



BALTIMORE JAZZ ALLIANCE

JULY/AUGUST 2011

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VOLUME VIII

ISSUE IV

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Jazz Studies at Morgan State University

A Little History

Jazz has been woven into the fabric of Morgan State University's character since the birth of its band program in the '50s. Dr. Rutherford Hayes Strider, credited with initiating the band program, had a dance band known as Strider's Riders that performed for many on- and off-campus events. The ensemble performed through the '50s and early '60s and gave local performers such as Thomas "Whit" Williams, Dr. Reppard Stone (a jazz historian and composer) and New York bandleader John Stevenson (The Baritone Saxophones) an opportunity to define and develop their skills in jazz.

Later, Lonnie Liston Smith and Webster Lewis were among the young artists developing their jazz skills, along with local drummer Willie Barber and pianist Leroy Hawthorne. In the early '70s some of the students, including Glen Grainger, Major Boyd, Ben Secundy and myself, formed small jazz ensembles, and musicians O'Donel ("Butch") Levy and Jimmy Wells would join us from time to time. Some of our inspiration came from Cal Lampley, a faculty member who taught jazz and hosted a Maryland Public Television show. Cal also produced several Miles Davis sessions for Colum-



PHOTO COURTESY OF MELVIN N. MILES, JR.

MSU Jazz Ensemble

bia Records, and assembled the big band that I lead today.

Over time the program has included many of today's best Baltimore-area jazz musicians—Charles Funn; Glen, Gary and Greg Grainger; Craig Alston; David and Benny Russell; Jay Moody; Mitchell Coates; Major Boyd; George Gray (who performs with Abdullah Ibrahim); Anthony ("Blue") Jenkins;

Jarrett and Jermaine Miles; Terry Koger; Lenny Robinson; Michael Fitzhugh; Ronald Rolling; Nate Reynolds and Ray Redditt. (Please accept my apology if you are not mentioned in this article.)

What's Going on Now!

The MSU Jazz Ensemble and MSU Jazz Combo are two of the six performing ensembles of the band program.

(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

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

(continued from front page)

Jazz Studies at Morgan State University

The MSU Jazz Ensemble is a big band consisting of 25 musicians; the MSU Jazz Combo has 4-6 members. Both perform traditional and contemporary jazz selections. While preparing for performance, students learn improvisation and are given opportunities to compose and arrange jazz compositions. To meet the performance requirements, they are required to listen, transcribe and learn about basic jazz forms. The MSU Jazz Ensemble performs at concerts throughout the region at civic events and public schools, and has its annual concert on the Saturday before Mother's Day.

The MSU Jazz Combo, a select group of student musicians, performs throughout the year for many social, civic and educational events. It is student-led (students arrange all the selections) with guidance from the Director. Students are encouraged to make the musical and administrative decisions that challenge musicians when forming and leading an ensemble in the gig world.

In 2010 the MSU Jazz Combo performed in Colombia, South America in its University Jazz Festival. While in Colombia, the ensemble performed concerts and clinics in Quibdó, Medellín, Pereira and Manizales.

What's in the Future?

Although Morgan State University

does not have a curriculum-based jazz program, a jazz history course is offered. With jazz saxophonist Tim Green on the faculty, we plan to increase the current course offerings. Morgan State, Bowie State and UMES have also established a Big Band Bash, at which each band plays a set. This year the event was held at UMES; it will be at MSU in 2012. The MSU Jazz Ensemble 2012 Spring Concert will take place on May 12. Visit www.msuband.org to see the Jazz Ensemble and Combo performance schedules.

Morgan State University continues to enjoy a very active participation in jazz performance and education and will continue to improve in these areas. Clark Terry, Freddie Hubbard, Maynard Ferguson; Ellis, Wynton and Branford Marsalis, Cyrus Chestnut, Kenny Garrett, Winard Harper and others have come to the university to work with our students. We anticipate continued visits by such jazz mentors to further the experiences of the students in the music the world calls JAZZ.

Melvin N. Miles, Jr. is the Director of Bands at Morgan State University. He has served on the faculty since 1973. Mr. Miles directs the MSU Marching Band, Pep Band and Jazz Combo and conducts the MSU Jazz Ensemble, Symphonic Concert and Wind Bands.

Baltimore Jazz Alliance Big Band

The Baltimore Jazz Alliance Big Band has gotten underway, having had its first rehearsal June 21st at Loyola University Maryland. The group, whose mission is to provide area musicians with an opportunity to rehearse and perform works by Baltimore-area composers and arrangers in addition to other great works of contemporary jazz, will rehearse each Tuesday during the summer. The BJA Big Band summer work will culminate in a free concert at Loyola University Maryland on Tuesday, September 13th at 7:30 pm. The concert will be open to the public, so mark the date for this special event.

Further information may be obtained by contacting Anthony Villa at avilla@loyola.edu. Composers and arrangers are particularly encouraged to email pdfs and mp3s of their big band chart. Be sure to read the September edition of the BJA Newsletter for more news about the Big Band and information about the concert in September.

BJA and ARTSCAPE 2011



If you remember, BJA helped to bring jazz back to Artscape by putting eight artists on the Charles Street Stage every year between 2008 and 2010. This year, due to Baltimore City's budget problems, we are allowed to sponsor only three artists. But there's no need to moan: we strongly believe that all three will be distinguished representatives of BJA and Baltimore jazz. So we are proud to present these outstanding jazz groups under the BJA banner at Artscape 2011:

- **Friday, July 15, at 9 pm – Lee Pearson**
- **Saturday, July 16, at 6 pm – Turn Around Norman**
- **Sunday, July 17, at 7 pm – Tom Williams Quintet**

Turn Around Norman is a topnotch quartet, led by bassist Adam Hopkins, that also includes three other recent Peabody grads. They presented an electrifying performance at last year's Chick Webb Combo Competition (another feature of Artscape that is, unfortunately, not happening in 2011). Tom Williams (son of Baltimore-area legend Whit Williams) not only plays a mean jazz trumpet; he also doubles on drums. Speaking of drums, Lee Pearson is a phenomenally talented drummer who has established himself as an important up-and-coming artist, having played with an impressive roster of jazz greats. All three of these BJA-member bandleaders hail from the Baltimore region, so please come out and support Baltimore jazz!

While you're there, give a listen to the other jazz artists at Artscape:

- **Saturday, 4:30 pm – Eric Byrd Trio**
- **Saturday, 7:30 pm – Lovecraft**
(led by long-time BJA member Tom Reyes)
- **Sunday, 1 pm – Time Out**
- **Sunday, 4 pm – Community Groove**
- **Sunday, 4:30 pm – Larry Brown Quartet**
(featuring BJA member Larry Brown)

All of the above, except for Larry Brown's group, will perform on the Urbanite Stage at Charles and Lafayette Streets; Brown will perform on the Festival Stage, on Mount Royal

Avenue near Mosher Street.

As always, BJA will also sponsor a booth at Artscape 2011, organized by our stalwart VP, Bob Jacobson. There we'll present our "Where Is the Jazz?" map (so you can learn where to hear live jazz), and hand out newsletters. You can also purchase BJA merchandise—including *Baltimore Jazzscapes* and *Jazzscapes II* and *The Baltimore Real Book*—and a copy of the new book that I co-edited, *Music at the Crossroads: Lives and Legacies of Baltimore Jazz*. Most important, you can renew your BJA membership at the booth.

We are still looking for volunteers to staff the booth. If you'd like to help us out—the work is not hard, and you meet lots of interesting people—please contact Bob Jacobson at bobboj@aol.com.

On a more somber note: the past two years have been tough ones for many non-profit organizations, and the BJA is no exception. The Baltimore Office of Promotion and the Arts (BOPA) was unable to provide operating funds grants to its organizations for 2011 and BJA has relied upon those funds to sustain our organization since our inception. This is also one big reason why we're planning a fundraising event, scheduled for 4 p.m. on October 23rd, 2011, at Caton Castle—an ideal place, since it's the last real jazz club in Baltimore. More details will follow in the next newsletter, but please put the date on your calendar.

We're looking forward to seeing you there!

Yours truly,
Mark Osteen, BJA President



BJA NEEDS YOU!

We're always looking for new members. 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 join online at the BJA website.

www.baltimorejazz.com

Jazz Cats of the Female Persuasion

May 8th, 2011 was a Mother's Day to remember at the Eubie Blake Center, when abundant talents of the jazz cats of the female persuasion were brilliantly on display in the annual "Women in Jazz" concert. The all-woman band consisted of Heidi Martin (vocals), Delandria Mills (flute), Gabrielle Murphy (alto sax), Janelle Gill (piano), Amy Shook (bass), and Lydia Lewis (drums).

The band kicked off the set with an instrumental rendition of the 1947 Bronislau Kaper song, "On Green Dolphin Street." Then Martin stepped up to sing Jobim's "Dindi" with a voice that flowed like warm honey, floated like dandelion puffs on a May breeze, then bloomed like hot-house orchids. Gill, straight-backed at the piano like a child at an old-fashioned recital, played a lyrical, Debussy-like solo, her long, graceful fingers nimbly running along the keyboard.

The third number was the 1944 Burke/Van Heusen swing classic, "It Could Happen to You," featuring Gabrielle Murphy. The girl has great chops, but sometimes when I've heard her perform in the past, she has seemed a bit restrained. So it was gratifying to see her finally let loose and blow. You go, girl! And Delandria Mills, too, was inspiring with her flights of flute fantasy.

The next tune featured Mills singing her original tune, "Remember Who You Are," which she introduced with the words, "Spirit God is all-knowing, all powerful." She played the bass flute and sang in a smooth voice flavored with cinnamon and sandalwood. Shook's bass gave the song a pulse that was both spiritual and sensual, and Gill's arpeggios spilled out exotic harmonies. Then Murphy's sax voiced a full-throated prayer to that "all-knowing Being of Love."

A bluesy rendition of "Nature Boy" followed, with a solo by Gill that used repetitions to create a hypnotic feel. A flute and vocal improvisational duet brought the song to a climax of restrained frenzy.

With interpretive dance and spoken word, Tracy Jiggetts offered "The Day that Jazz Got the Blues," a moving tribute to Ruby Glover, the beloved Baltimore jazz vocalist who died in 2007.

The second set kicked off with a hot, spicy Latin-flavored original by drummer Lydia Lewis, titled "I Tell You Over and Over Again." The drums fanned the flames and sparks flew while the flute danced and the piano poured on a swinging dollop of Tabasco sauce. Lewis's solo had toes tapping, shoulders wagging, and chins bobbing all across the room.

Next was Shook's original tune, "Eleanor's Blues" (a.k.a. "Broken Teeth Blues"), written in honor of her friend Eleanor Hoffman, a regular listener at the jazz shows at Caton Castle. Featuring bass with drums and piano, the tune started with a passage played with the bow in a humorously lugubrious lament like a basset hound baying for a lost ham-bone. "Miss Eleanor," who was sitting nearby, was seriously digging the tune, doing a little jive dance in her chair.

The mood turned melancholy with Abbey Lincoln's song, "Bird Alone." Martin's vocals brought out the deep purples

and blues of the plaintive lyrics—"Bird alone, flying high, flying through a clouded sky, / Sending mournful soulful sounds, soaring over troubled grounds"—and the saxophone captured the mournful cries of that "bird alone, with no mate."

The concert ended with a satisfying rendition of the 1938 Gershwin standard, "Our Love Is Here to Stay," given a smoky nightclub-style rendition by Martin, who

sounds a bit like Phoebe Snow, wah-wahing in the audio stratosphere like a saxophone.

The performances received an enthusiastic response from the audience, a well-dressed group consisting mainly of older African-American folks who were clearly jazz devotees from 'way back. As usual with Eubie Blake Center jazz concerts, the ticket price included a tasty meal. Smoked ham, meatballs, rolls, and salad, and drinks were available for a modest price.

As much as I love the idea of promoting women in jazz, I'm expecting that someday it will be no more remarkable to be a female jazz musician than it is now to be a female doctor, a female senator, or a female anything else. Musical gifts know no boundaries of age, nationality, race or gender, and we are surely blessed by the gifts of these talented women.

—Liz Fixsen



PHOTO: TRISH HENNESSEY

From left: Janelle Gill, Lydia Lewis, Delandria Mills, Heidi Martin, Gabrielle Murphy, Gail Marten (event coordinator) and Amy Shook

Mother's Day Concert Photos
by Liz Fixsen and Glenn Angus



Janelle Gill



Amy Shook



Gabrielle Murphy



From left: Janelle Gill, Tracy Jiggetts, Amy Shook,
Delandria Mills and Lydia Lewis

JOE BYRD JAZZ presents . . .

JAZZ at GERMANO'S

300 S. High Street in Little Italy

Sunday, July 10 – 7:30 pm show
STEF SCAGGIARI, piano with
SUE MATTHEWS, jazz vocalist

When Stef plays and Sue sings, you will be hearing liquid gold. Sue is an alto and her phrasing is sophisticated and sassy! Stef is very simply masterful on our grand piano!

Saturday, July 16 – 7:30 pm show
VERONNEAU

An International Jazz Trio

Two guitars and a jazz vocalist will perform Brazilian, French and American jazz classics!
This group frequently plays at embassies and in Europe.
This is a special treat for Baltimore!

Sunday, July 24 – 7:30 pm show
TRIO CALIENTE

Hot! Hot! Hot! The sounds of Brazil and Bossa Nova will thrill you! This is their very first engagement in Baltimore! While the music is hot, we will be "kool" thanks to the a/c.

Sunday, August 14 – 7:30 pm show
JOSHUA BREAKSTONE, guitar

Be-Bop guitar by a master of the idiom!
Direct from NYC with his favorite bass player too!

Saturday, August 20 – 7:30 pm show
BOB BOGUSLAW'S SWING JAZZ BAND!

Bob is the President's own jazz pianist as his day job but you can catch him at Germano's along with clarinet/sax by Henning Hoehne and drummer Mike Flaherty, plus singer Mary B.

Music cover for all shows:
\$20 per person (cash at the door)

RESERVATIONS ARE SUGGESTED! (410) 752-4515

Join the JOE BYRD JAZZ email list and learn more about jazz in Baltimore and Annapolis.
Contact: elanabyrd@comcast.net
or call (410) 269-0777

PRESERVING THE ART OF JAZZ

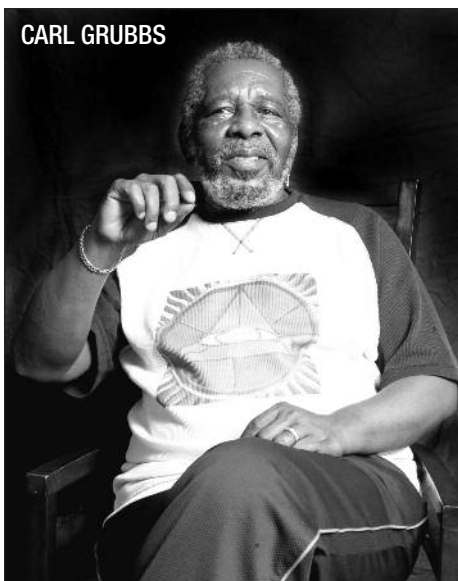
Contemporary Arts Inc. and Todd Marcus Jazz Orchestra

IMAGINE what it feels like to be a kid again, to have a chance to learn and play music, to stand on stage with musical masters and feel the freedom – the joy of improvisation.

The Baltimore-based organization Contemporary Arts Inc. gives young people the experience of a lifetime through an in-depth exposure to music and the master teacher/musicians who bring the art form of jazz to life. Having recently received a prestigious residency project grant from the New York-based organization Chamber Music America, C.A., Inc., in partnership with the Todd Marcus Jazz Orchestra, is poised to bring the magic of jazz to young students as well as to aficionados of the music.

I recently interviewed Carl and Barbara Grubbs, co-founders of Contemporary Arts, Fred Cager, its chairman, and Todd Marcus to get the facts about these upcoming workshops and performances. Barbara, director of Contemporary Arts, is emphatically clear: "Our mission is to perpetuate the art form of jazz through education and performance. We reach people of all ages through camps and performances. We have children interact with musicians . . . hear them . . . play with them . . . learn from them."

Contemporary Arts was created by



CARL GRUBBS



BARBARA GRUBBS

Barbara, a retired Baltimore educator, and Carl, an internationally-renowned saxophonist, in 1997. Bandleader, composer and self-taught musician Todd Marcus leads a nine-piece ensemble in addition to his quartet, trio and duo. About Marcus, Barbara says, "We've known Todd a long time. . . . He took lessons from Carl. . . . Todd is part of our family."

"We approached CMA," remembers Barbara, "to inquire about the residency grant. They expressed that their ensemble requirements dictated that there be continuity and longevity for a residency. CMA suggested Todd and we approached him." Relaxed, yet almost dauntingly intense, Marcus shares his thoughts: "In Baltimore there has been a breakdown in the tutelage that young, aspiring students once got from their elders. The elders are not in educational institutions. There are a lot of amazing musicians that are not available to the public. But we recognize the importance of creating new audiences. The music scene is getting bleaker and bleaker and . . . the lack of music education in the school system means we are losing the opportunity to create new listeners – new supporters for jazz." Marcus continues, "Not only will we expose students to music. They'll have a chance to play in actual concerts. We'll call them up. We'll create the mentor relationship

– the old way – the traditional way."

Barbara presides over the conversation with a director's authority. "We own our own instruments. If young people don't have an instrument we loan them one in the summer time. If we don't have what they need we rent them for the summer and at summer's end they give them back. The kids in Howard County usually have their own, but in the city it's different." Barbara explains, "Kids also participate by doing high school community service. They volunteer with us; but they have to be able to play, and we have them assist at lunch setup and work with the younger kids. . . . Then they get to play with the ensemble at the end of summer."

"In the morning students choose ensemble, piano, guitar, drums, vocal. In the afternoon there's dance and more ensemble and drums and guitar. Many kids need individual help and Carl is there to assist them with their scales or fingering. They learn what it means to be part of an ensemble." Barbara adds, with a smile, "At lunch we have them play chess."

"This organization is about the community and the musicians in the community. Barbara continues, "This is a chance for student musicians to learn about the music scene today. In 2011 the



TODD MARCUS

jazz musician has to evolve. . . . Things have changed to a large degree. Now you can get a master's degree – even a PhD – in jazz. Musicians today need to learn to survive." Todd adds, "This project is very holistic and practical. We want to teach them the dynamics of becoming a professional musician: this is how to promote yourself, to get radio interviews, how to conduct yourself."

"Kids," Carl adds, "need to be part of the whole process. At the camp everybody gets on stage and does something . . . play, sing, dance. It's not about whether they are geniuses at it. It's about getting them the opportunity to express themselves. Kids need support. They need people telling them positive things." He clearly knows what it takes to make it as a musician but also knows what it takes to make it as a human being.

Barbara peppers the conversation with staccato vibrancy: "There is no other jazz organization in the city that does what we do. We do three concerts a year. . . . We are not in the business of trying to make lots of money. We give local artists a chance to work in the summer. Because we don't have much overhead we can hire many artists. . . . We take the money and invest in artists and education and we insist on paying well."

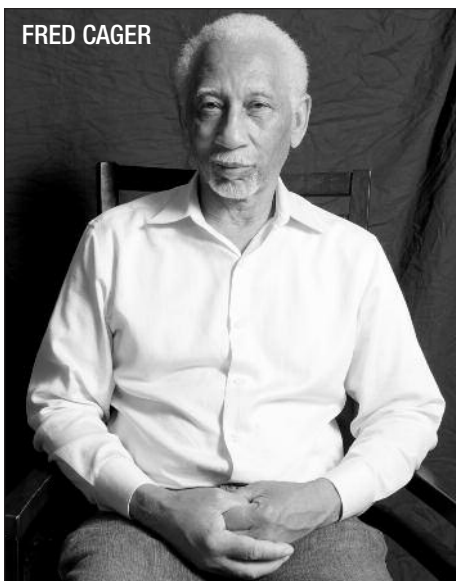
Carl asserts, "I never knew I was an educator. Then I realized I could organize my knowledge as a teacher and give kids a chance to learn something about

jazz. . . . Having a kid sit down beside you listening and learning, getting curious about what you are doing, having them say, 'How did you do that?' If you make it too academic they'll run away from that part."

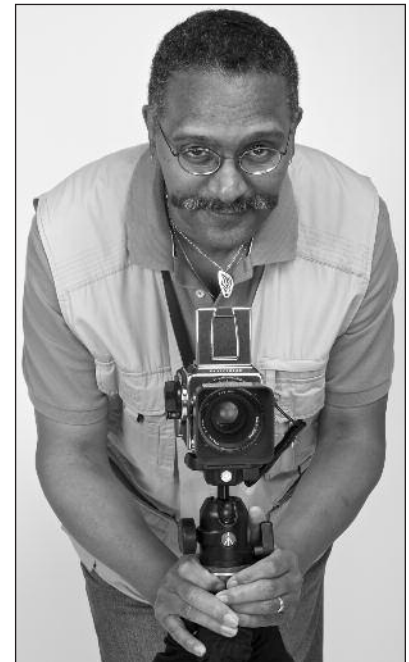
Barbara Grubbs says, "This grant gives us national notoriety. CMA has historically funded classical music. They are now funding jazz. The Doris Duke Foundation gave us some additional money because they were impressed with our grant application. We are euphoric that this has happened. . . . People nationally will see our name and know what we do. This is the open door we never had before and this will open other doors." Fred Cager adds, "When Carl was growing up, old people were always passing something on to you. This is Barbara, Carl and Todd doing the same thing. . . . This grant will allow us to reach a wider audience – to bring jazz to more kids."

With additional funding from the Baltimore County Commission on Arts and Culture and the Maryland State Arts Council, Contemporary Arts, Inc., and the Todd Marcus Jazz Orchestra are formally in the business of educating local youth. The residency will run from July, 2011 through June, 2012 in the Baltimore metropolitan area, with clinics designed to educate students about jazz, engage them in performance and offer guidance on pursuing careers as professional musicians. Clinics will be held at Randallstown High School in Baltimore County, Jubilee Arts in West Baltimore, the Maryland Academy of Music in Columbia and St. Paul's School in Brooklandville. The residency's concerts by the Todd Marcus Jazz Orchestra will feature students who excel in the clinics and will be held at several of the clinic locations as well as The Creative Alliance at the Patterson Theater, An Die Musik Live and Loyola University Maryland. Contact www.contemporaryartsinc.org for additional information.

– Article and photographs by Brian V. Jones



FRED CAGER



WANTED JAZZ MUSICIANS

who play from their passion for the music, but earn their living in other professions.

Brian V. Jones, photography professor at Montgomery College and novice jazz flute player, wants to make your portrait. He is specifically looking for jazz musicians who were trained to be other things.

If you are interested in participating in this project please send an email request for information to:

brianvj@yahoo.com or
brian.jones@montgomerycollege.edu

A project description will be emailed to you promptly.

*Where's the jazz
in Baltimore?*

Check out the
BJA JAZZ CALENDAR at
www.baltimorejazz.com

Holy Comforter Lutheran Church

5513 York Road, Baltimore, Will Offer A

Jazz Mass

The Ancient Eucharistic Liturgy, The Expressive Music of American Jazz
Featuring Rhonda Robinson, Seth Kibel, Bob Abbott and Roy James Stewart

Rev. Dr. David Eisenhuth, presider

Second Sunday of each month

July 10, August 14, 2011; 5:00 pm

experience this unique encounter with the sacred in music, word and symbol

410-433-1801 for more information

Jazz
Cool,
Jazz
Hot

WEAA.org
88.9 FM

"The Voice of the Community"



The Charles Village Festival

The June 4th Charles Village Festival was beyond a pleasant experience. Because of the respected acts who performed that day, the merely pleasant became electrifying!

Jazz Caravan took the stage at 5, when the weather was still iffy due to rain. The music was anything BUT iffy, however, and the group pleased the music-hungry crowd. Marianne Nappi Matheny-Katz glowed as the Caravan's featured vocalist, and covered a repertoire that included Horace Silver, Joe Henderson and Burt Bacharach. Marianne gave a stand-out performance of "East of the Sun," with beautiful playing by Liz Sesler-Beckman on keys, David Hughes on bass, Ben Frock on trumpet, Stuart Dailey on sax and founder Ron Tanner on drums.

In January, 2011, Jazz Caravan lost its vocalist, Atlay Washington, to leukemia, but it's as though her light is shining on stage with those she loved. We applaud their courage in moving forward without a key member. It's great that Marianne sang with the group. We hope to see more of her!

Up next was Lafayette Gilchrist and The New Volcano Horns, featuring Carl Filipiak. To say that the crowd was stirred would be an understatement. What the widely-acclaimed Gilchrist was able to do in Charles Village that day was something one might witness at the Blue Note or Yoshi's —with much larger crowds. Dipping and weaving on his second-skin keyboard, Gilchrist showed why he was asked to contribute music to the wildly popular HBO show, *Treme*. With Gilchrist on that exciting day were these stellar musicians: Nate Reynolds and Kevin Pinder on drums and congas, respectively; Greg Thompkins and Tiffany DeFoe sharing sax duties (and was Tiffany a revelation on tenor!); Anthony "Blue" Jenkins on bass; Mike Cerri on trumpet, joined by Theljon Allen on same, and Filipiak, on guitar. His enjoyment of the interplay among exceptional musicians was obvious from the look on his face.

The mating of post-bop experimentation with rock sensibilities was especially delightful. To hear an artist who has been compared to Monk and who obviously loves jazz enough to stretch boundaries was ear candy. That Gilchrist's partners-in-creativity help him on his journey is a blessing. That Saturday was a joy for ALL of us who came to hear great music. Those who book the Charles Village need to get a bonus for this year's selections.

– Trish Hennessey

Where's the jazz in Baltimore?
Check out the Jazz Calendar at
www.baltimorejazz.com

CONTEMPORARY ARTS INC. presents Summer Music Programs For Young People

JULY

SUMMER ARTS ACADEMY

Atholton Elementary School, Columbia, Maryland
Jazz Instrumental Music Program for youth ages 7-16
July 11-22, 2011 Monday through Friday 8:45 am to 3 pm

CARL GRUBBS, Camp Director
WAYNE JOHNSON, Asst. Camp Director
*Under the auspices of Howard County
Dept. of Recreation and Parks*

Registration and information:
Holly Harden, HCDRP 410-313-4630
Contemporary Arts Inc. 410-944-2909



Visit our websites:
www.carlgrubbsjazz.com
www.contemporaryartsinc.com



CARL GRUBBS
2009 Mary Sawyers
Baker Award Winner

AUGUST

SUMMER ACTIVITY EXTRAORDINAIRE (SAX)

Loyola College in Maryland, Fine Arts Building, Lower Level
Music and Dance Camp Program for youth ages 4-17
*Instrumental and Vocal Music, African and Modern Dance, Field
Trip and Closing Performance at McManus Theater in Baltimore*
August 1-12, 2011 Monday through Friday 9 am to 3 pm
2 weeks \$300 + \$15 for field trip

Registration and information:
Contemporary Arts Inc. 410-944-2909



member notes

New Members

Musicians: Carl Carrington, Adam Hopkins and Ian Sims
Music Lover: Joseph Edwards
Student: Ben Redwine

Wedding Bells

Derrick Thompson married April White on Memorial Day weekend. His rehearsal dinner included a jam session.

Congratulations

Phil Ravita received his Masters in Music degree, with an emphasis on jazz performance, from University of Maryland at College Park. He'll be staying at UMPCP as an advanced special studies student, helping with ensembles.

Carter and Shook

BJA members Felicia Carter and Amy Shook were given a glowing review of their new CD *Nothing To Do* by Bret McCabe at *City Paper*, April 6th.

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 MARYLAND STATE ARTS COUNCIL INDIVIDUAL ARTIST AWARDS Deadline: JULY 28th

The Maryland State Arts Council (MSAC) Individual Artist Awards (IAA) are grants awarded to Maryland artists through an anonymous, competitive process to encourage and sustain their pursuit of artistic excellence. This year's categories are limited to:

- Non-Classical Music Composition
- Non-Classical Music Solo Performance
- Playwriting
- Visual Arts: Crafts
- Visual Arts: Photography

The MSAC Individual Artist Awards Program is administered by the Mid Atlantic Arts Foundation (MAAF). All Individual Artist Award applicants must go to the MAAF web site and use CueRate, an electronic grant application that allows you to submit your application via the Internet.

Link: <http://msac.org/iaa>

www.baltimorejazz.com



PHOTO IMAGE BY LEO HOWARD LUBOW

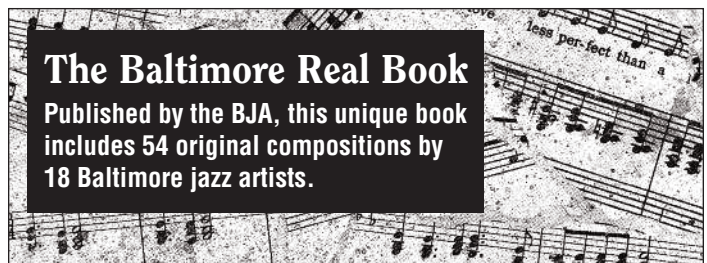
Baltimore Jazzscapes II

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 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



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

*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 (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.

Deadline for ads and payments:

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

BJA reserves the right to reject inappropriate copy.

REMEMBER...BJA offers FREE online
promotion of your jazz events!

enter your gigs at:
www.baltimorejazz.com

direct questions or comments to:
webmaster@baltimorejazz.com

*DO YOU NEED A DISPLAY AD?

JAZZ PALETTE GRAPHIC DESIGN will design
your print ready display ad for a reasonable fee.
410-290-5638 jazzpalette@gmail.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

THANK YOU FOR JOINING! Your Membership Makes A Difference.

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5513 York Road, Baltimore
Offers a Service of

Jazz Vespers

The Ancient Twilight Liturgy of the Hours, The Expressive Music of American Jazz

With Rhonda Robinson, Seth Kibel, Bob Abbott and R. J. Stewart

The 4th WEDNESDAY of each Month;

July 27; Aug. 24; 7:30 pm

wine and cheese reception to follow; freewill offering will be accepted

410-433-1801 for more information



847 North Howard Street
Baltimore, Maryland 21201

Dedicated to promoting **JAZZ IN BALTIMORE!**