after they perform a set of music prepared for the event. Workshops will be offered on different aspects of learning and creating jazz. Saxophonist Jeff Coffin will be our special guest during this event and will present clinics and a concert with the TU jazz faculty ensemble.

Students pursuing a life in jazz have many obstacles to negotiate. In addition to the need to attain mastery of their instrument and the music trends of the past, they also need to learn the importance of working with community to create the music of the future. At Towson we work to build on the past and discover the pathways to the future.

— Dave Ballou  
[dballou@towson.edu](mailto:dballou@towson.edu)

## Subtle Sessions Survey

I'd like to thank the many people who responded to my request about helping to figure out a way to increase attendance at our Subtle Sessions events. Although I received many excellent ideas and observations, I couldn't find enough agreement about what to change to increase the chances of success.

Respondents generally agreed that Bertha's was a good venue, but even that rate was only about 50%. A somewhat smaller percentage thought Sunday afternoon was best, but almost every other day of the week was also suggested. Some of you wanted to hear larger groups. A few of you suggested quarterly instead of monthly shows. Two people wanted better free wine (I was one of them, but what do you expect for \$15?). One person is allergic to mussels.

The larger question is how to proceed, if at all. We don't have the resources to produce a larger show and there doesn't seem to be a magic formula to successfully revamp the current format. So we are putting Subtle Sessions on an indefinite hiatus.

The fact that 27 of you took the time to respond is very heartening; you have my sincere thanks.

— Barry Glassman

## Message from the President

Dear BJA Members:

Last year's letter was filled with high spirits and happy tidings. This year's letter has a more somber tone, because 2010 was a year of challenges for the BJA.

The first challenge we faced was to find a way to sponsor artists at Artscape 2010. Given revised guidelines by the Baltimore Office Promotion and the Arts (BOPA), we not only had to select a whole new roster of artists, but also had to figure out how to pay them! Thanks to your generous financial support, and to the work of Board members Marianne Matheny-Katz, Todd Marcus, Craig Alston, Alice Downs, and BJAer Robert Shahid, we chose seven jazz groups to appear on the Charles Street stage. The result? Perhaps our strongest roster ever!

The second challenge was to complete our application for 501(c)3 non-profit status. Because of legal delays, we are only now finishing this process. However, it is now almost complete, and in 2011 we hope to be able to secure corporate donors and apply for more grants with our new tax-exempt status. Those funds will, in turn, permit us to sponsor more programs and promote more jazz events.

Our third challenge is ongoing: developing and retaining jazz audiences. To advance this mission, for the fifth consecutive year BJA Vice President Bob Jacobson led our Jazz for Kids program as part of Free Fall Baltimore in October. That this goal continues to be a challenge, however, was obvious from the difficulties we faced in producing our monthly Subtle Sessions shows at Bertha's. Although a few shows drew good

crowds, attendance was generally sparse. Please see Barry Glassman's article on page 2 of this issue for more details.

Our fourth challenge is the greatest of all: obtaining sufficient resources to stay afloat. Since the BJA's founding in 2003, we have relied largely upon grants from BOPA to provide operating funds. But because of current economic conditions, BOPA will not offer these grants in 2011. This development puts us in a tough situation. We now must pursue other funding sources such as grants and sponsorships; yet most other arts organizations are in equally dire straits at the moment, which means that grants are even harder to come by now than in the past.

But the history of our organization shows that we can meet these challenges. Recall that for several years before 2007 there was virtually no jazz at Artscape. BJA changed that. Remember also that, since 2004, we have published a book of original compositions, released two CDs, maintained a booth every year at Artscape, created and maintained a free online calendar of live local jazz, offered several concerts and events, and published this newsletter almost every month. With your help, we have made a difference for Baltimore's jazz scene. We vow to continue doing so in 2011.

In the works for the upcoming year is our second Jazz Composers Showcase. Please also look for an announcement about a major fundraising event in our next newsletter. In the meantime, let's keep our chins up!

— Mark Osteen



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Gary Thomas, Director

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Michael Fermanek, Director

April 15:  
Peabody Latin Jazz Ensemble  
Tim Murphy, Director

To view the complete events calendar,  
visit [www.peabody.jhu.edu](http://www.peabody.jhu.edu)

FROM LEFT: GEORGE GERSHWIN, MAX ROACH,  
BILLIE HOLIDAY, TITO PUENTE, DUKE ELLINGTON,  
MILES DAVIS, AND COUNT BASIE

**WELCOME TO THE 2010-2011 SEASON AT THE PEABODY INSTITUTE**  
**IN THE HEART OF BALTIMORE'S MOUNT VERNON CULTURAL DISTRICT**

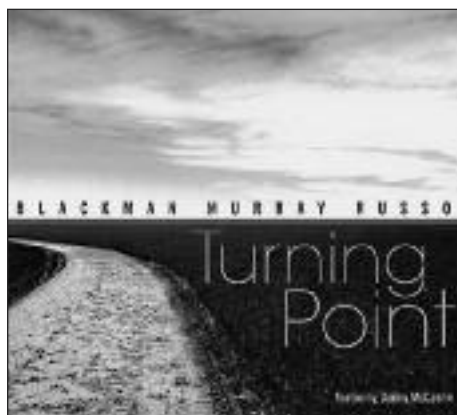
# Turning Point

ASKED ABOUT THE TITLE of his new CD, *Turning Point*—his first album since *Shadowlands* (2000)—Alan Blackman says that it reflects a “business model of shared decisions in all things as a new way to afford our artistic endeavors.” He refers to the fact that all three musicians shared in the costs and the artistic decisions. Thus, all three—Alan Blackman (piano), Max Murray (bass), and Frank Russo (drums)—are named on the cover. Guest saxophonist Donny McCaslin plays on several tracks, and one track features vocalist Margret Grebowicz.

Jazz is all about doing old stuff in a new way, and *Turning Point* provides ample rewards to the open-minded listener. The album contains a mix of tunes spanning the decades: a nineteenth-century Brahms waltz, two 1940s standards, five Blackman originals, and three pop tunes from the 1970s and '80s. The inclusion of the three pop tunes is perhaps most notable in representing another kind of “turning point”: twenty-first century jazz is turning away from continually reinterpreting the standards of the 1930s, '40s and '50s.

In the 1950s and '60s, jazz took a major turn with modal jazz and other forms of experimentation. Now, at the same time that jazz continues to expand the repertoire with new compositions in new styles, a growing number of musicians, such as Herbie Hancock, Dianne Reeves, Brad Mehldau, Charlie Hunter, Christian McBride, Bob Belden—and Alan Blackman—are turning to the pop tunes they grew up with, using reharmonization, melodic interpretation, rhythmic innovations, and a restructuring of the original songs to bring the tunes into the realm of twenty-first century jazz.

All those techniques are found in the “pop” arrangements on this album: George Harrison’s “While My Guitar Gently Weeps,” recorded on 1968’s *The*



## CD REVIEW

*Beatles* (commonly known as “the white album”) and Peter Gabriel’s 1986 soul-flavored hit, “Sledgehammer,” both arranged by Blackman; and Leslie Bricusse’s “Pure Imagination,” from the 1971 film *Willy Wonka and the Chocolate Factory*, arranged by Murray.

Blackman’s arrangement of “While My Guitar Gently Weeps” begins on piano, creating a mood of intrigue with a riff of diatonically ascending chords under a repeated A note in the right hand. That leads to an arresting bass solo, with Russo adding inspired touches on cymbals and brushes.

The quartet’s interpretation of “Sledgehammer” begins rather circumspectly, departing from the compelling funk drive of the original with a placid smooth-jazz funk feel. Within moments, however, McCaslin cranks up the craziness on tenor. Then Blackman enters with a short but edgy piano solo, and there’s lots of spunky, funky energy until the tune winds down to the same easy, laid-back pace of the opening. In “Pure Imagination,” the drum opening establishes the 7/4 time signature. The group gives the tune a playful, quirky feel far from the rather saccharine quality of the Gene Wilder original or even the sentimental balladic treatment of artists such as Maroon 5 and Johnny Mathis.

My favorite tune on the album is Blackman’s arrangement of Brahms’s waltz Opus 39 (1865), which conveys an almost Middle Eastern flavor as the suppressed frenzy of the piano and the insistence of the shaking tambourine conjure up the dance of whirling dervishes. The straight-eighths treatment brings “classical” full circle into twenty-first century jazz idioms.

Another of my favorites is Blackman’s original, “Streams,” a relaxed tune in 5/4 time featuring Grebowicz on wordless vocals. Her sweet, feathery voice floats ethereally in duet with the piano with a kind of echo chamber effect. Russo explains that the end section has “multi-layered polyrhythms, dotted eights, four over five, etc.” (I wouldn’t have figured that out.) The track ends with bells and clapping hands.

There are more odd meters in Blackman’s arrangement of the Carl Fisher standard, “You’ve Changed,” arranged by pianist Vardan Ovsepien. It begins like a tango, and McCaslin gives the tune a snake-charmer feel, with Russo adding light bells to enhance the spell. The Latin-flavored “Majorca,” another Blackman original, has lots of drive, with some dizzying improvisations by McCaslin on soprano sax. Russo says that he plays the snare drums with Brazilian street marches in mind.

The album ends with Blackman’s moving ballad, “Yearning.” Perhaps it speaks to Roger Reynolds, a singer who was a classmate of Blackman at the University of Miami and is a member of the Uptown Vocal Jazz Quartet, a group that this trio has worked with. The album is dedicated to Reynolds’s daughter Charlotte, who died of a brain tumor before reaching her fifth birthday.

The CD is available at Amazon.com and at CDBaby.com (use search term “Blackman, Murray, Russo” or you won’t find the album). More information may be found at the group’s website: [www.charmcitytrio.com](http://www.charmcitytrio.com).

# Alice Downs

Alice Downs was recruited to our steering committee after doing a bang-up job reaching out to the public at our first Artscape booth, in 2005. She's also heavily involved in the Joshua Johnson Council at the Baltimore Museum of Art, which initiated their Jazz in the Sculpture Garden series. "Anything in the world of art or music, I try to be involved in," says Alice.

She grew up outside Philadelphia. Her parents attended affairs where entertainment included Count Basie and R&B singer Lloyd Price. Vocalist Billy Paul was a friend. She remembers going to nice private clubs in the basements of row houses in Philly, and, early in her married life, attending jazz and comedy shows at Pep's and The Showboat. She also hung out with her sister in Greenwich Village, seeing Thelonious Monk at The Blue Note.

In the early 1960s Alice graduated from Morgan State University, where Lonnie Liston Smith was a classmate. She and her husband, a college administrator, followed his jobs to Rhode Island, New Jersey, Ohio, and finally back to Maryland. Her career included teach-



PHOTO COURTESY OF ALICE DOWNS

## member profile

ing home economics, having a radio show on nutrition, and working as an agent for the Cooperative Extension Service. She is particularly proud of being chosen to teach in Philadelphia's first School without Walls. In Baltimore she taught at Franklin Middle School and Old Court Middle School, where

the Home Economics and Music departments joined forces for a jazz brunch at which a teenaged Joel Holmes played drums.

Landing back in Baltimore in the late '80s, she became a loyal follower of the band Moon August and remembers frequenting The Haven, Ethel's Place and Blues Alley. Alice is particularly drawn to jazz vocalists, but she also likes gospel and classical music, attending concerts at Peabody and the Meyerhoff, including Soulful Symphony.

Alice's children live in the D.C. area, where her daughter, Kirsten, is a public defender and her son, Raymond, is a surgical sales representative. Retired, Alice lives in the Homeland section of Baltimore City; she serves as membership chair for the Joshua Johnson Council, volunteers at the Reginald Lewis Museum, and is active at Morgan State University as class agent and in a women's group which provides scholarships.

In BJA, Alice has been actively involved in membership follow-up, helps with our Jazz for Kids programs, keeps museum shops supplied with our CDs, and is still doing a great job every year at our Artscape booth.

— Bob Jacobson

## New Year's Day at Caton Castle

It was Caton Castle's Fourth Annual New Year's Day Jazz Brunch, and a full house of enthusiastic jazz lovers gathered to enjoy the stirring sounds from a first-rate ensemble: vocalist Gail Marten, pianist Eric Byrd, bassist Amy Shook, drummer Robert Shahid, saxophonists Harold Adams and Brad Collins, who doubled on vocals. The audience clearly relished the combination of music and humor, as honey-voiced Gail flirted and cajoled Adams and Collins during "My Old Flame" and "A Sunday Kind of Love" eliciting much applause and laughter from the delighted audience. All of the musicians were at the top of their games.

Several newcomers whom I met that day were captivated by the warmth, friendly atmosphere and marvelous music at Caton Castle. I spotted several BJA members in the crowd, including Board member Leslie Imes, as well as Mike Binsky of Jazz Artists Management, with his lovely wife, Ruth.

It was an awesome occasion that rates A+ in my three categories—music, venue and audience. Owner and BJAer Ron Scott is to be congratulated for the dozens of jazz events that he presents throughout the year. Visit the calendar at: [www.catoncastle.com](http://www.catoncastle.com).

— Gina



PHOTO COURTESY OF LESLIE IMES

### BRINGING IN THE NEW YEAR

From left: Brad Collins, Eric Byrd, Amy Shook, Gail Marten, Robert Shahid and Harold Adams

# Jazzway 6004 Holiday Show



Trombonist Curtis Fuller made a special trip to Baltimore to join Larry Willis, Eric Kennedy, Paul Brown, and father and son Kelly and Timmy Shepherd for Jazzway 6004's final concert of the year.

On Saturday, December 18th, Baltimore jazz lovers were treated to another great show at Jazzway 6004. Legendary trombonist Curtis Fuller, who lives in Massachusetts, made a special trip to Baltimore to perform as a result of drummer Eric Kennedy's glowing endorsement of the venue. Those in the know recognize Fuller's history of playing with giants such as Dizzy Gillespie, Count Basie, Art Blakey, Miles Davis and John Coltrane. His Jazzway appearance featured the soothing vocal stylings of Timmy Shepherd, who proudly shared the stage with his son, talented alto saxophonist Kelly Shepherd. The rhythm section included bassist Paul Brown and Kennedy. A stellar keyboard performance was delivered by the great Larry Willis.

Because Fuller, Brown, the Shepherds, and "adopted son" Kennedy have played together and stayed together over many years, the musical gathering felt like a family affair. This closeness was revealed in several touching stories Timmy Shepherd shared

about his mom, whom Fuller loves dearly, and about Fuller's wife, whom Timmy calls his "buddy." We laughed as we heard about Fuller's charming late wife Catherine, who was always trying to find a wife for Timmy Shepherd, who was not interested. The narrative was particularly poignant since both women passed away in 2010.

The personal stories served as fitting segues between tunes and created a well-meshed performance. Especially rousing were Fuller's version of "Star Eyes," with outstanding solos by Fuller, Kelly Shepherd and Willis. After several instrumentals, Timmy Shepherd took the stage and sang "There Will Never Be Another You." Then the entire band, with Timmy on vocals, performed "Little Sunflower" as a tribute to late trumpeter Freddie Hubbard, who played with Fuller for many years. Tim's bebop vocals and his impeccable sense of swing were in complete synch with the instrumentalists. The instrumental solos were a study in contrasts: Fuller's precise yet fluid and easy-going; Shepherd's urgent; and Willis's authoritative, lyrical and inventive. Their seamless collaboration delighted the audience. The night would not have been complete without one holiday song, and the band complied with a first-rate treatment of "The Christmas Song."

The set ended with "I Will Tell Her," dedicated to Fuller's wife. It is also the title track of Fuller's latest recording, which was named by *DownBeat* as one of the top jazz CDs of 2010. On this night Timmy sang a lyric that he had written for the song at Fuller's request. The hauntingly beautiful ballad was enhanced by Shepherd's sensitive lyric, which describes the composer's love of a woman for her gentleness, depth and kindness. He vows, "I will tell her so" at the end of the day as they lie beside one another. The audience was thrilled to share such an intimate and meaning-

ful moment and rewarded the players with a standing ovation.

It was a lengthy session and truly a memorable performance. Afterward, a birthday cake was brought out to celebrate Fuller's 76th birthday on December 15th and Willis's upcoming birthday on December 20th. After the performance many young players and fans gathered around Curtis, shaking his hand and having pictures taken with him. All the while Fuller beamed and good-naturedly conversed and joked with the appreciative group. Then it was upstairs to enjoy Marianne Matheny-Katz's gourmet holiday dessert and appetizer buffet.

— Larry Love

**REMEMBER...**

**BJA offers FREE  
online promotion of  
your jazz events!**

**See page 11**

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## JANUARY

## FEBRUARY



**JANUARY 6  
CHARLIE SIGLER TRIO**  
Charlie Sigler, guitar  
Cam Collins, saxophone  
Jeff Reed, bass



**FEBRUARY 3  
GABRIELLE MURPHY TRIO**  
Gabrielle Murphy, saxophone,  
TBA, piano  
TBA, bass



**JANUARY 13  
DYRA WOLF TRIO**  
Dyra Wolf, vocals  
Rob Reason, guitar  
Tony Whatford, bass



**FEBRUARY 10  
MARIANNE MATHENY-KATZ & TRIO**



**JANUARY 20  
DELANDRIA MILLS TRIO**  
Delandria Mills, flute  
TBA, other musicians



**FEBRUARY 17  
CRAIG ALSTON TRIO**



**JANUARY 27  
MAC WALTER AND STEVE WOLF DUO**  
Mac Walter, guitar  
Steve Wolf, bass



**FEBRUARY 24  
SARA JONES TRIO**  
Sara Jones, vocals  
Tom Lagana, guitar  
TBA, bass

See the monthly schedule on the homepage of Jazzway 6004: [www.jazzway6004.org](http://www.jazzway6004.org)

Come out and help make this a successful series!! We need music more than ever to help uplift our spirits!!

## Can You Hear Me Now?

As a former musician and a club patron and concertgoer, I've always wondered how my hearing has been affected over the years.

*Baltimore Magazine's* "Top Doctors 2010" further piqued my curiosity when I saw Dr. Leslie B. Papel as one of the two "winners" in the field of audiology. I made an appointment, and what an enlightening experience! I learned a great deal about the long-term effect on our hearing of continued exposure to high decibels. Fortunately, I've always worn earplugs at particularly loud events, but common earplugs can totally ruin the listening experience. Dr. Papel told me about musician's ear plugs specially designed to allow the full sound spectrum to be heard. I ordered a pair and they work great!

I asked her to write the following brief piece as a means to alert both listeners and musicians of potential dangers to your hearing and make you aware of preventive steps available to you. Here's to enjoyable and safe jazz listening! – Barry Glassman

A real dilemma for the music lover is the desire to enjoy music versus the need to protect one's hearing. Noise exposure, such as that which is frequently experienced by a music-loving concertgoer or by a musician playing an instrument capable of very loud sound production, results in (high frequency) hearing loss, tinnitus (ringing in the ears) or both. Although noise exposure can occur over a long period of time, it can also occur due to an acute loud sound that exceeds the listener's comfort level. Traditional ear plugs, such as foam or putty-style hearing protection, may dampen and distort music by reducing too many high frequency sounds and creating a plugged-up sensation. This negative experience often provides the excuse for a person to decline to use hearing protection.

**Musician Molds** are available to address these exact issues. These custom-made ear molds enable the listener to enjoy sound without distortion and provide excellent hearing protection from excessively loud levels which put one at risk for permanent hearing loss. How is this possible? Musician Molds are made as a hollow shell sitting deep into the ear, close to the bony area of the ear canal. The specialized molds are then fitted with a special filter which provides a certain amount of sound reduction across the frequency range. This open fitting allows the user to hear music naturally, as the wide range of frequencies is reduced equally. Compared to traditional ear molds, Musician Molds provide an excellent way to protect one's hearing while allowing one to continue to enjoy music and other high-noise-exposure activities.

Musician Molds are made by a Doctor of Audiology, who takes a deep canal impression, then sends the impressions to a special laboratory where the ear mold is created. The available filters are ER-9, ER-15, and the ER-25, with the numbers indicating the number of decibels reduced. Typically, we recommend the ER-15 for musicians.

– *Leslie B. Papel, Au.D.*  
Doctor of Audiology  
410-486-3400  
[www.lesliepapelaud.com](http://www.lesliepapelaud.com)

## Eubie Live! Holiday Concert

"Jingle Bells" rang out "Joy to The World" while snow created a "Winter Wonderland." The Craig Alston Quintet swung into "O, Christmas Tree," enhancing the festive feeling at Eubie Live! on Saturday night, December 18th. The quintet featured Alston on tenor saxophone; Warren Wolf, vibes; Alan Blackman, piano; Eric Wheeler, bass; and John Lamkin III, drums.

A soulful rendition of "God Rest Ye Merry Gentlemen" opened the first set, and then female vocalist Mycah Chevalier was brought to the stage. She sang a lovely "I'll Be Home for Christmas" and a peppy "Santa Claus Is Coming to Town," before demonstrating her strong vocal ability with "Have Yourself A Merry Little Christmas." The first set was closed with "Rudolph, The Red-Nosed Reindeer," featuring Lamkin and Wolf.

The capacity-filled room was abuzz with folks wishing each other "Happy Holidays" when the second set began with "Let It Snow." Chevalier sang "My Favorite Things," and drummer Lamkin was featured during "Little Drummer Boy." Male vocalist Micah Smith offered his outstanding version of "The Christmas Song," and the evening ended with a "Silent Night" duet by the two vocalists.

The attendees expressed their enjoyment of the seasonal program by such talented artists. We all look forward to the next show at Eubie Live!

– *Gina*



WE  
NEED  
YOU!

If you enjoy reading our newsletter, please show your appreciation by joining the BJA. If you're a musician, joining will get you on our email list for gigs. If you just love jazz, your membership will help our efforts immeasurably.

The membership form may be found on page 11 of this newsletter or at [www.baltimorejazz.com](http://www.baltimorejazz.com).

## TERRY S. KOGER'S

# Jazz Collector's Corner

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### **Album:** *The Lester Young Story, Volume 1*

**Artist:** Lester Young

**Label:** Columbia JG 33502

**Years of Release:** 1936–1937

**Personnel:** Lester Young, tenor saxophone; Carl Smith, trumpet; Count Basie, piano; Walter Page, bass; Jo Jones, drums; Jimmy Rushing, vocals; Teddy Wilson, piano; Buck Clayton, trumpet; Benny Goodman, clarinet; Freddie Green, guitar; Billie Holiday, vocals; Johnny Hodges, alto saxophone; Cozy Cole, drums.

**Why?** Lester Young was one of the first great innovators of the tenor saxophone. Nearly every saxophone player refers to Lester Young and his influence. This album demonstrates his command of the instrument and his handling of many standards and popular songs of the day.

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### **Album:** *The Billie Holiday Story, Volume II*

**Artist:** Billie Holiday

**Label:** Columbia KG 32124

**Years of Release:** 1935–1941

**Personnel:** Billie Holiday and her Orchestra: Lester Young, Earle Warren, tenor saxophones; Jack Washington, alto saxophone; Buck Clayton, Harry Edison, trumpets; Joe Sullivan, piano; Freddie Green, guitar; Walter Page, bass; Jo Jones, drums; also includes musicians from the Teddy Wilson and Duke Ellington orchestras.

**Why?** Billie was known for her sincere, intense vocal style. Her tone was strongly influenced by instrumentalists. Although her voice was coarse, she had a unique quality that produced delicate phrasing. This album exhibits her style in a variety of standards and popular songs.

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### **Album:** *Count Basie and his Orchestra*

**Artist:** Count Basie

**Label:** MCA2-4050

**Years of Release:** 1937–1939

**Personnel:** Count Basie, piano; Lester Young, Herschel Evans, tenor saxophones; Joe Keyes, Carl Smith, Buck Clayton, trumpets; George Hunt, Dan Minor, trombones; Jack Washington, alto and baritone saxophones; Caughey Roberts, alto saxophone; Claude Williams, guitar. Other soloists include Harry "Sweets" Edison, trumpet; Chu Berry, tenor saxophone; Jimmy Rushing, Helen Humes, vocals.

**Why?** Count Basie's early bands produced a driving sound employing blues riffs that evoked the jumping, non-stop night life of Kansas City during the Prohibition Era. His bands were known to swing and swing hard! This album is no exception and gives an ex-

cellent example of an early big band that continued to develop over the years with different personnel and arrangers.

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### **Album:** *Duke Ellington 1940*

**Artist:** Duke Ellington

**Label:** Smithsonian Collection R-013

**Year of Release:** 1940

**Personnel:** Duke Ellington, piano; Cootie Williams, Wallace Jones, trumpets; Rex Stewart, cornet; Joe "Tricky Sam" Nanton, Lawrence Brown, trombones; Juan Tizol, valve trombone; Barney Bigard, clarinet and tenor saxophone; Johnny Hodges, alto and soprano saxophones; Otto Hardwick, Ben Webster, tenor saxophones; Harry Carney, baritone and alto saxophones; Fred Guy, guitar; Jimmy Blanton, bass; Sonny Greer, drums; Ivie Anderson, Herb Jeffries, vocals.

**Why?** This album contains more refined and original music than some of Ellington's prior offerings. The soloists are very impressive on this album, which also introduces Billy Strayhorn's writing and arranging skills.

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### **Album:** *Solo Flight: The Genius of Charlie Christian*

**Artist:** Charlie Christian

**Label:** Columbia CG 30779

**Years of Release:** 1939–1941

**Personnel:** Charlie Christian (amplified guitar); Benny Goodman, clarinet; Lionel Hampton, vibes; Fletcher Henderson, piano; Artie Bernstein, bass; Nick Fatool, drums. Also the Benny Goodman Nine: Goodman; Harry James, trumpet; Jack Teagarden, trombone; Benny Carter, alto saxophone; Eddie Miller, tenor saxophone; Jess Stacy, piano; Bob Haggart, bass; Gene Krupa, drums. Also Count Basie, piano; Cootie Williams, trumpet; Georgie Auld, tenor saxophone; Johnny Guarneri, piano; Dave Tough, drums.

**Why?** Charlie Christian was the originator of the modern jazz guitar. This album exemplifies his innovations: one can hear how he creates legato lines and how his melodic lines flow evenly. These recordings are especially significant considering that he lived only to the age of 23.



Terry S. Koger's "Jazz Collector's Corner" is a regular feature of the BJA newsletter, in which Terry presents historically significant recordings from the late '30s through the '60s. His recommendations represent many styles of jazz, and these recordings are suggested for jazz collectors of all levels.

Terry may be contacted at:  
tskoger1@aol.com

## member notes

### New Members

Musicians: Amy Shook and Marshall Booze

Music Lovers: Joseph Wicks, Charles Young, Drew Krimski and Dean Baker

### Jazzway 6004

Marc Hopkins featured JAZZWAY 6004 in his October 2010 *Jazz Times* article "Alternate Jazz Venues: By Any Means."

### Singer Signed in Singapore

Gail Marten has signed a licensing agreement with EQ Music, an international record label based in Singapore.

### Jam and Slam

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

### Artscape accepting applications for Artists' Market

Deadline: March 31, 2011—Artscape, America's largest free arts festival, is now accepting applications for the Artists' Market, DIY and Arts Organizations areas. Applications available online: [bopasubmissions.com](http://bopasubmissions.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 Weinberg Center for the Arts in Frederick, MD

is offering a \$5 discount to all BJA members for the following shows: MACEO PARKER, Saturday, January 15th, 8 pm  
ESPERANZA SPALDING, Friday, March 4th, 8 pm  
Call the box office (301-600-2828) or come the ticket office prior to the show to get your discount. **Be sure to mention that you are a member of the Baltimore Jazz Alliance.** [www.weinbergcenter.org](http://www.weinbergcenter.org)

### Letter to The Editor:

*First, thank you so much for the lovely article about our Vespers in the last newsletter. It was informative and complimentary, and we are grateful for the exposure. Our gratitude to Terry Koger for his fine writing.*

*We're going to suspend the Jazz Vespers service for January and February, and return to them on March 22nd. The weather is so unpredictable in January and February, and the expense of heating the sanctuary for an evening service is prohibitive during the dead of winter.*

*Thanks to you and all the folks at BJA for your support.*

*— Roy Stewart*



PHOTO IMAGE BY LEO HOWARD LUBOW

## Baltimore Jazzscapes II

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

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

CD available at [www.cdbaby.com](http://www.cdbaby.com) and numerous retail outlets in Baltimore including:

AMERICAN VISIONARY ARTS MUSEUM, 800 Key Highway

BALTIMORE MUSEUM OF ART, Art Museum Drive

AN DIE MUSIK, 409 N. Charles Street

BALTIMORE SYMPHONY STORE, 1212 Cathedral Street

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

### The Baltimore Real Book

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

**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

### RATES for ad placement

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

Email your print-ready ad\* to: [jazzpalette@gmail.com](mailto:jazzpalette@gmail.com)

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

#### AD RATES AND SIZES:

\$12.50 for 1/8 page (3<sup>5</sup>/<sub>8</sub>" wide x 2<sup>1</sup>/<sub>4</sub>" high)

\$25.00 for 1/4 page (3<sup>5</sup>/<sub>8</sub>" wide x 4<sup>3</sup>/<sub>4</sub>" high)

\$50.00 for 1/2 page (7<sup>1</sup>/<sub>2</sub>" wide x 4<sup>3</sup>/<sub>4</sub>" high)

\$100.00 for full page (7<sup>1</sup>/<sub>2</sub>" wide x 9<sup>3</sup>/<sub>4</sub>" high)

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*Gail Marten, Editor/Designer  
Baltimore Jazz Alliance Newsletter  
[jazzpalette@gmail.com](mailto: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.



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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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