



BALTIMORE JAZZ ALLIANCE

AUGUST 2013

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VOLUME X

ISSUE VIII

THE BJA NEWSLETTER

WWW.BALTIMOREJAZZ.COM

Baltimore Jazz Composers' Showcase Winners



PHOTO COURTESY OF TODD BUTLER

TODD BUTLER



PHOTO COURTESY OF ETHAN HELM

ETHAN HELM

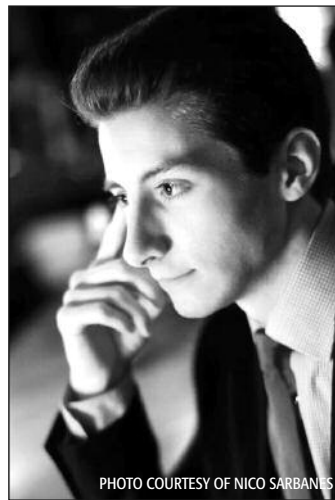


PHOTO COURTESY OF NICO SARBANES

NICO SARBANES



PHOTO COURTESY OF IAN SIMS

IAN SIMS

The BJA is very excited about the upcoming Baltimore Jazz Composers' Showcase, to be held on Sunday, September 29th, at 5 pm, at Loyola University's McManus Theatre. Seventeen composers submitted materials, which were reviewed anonymously by our distinguished panel of judges, Todd Marcus, Liz Sesler-Beckman and Whit Williams. The top three non-student scorers—Ethan Helm, Todd Butler, and Ian Sims—and the highest student scorer, Nico Sarbanes, were awarded commissions. We're pleased to profile these talented musicians in this month's issue.

Six other composers will also be featured on the program: Tim Andrulonis, Bill Murray, Mark Osteen, Phil Ravita, Brian Smith, and George Spicka. Two other composers, Matt Wolfe and Dr. Guy Bragg, were selected but will be unable to participate.

All ten compositions will be performed by the BJA Quintet, led by Dr. Anthony Villa, Professor of Fine Arts at Loyola. You don't want to miss this one-of-a-kind free concert and reception!

The BJA gratefully acknowledges the generous support of Loyola University's Center for the Humanities and the William G. Baker, Jr., Memorial Fund, creator of the Baker Artist Awards: see www.BakerArtistAwards.org.

Todd Butler

Trumpeter/educator/bandleader Todd Butler is the veteran of the competition winners. He holds a Master's Degree in Jazz Performance from Towson University (where he also earned his Bachelor's) and studied extensively under the legendary composer and director Hank Levy. Butler led his critically acclaimed and popular jazz quintet in Baltimore for many years. *Music Monthly* magazine's annual Readers' Poll named The Todd Butler Group "Best Jazz Ensemble in the Baltimore/Washington Region" in 1999. In 2001, they were awarded first place in the DC Jazz Mid-Atlantic Recording Competition. He is a Yamaha Performing Artist.

Butler has been on the faculty of seven colleges and schools, while teaching at a full-time private lesson studio for twenty-five years. He has taught Music Business, American Popular Music and Music

(continued on page 6)



BALTIMORE JAZZ ALLIANCE

We are a 501(c)(3)
tax exempt organization

The Baltimore Jazz Alliance (BJA) is a grass-roots organization of jazz aficionados, musicians and venues dedicated to enhancing and promoting jazz in Baltimore and the surrounding areas. New members sharing this passion are always welcome as the BJA continues its efforts to build a stronger and better networked jazz scene. Together we can help this music thrive in the region and reward listeners and musicians alike.

BJA Priorities

- To develop new audiences for jazz
- To strengthen communication within the jazz community
- To improve media relations on behalf of the jazz community
- To bring greater visibility to the entire array of jazz offerings in the Baltimore region
- To provide greater access to performance opportunities for Baltimore-area jazz musicians

Visit www.baltimorejazz.com
for information about our
accomplishments and future goals.

Baltimore Jazz Alliance

847 North Howard Street
Baltimore, Maryland 21201

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

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BJA at ARTSCAPE



PHOTOS BY ROBERT SHAHID

The BJA booth at Artscape drew many new members and volunteers recruited many new members.. Our booth was included in Channel 11 TV's coverage of Artscape.

Even three-digit heat indexes and two nights of torrential downpours didn't stop our BJA Artscape booth volunteers from performing well this year. Thanks so much to returning volunteers Phil Ravita, Alice Downs, Marianne Matheny-Katz, Robert Shahid, George Yost, Mark Osteen, Liz Fixsen, David McGarvey, Todd Marcus and Leslie Imes; AND newcomers Jim Kandlbinder, Steve Alpern, Andy Dagilis, Gloria Gantt, Kirsten Downs, Tom Schwartz, Tim Andrulonis and Pamela Bethea. Many thanks also to Barbara Grubbs at Contemporary Arts for sending us volunteer Fred Cager.



Marcellus (Bassman) Shepard with a fan at the WEAA booth, which adjoined ours.

Special recognition must be given to the efforts of George Yost, who not only helped every day of the festival, but worked valiantly to keep the rain out of our tent.

Highlights of our activities were the recruitment of eighteen new members and hundreds of new people signing onto our email list.

— BOB JACOBSON

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FAY VICTOR

From Amsterdam to Mumbai to Baltimore



Reunion in Mumbai

In March, 2001, while working at my day job in Mumbai, India, I learned about Jazz Fest India. Who knew that India even had a jazz festival? One of the headliners of this unlikely week-long event was my old friend, Fay Victor, whom I hadn't seen since meeting her years before in Amsterdam! In my career with the foreign service I could end up living almost anywhere in the world, and Fay and I happened to be in the same place at the same time. We had a fantastic week together, catching up on old news, as I showed her the places of interest around Mumbai.

ON SATURDAY, June 22nd, 2013, Caton Castle featured Fay Victor, who displayed a level of vocal jazz artistry not typically heard in Baltimore. Ms. Victor was accompanied superbly by Mark Meadows on piano, Amy Shook on bass and Robert Shahid on drums. It was refreshing to listen to the jazz songbook performed by a



PHOTO CREDIT: LESLIE IMES

From left: Robert Shahid, Fay Victor, Amy Shook, Mark Meadows

true jazz vocalist. Victor confidently made complicated tunes seem easy. She sang songs that even many instrumentalists won't touch. For example, she invented lyrics and rewrote the bass line to Thelonious Monk's "We See," making it fresh and revitalized.

The rhythm section was put to the test playing for this international songstress as she covered more than fifty years of real jazz music, such as Eddie Harris's "Sham Time," Charles Mingus's "Better Git It in Your Soul," "Star Eyes," "Take the 'A' Train," "You Go To My Head," and my all-time favorite, "All Blues." In addition to this uncommon repertoire, Victor has perfected her own sound and style. Although some may compare her

to Betty Carter and Carmen McRae, Fay Victor has an audacious approach and her improvisations and interpretations are clearly based in musical knowledge and experience all her own.

It can be challenging to bring a new voice to an established club, but in this instance it was a rousing success. The following day, I spoke to dozens of attendees who raved about Victor's performance and wanted to know when she would be back at Caton Castle. If you haven't seen Fay Victor live and the opportunity presents itself, take it! You're in for an exceptional treat. Learn more at: <http://www.fayvictor.com>

— LESLIE IMES

Where's the jazz in Baltimore?

Check out the BJA Jazz Calendar at www.baltimorejazz.com

Jazz Meets Film Revisited



... jazz has returned to the silver screen in a new light, one that shines on its eclectic capacity to transform the moment into an infinite number of fantastic novelties.

PHOTO COURTESY OF MONICA LÓPEZ-GONZÁLEZ

From left: Monica López-González, César Orozco (piano), Adam Corson (saxophone), Jonathan Guo (bass)

The fifties were a golden moment for jazz and cinema. The frivolous and tantalizing subjects with which jazz was associated on *soundies*—three-minute 16mm films made during the 1940s—were transformed into more narratively suggestive scenes in many *film noirs*. Those *noir* jazz scenes themselves rapidly grew stereotypical, as they were inevitably linked to seedy gangsters, smoky nightclubs, and sexual innuendos. Robert Siodmak's classic 1944 *Phantom Lady*, with music by Hans J. Salter, is a case in point. Fortunately, Alex North's scoring for Elia Kazan's 1951 *A Streetcar Named Desire* paved the way for a new type of jazz in film. Jazz was no longer an extra on set; it was a legitimate narrative tool meant to express characters' emotional states, and to work as a second language interpreting visual imagery. The French New Wave filmmakers of the late '50s broke with all expectations as they challenged narrative, technical, and musical forms. Martial Solal's improvisations during the editing of Godard's classic first feature *Breathless* (1960) testify to that change of pace.

The epitome of improvised scoring to visual images, however, is Miles Davis's recording for Louis Malle's 1958 film *Ascenseur pour L'Echafaud* (*Elevator to the Gallows*). Fresh from co-directing the film *The Silent World* with Jacques-Yves Cousteau in 1956, 25-year-old Malle had just completed his

debut film about murder, mistaken identity, and unresolved love and needed it to be scored. Malle happened to meet Davis in a nightclub in Paris and asked him to score his film. Davis, Kenny Clarke, Barney Wilen, Pierre Michelot, and René Urtreger then recorded the soundtrack during a single evening in December of 1957. It was a first in many respects for all involved: Malle's first feature, Jeanne Moreau's first role as a gorgeous heroine, Davis's first film score, modal jazz's first screen soundtrack, and more importantly, the first time a film's soundtrack recorded what musicians improvised in the moment while watching the film. The soundtrack stands today as one of the most iconic jazz scores ever made for a film. Who can forget Moreau walking with aplomb through the rainy streets of Paris at night in search of her lover as Davis's trumpet sings her sadness, loneliness, and anger with modal perfection? As jazz critic Phil Johnson has observed, it's "the loneliest trumpet sound you will ever hear."

Notably brilliant jazz scoring of hard bop, free jazz, modal jazz, and Afro-Cuban styles continued through the '60s. Examples include Shirley Clarke's 1961 *The Connection*, with Freddie Redd and Jackie McLean; Irving Penn's 1965 *Mickey One*, with Eddie Sauter and Stan Getz; Michelangelo Antonioni's 1966 *Blow-Up*, with Herbie Hancock; and Peter

Yates's 1968 *Bullitt*, with Lalo Schifrin. This trend flourished in the 1970s (e.g., Pier Paolo Pasolini's 1970 *Notes for an African Orestes*, with music by Gato Barbieri; Bernardo Bertolucci's 1972 *Last Tango in Paris* with Barbieri; Martin Scorsese's 1976 *Taxi Driver*, with Bernard Herrmann), and 1980s (e.g., Jim Jarmusch's 1986 *Down by Law*, with John Lurie and Tom Waits). There were also a handful of films in the '90s, including Jon Amiel's 1990 *Tune in Tomorrow...*, with Wynton Marsalis; David Cronenberg's 1991 *Naked Lunch*, with music by Howard Shore and Ornette Coleman; and early 2000s (e.g., Spike Lee's 2006 *When the Levees Broke: A Requiem in Four Acts*, with Terence Blanchard). However, the concept of using improvised compositions has disappeared from the film world. As a cognitive neuroscientist who studies spontaneous musical production to understand the human creative capacity, and a photographer and filmmaker who characterizes the many layers of human emotions, I cannot find a valid reason why jazz is now so rarely a musical option for film scoring.

Perhaps jazz's association in the 1940s with criminality, sex, drugs, and nightclubs never left the non-jazz world's consciousness. But jazz has returned to the silver screen in a new light, one that shines on its eclectic capacity to transform the moment into an infinite number of fantastic novelties. On Sunday, July 21st I presented the culmination of my contemporary reenactment of Malle's and Davis's brilliant partnership at Artscape 2013. I projected my latest film, *Moments*, composed of five shorts about the six universal emotions, while local Baltimore musicians Adam Corson (saxophone), Jonathan Guo (bass), and César Orozco (piano), whom I selected from Peabody Institute, improvised a soundtrack live on stage. Like Malle, I met with the musicians beforehand to view the film, discuss the narrative, and play with musical possibilities. Nothing was scored, nothing was written down. The subsequent unfolding musical creativity that Malle experienced with Davis and his quartet, the Artscape audience experienced with my film, Corson, Guo, and Orozco. **Consider jazz in.**

– MONICA LÓPEZ-GONZÁLEZ

Editor's Note: *Streetcar*, which is not a film noir, was not the first film to use a jazz score. That honor goes to *The Strip*, a film noir that was released before *Streetcar*, in 1951, and that featured a score by Pete Rugolo, as well as performances by Louis Armstrong's band.

There's a way of playing safe, there's a way of using tricks and there's the way I like to play, which is dangerously, where you're going to take a chance on making mistakes in order to create something you haven't created before.

– DAVE BRUBECK

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Baltimore Jazz Composers' Showcase Winners

(continued from page 1)

Fundamentals for over thirteen years. Butler plays many styles, including rock and soul with the All Mighty Senators. Even with this boatload of accomplishments, this full-time musician and teacher feels that "MOST importantly . . . I am a husband and father of two beautiful daughters, three and seven years old."

Butler's life as a composer began when he started his group in the late '90s after he'd been playing for twenty years. The Eldersburg, Maryland resident's early tune, "Nat's Groove," is a blues-based composition in 6/4 from his CD *Lockout*. One might expect that the title is a nod to Nat Adderley, but it was actually written for his dog. The title track is an aggressive, modern tune written in a minor key with "melodic and intense horn lines," born out of frustration with a particular agent who wouldn't book him.

Some challenges in composing have been "just getting started" and "translating what you're hearing to the page." Butler always wants to "find that happy medium between not writing too much (so the players have room to improvise/interpret) and . . . giving the piece some structure." He loves "hearing the composition after it's completed and . . . what it sounds like when musicians put in their interpretation." During his musical evolution, Todd listened to quintet recordings, which are now his favorite ensemble to write for. "You have the opportunity to have some neat harmonies and interactions between the horns."

Butler admires how Freddie Hubbard "made trumpet the lead voice—while having the saxophone go back and forth between playing with the trumpet and playing with the rhythm section." From Hubbard's album *Hub Cap* some favorite tunes are "Luana" and "Osie Mae." Wayne Shorter's "Witch Hunt," "Fee-Fi-Fo-Fum," and "Speak No Evil" are also among his favorites. "Wayne had a unique harmonic approach and wrote cool melodies," says Butler. Some preferred Lee Morgan compositions are "Mr. Kenyatta," "Cornbread," and "Ceora." "Freddie and Lee were both way underrated as composers," Butler states.

While Butler claims to be "horrible" with lyrics, he would be "interested to see how some of my ballads would sound with lyrics." For the Showcase, he's putting together some pieces which "might have some Latin flavor or be something funky."

Ethan Helm

Saxophonist Ethan Helm was born and raised in Yorba Linda, CA. His music education began with his father, a choral director and saxophonist, and a variety of Los Angeles-area professionals. He grew up playing clarinet and flute and also sang in choirs. Helm graduated from the Eastman School of Music with a Bachelor's Degree in Music, special-

izing in jazz saxophone in May, 2012. Currently residing in New York, Helm will begin his Masters program in jazz studies at NYU's Steinhardt School this fall.

Helm played multiple woodwinds and wrote arrangements as a member of the 2009 Disney All-American College Band. He also participated in the 2011 Banff International Workshop in Jazz and Creative Music. While with the Eastman Chamber Jazz Orchestra, under the direction of Dave Rivello and Ryan Truesdell, Helm performed at the Umbria Jazz Festival (Perugia, Italy). He frequently crosses genre boundaries in collaborations with a variety of pop, rock, and classical musicians, including local projects with Baltimore natives Noah Berman, (jazz & indie rock guitarist) and Louis Weeks (singer/songwriter/composer).

Helm began composing in the eighth grade for a statewide arts competition, and his three-minute solo sax composition incorporated styles from new jazz to blues to classical etude. Later, he wrote for big band and combos (including a saxophone quartet) in high school and college. He enjoys creating interesting compositions, but also likes to provide opportunities for each instrumentalist to shine. It's gratifying, he says, "hearing the final piece work at least once in performance." Although Helm has had the most experience writing for six- to eight-person ensembles, he has discovered that writing for groups of all sizes can also be rewarding.

Helm feels that "everything Duke Ellington wrote was a masterpiece. In " 'Rockin' in Rhythm,' all of the elements of the piece combine at the end. I am always so taken by the way he writes such colorful ensemble harmony but still finds room to let the singular voices of the soloists (Harry Carney, Johnny Hodges, Cootie Williams, et al.) express their individuality. I also really like Gil Evans. His album *The Individualism of Gil Evans* is especially haunting." Helm also spoke highly of a modern composer, Argentinian pianist Guillermo Klein. "His compositions are so fresh and memorable and interesting. I really like his album *Una Nave*."

Although he tends to write instrument-specific compositions, Helm suspects that his pieces are "sometimes too fast, too weird, too angular for vocalists and lyrics." As for his piece for the showcase, which is his first for a competition, "at the moment, it's a pretty big mess. It will definitely be swing . . . but, reconciling the jazz tradition and something experimental throughout the piece, [I'm] seeing if I can make things fit."

Nico Sarbanes

The youngest winner, trumpeter and vocalist Nico Sarbanes, is entering his junior year at McGill University in Montreal, Canada. While a student at Towson High School, Sarbanes was twice selected to lead the trumpet section in the Mary-

land All-State Jazz Ensemble, and in his senior year was selected for the All-Eastern Jazz Ensemble. At McGill, he has received the David Holt Award for excellence in jazz studies, the David Nutting Award for trumpet performance, the Calder Spanier Award for composition, and he has performed at the Montreal International Jazz Festival.

Sarbanes wrote his first composition in his last year of high school. "I had a lot of fragments and ideas before that, but I hadn't written a melody that I really liked until then. It was a really bluesy tune, the A's [A sections] sort of sounded like 'Moanin'.' I called it 'Bawlmer's Own.'" Sarbanes finds that his "greatest challenge, and subsequently the greatest reward," is "writing melodies that I know will stick with people." At this point, he definitely prefers writing for quintet or sextet. "All of my favorite groups . . . I have listened to or played in have been small groups. As I get better at it, I'm sure I could like [writing for big band] just as much as I do writing for small groups."

Sarbanes admires all of the composers whose works make up the Great American Songbook (George and Ira Gershwin, Harold Arlen, Jule Styne, Jimmy Van Heusen, Cole Porter, Frederick Loewe, among others). Among jazz instrumentalists, he loves Clifford Brown, Lee Morgan, Sonny Rollins, Hank Mobley, Bobby Timmons, and the Adderley Brothers. "Clifford I love because each tune is just perfect and always expertly arranged. 'Daahoud' and 'Joy Spring,' and even his older compositions like 'Tiny Capers' and 'Minor Mood,' all have great arrangements. Hank and Lee, but to a greater extent Bobby Timmons and the Adderleys, I love because everything they wrote and played had a bluesy tinge to it. That's the biggest thing to me: they never let go of the blues. I feel too many musicians today place a higher emphasis in their compositions on the intellectual, rather than the emotional. I'm just saying that you should always want your audience to be *enjoying* your work, rather than just *enduring* it."

Sarbanes adds, "I haven't written lyrics to any of my tunes, but I have written a few melodies with the intention of adding lyrics in the future. Since vocals are also a big part of what I do, it's just a matter of time before I start writing some vocal tunes." One of his works-in-progress is a "slightly more contemporary-sounding waltz. Another is a bluesy minor modal piece and another is a sort-of blues." But by the time the Showcase comes around, "I could be choosing from an entirely different group of new compositions. I try to compose a little every day."

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Ian Sims

Saxophonist Ian Sims boasts a formidable number of degrees for someone not yet thirty years old: a Bachelor of Science in Electrical Engineering with a Mathematics minor from Johns Hopkins University; a Bachelor of Music in Jazz Studies from the Peabody Preparatory, concurrently with his engineering studies as a student in the Double Degree program; a Master

of Arts in Audio Sciences with a concentration in Recording and Production from Peabody Conservatory; a Graduate Performance Diploma in Jazz Studies from Peabody.

The Stephens City, Virginia native completed the above programs with the help of numerous scholarships, fellowships and assistantships. His post-school workaday life shows no indication of slacking. Sims serves on the faculty of Peabody Preparatory where he works as an instructor in the Tuned-In program, which enables public school students to take private music lessons. Along with bassist/pianist Blake Meister, Sims is the Co-Director of a new effort at Peabody Preparatory – the Jazz Performance Academy – which "brings together highly motivated students in a collaborative and challenging environment to expand their repertoire and nurture the skills of improvisation." He also previously taught woodwinds in the Baltimore Symphony Orchestra's OrchKids program.

Sims is also the Jazz Studies Academic Coordinator at the Peabody Conservatory and the Chief Administrative Officer for "Jazz at the Johns Hopkins Club," which has brought Chick Corea, Roy Haynes, Terri Lyne Carrington and others to Baltimore. "It was great to work with Gary [Thomas, Director of Jazz Studies at Peabody] on the roster of performers and hang out with them." Sims also finds the time to perform regularly at many different types of venues in the region.

Sims began composing in his junior year at Peabody after encouragement from Thomas. His first composition was a ballad in three/four time. "I had a melody in mind and then went back and developed the harmony to go with it." A big challenge for Sims is that "I'm never really satisfied. It takes a lot of revision before I want somebody to hear it." But the satisfaction comes in "hearing your music performed!!! It's pretty exciting, sharing that, getting it out there. I've tried taking the same tune and rearranging it for different sized groups. . . . I'm more comfortable with a nonet or smaller group."

Some of Sims's favorite composers and tunes include: Joe Henderson's "Black Narcissus" and "Inner Urge" (for their energy); Gary Thomas' s influential "Who's In Control," from the album *Found on Sordid Street* (his work has a lot of edge to it); and Woody Shaw's "Moontrane," which gave Sims a familiarity with the organ format. "The thing that strikes me is the individuality of a piece, hearing it and recognizing who wrote it."

He doesn't write lyrics. He thinks of "a melody, yes, but not words." Collaborating with a lyricist "would add a new dimension to the situation." Of his Showcase quintet piece, Ian says, "At this point, I have a sketch of the melody with some ideas for the harmony. I have the sound and the feel of it—medium swing."

– RHONDA ROBINSON

Jazz washes away the dust of everyday life.

– ART BLAKEY

JAZZ JAM SESSIONS

where the cats congregate
to groove and grow

* NOTE: As these events may be subject to change, it's always a good idea to CALL AHEAD for CONFIRMATION.

MONDAYS

NEW! Liam Flynn's Ale House, 22 W. North Avenue. Hosted by Hot Club of Baltimore, mostly Django Reinhardt music, 1930s-'40s and standards. 8-midnight. Call Michael Harris for more information at 443-884-2123.

TUESDAYS

Best Western Hotel & Conference Center – Tuesday night straight-ahead jam sessions hosted by Todd Marcus. More information at: toddmarcusjazz.com. 5625 O'Donnell Street. 6-9 pm. 410-633-9500

Randallstown CC – Open Jazz Jam Sessions/Book and Poetry Readings every Tuesday at 6:30-8 pm. hosted by Derrick Amin. 3505 Resource Drive, Randallstown. Musicians and vocalists are welcome. Sponsored by BJA. 410-887-0698

WEDNESDAYS

Eubie Blake Jazz Institute – 3rd Wednesday Night jam sessions are on hiatus until October.

Phaze 10 – Wednesday night jam sessions at Phaze 10 hosted by April Sampe and The Next Level Band. 885 Howard Street. 8-midnight. 410-462-2010

49 West Café – FIRST and THIRD Wednesdays. "Starr's Jazz Jam" at 49 West Street, Annapolis. Hosted by John Starr and house band. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. 7-10 pm. Reservations 410-626-9796

THURSDAYS

Tilted Pig – Thursday night jam sessions hosted by Tom Reyes and friends. 771 Washington Boulevard (in the Pigtown neighborhood.) House drums and PA system, featuring the band's Hammond B3 organ. 8 pm. 443-449-7622

The Place Lounge – "Tho' Down Thursdays" jam sessions hosted by Jesse L. Powers, Jr. 315 W. Franklin Street. Musicians and vocalists are welcome. 7-10 pm. 410-547-2722

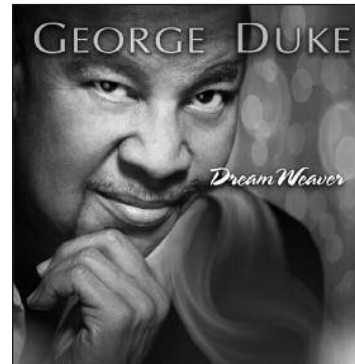
If you know of local jam sessions, please share the information with our readers by emailing the details to the editor at: jazzpalette@gmail.com

If any of the jazz jam sessions listed are discontinued please inform the editor at: jazzpalette@gmail.com

www.baltimorejazz.com

WEAA's Cool Jazz Pick of the Month

GEORGE DUKE: *DREAMWEAVER*



The highly anticipated return of keyboardist, composer, arranger, producer and vocalist George Duke is now over. In mid-July, Duke released his recording for the Concord Music Group titled *DreamWeaver*, what he considers to be his "most honest album in several years." The CD comes on

the heels of a very trying time in Duke's life. His wife, Corrine, who had been battling cancer, passed away last July. The two had been together for more than forty years!

Understandably, Duke found it quite difficult to create music for this album. The feeling just wasn't there. He took some time off and went on a cruise on which he would normally be performing, but just decided to relax and absorb the sounds and energy. He returned to his cabin late on the third morning and decided to watch the sun rise. As the sun ascended, musical ideas began to develop and Duke began to create his latest gem, *DreamWeaver*.

If you're a longtime fan of George Duke, *DreamWeaver* will not disappoint! On the contrary, *DreamWeaver* takes us on a musical journey that spans straight-ahead, contemporary jazz and funk, and adds a taste of R & B. As usual, Duke invited in some friends for the ride, which include bassists Christian McBride and Stanley Clarke; guitarist Paul Jackson Jr.; and three vocalists—the late Teena Marie, Lalah Hathaway and Rachele Ferrell.

While I have your attention, I would like to tell you about a couple of standout tunes on *DreamWeaver*. Duke hooks up with Stanley Clarke to deliver a piece that glides on that line between straight-ahead and contemporary with a mid-tempo treasure titled "Stones of Orion," displaying great improvisation. Then we are treated to "Burnt Sausage Jam," a fun, funky Head Hunteresque 15-minute groove that takes the listener through several tempos. After hearing it, the title becomes clear. Lastly, a pearl which no George Duke album would be complete without—a gorgeous ballad titled "Missing You," dedicated to his late wife.

DreamWeaver is the most recent recording from the great George Duke. Tune in all month long to hear selections from it as well for your opportunity to win it, as it's our CD of the Month, on public radio WEAA, 88.9FM.

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BALTIMORE JAZZ COMPOSERS' SHOWCASE

September 29, 2013 5 pm

LOYOLA UNIVERSITY, McManus Theatre

Premiere of four award-winning original compositions by Baltimore jazz composers
TODD BUTLER, ETHAN HELM, NICO SARBANES and IAN SIMS

All ten compositions will be performed by the BJA Quintet, led by Dr. Anthony Villa, Professor of Fine Arts at Loyola.

Six other composers will also be featured on the program:
Tim Andrulonis, Bill Murray, Mark Osteen, Phil Ravita, Brian Smith, and George Spicka.

Two other composers, Matt Wolfe and Dr. Guy Bragg, were selected but will be unable to participate.

Don't miss this one-of-a kind free concert and reception!

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Friday, August 9

JAZZ WALK

Carly's - 5-7 - Burnie Stevenson
Bracco 6-9:30 Katie Rudolph Trio
Crawdaddy's - music from 6-9
Harrisburg Hilton's Patio 7:30-11
Jonathan Ragonese
w/ Steve Rudolph
MoMo's BBQ 8-11 Chris Dean Band

Do the JAZZ WALK - stroll from one live music venue to another or pick your favorite spot - jazz, blues, and more!! FREE!

Sunday August 11th

JAZZ BRUNCH

11am-2pm Hilton Harrisburg

JAZZ LECTURE

4:30-5:30p.m. Musical insight from rising star drummer

Justin Faulkner

Gullifty's Underground
1104 Carlisle Rd Camp Hill, PA

JAZZ JAM

SESSION

6:30-9:30p.m. Gullifty's
The Jam Session is open to all aspiring jazz musicians

Steve Rudolph (p)

Micah Jones (b)

Justin Faulkner (dr)

Tickets: \$12-adults; CPFJ Members \$10
Students \$5
Musicians who sit in - FREE!





The John Lamkin "Favorites" Jazz Quartet/Quintet August Engagements

Friday, August 18 12 to 2 pm
Lexington Market

400 West Lexington Street, Baltimore
Bob Butta, piano; Amy Shook, bass;
Robert Shahid, drums; Craig Alston, saxophones

Thursday, August 29 8 to 11 pm
Phaze 10

885 North Howard Street, Baltimore
Mark Meadows, piano; Romeir Mendez, bass;
Jay Moody, drums

Sunday, September 1 5 to 8 pm
John Lamkin II – Birthday Celebration Concert
An die Musik

409 North Charles Street, 2nd Floor, Baltimore
Allyn Johnson, drums; Kris Funn, bass; John Lamkin III, drums
Craig Alston, saxophones; Eartha Lamkin, vocals

More information at: jrlamkin2@gmail.com or 443-496-2474

THE BALTIMORE JAZZ ALLIANCE BIG BAND

Concert Season 2013

CECIL COLLEGE

Friday, September 6th at 7 pm

STEVENSON UNIVERSITY

Monday, September 9th at 7 pm

LOYOLA UNIVERSITY MARYLAND

(Grand Baltimore Concert)

MacManus Theatre

Tuesday, September 10th at 7 pm

CARROLL COMMUNITY COLLEGE

Thursday, September 12th at 7 pm

The Baltimore Jazz Alliance Big Band, under the direction of founder Anthony Villa, performs original jazz works by Baltimore-area composers and arrangers, presenting them in exciting concerts to enthusiastic audiences. The BJABB was formed in 2011 under the auspices of the Baltimore Jazz Alliance and with generous support from Loyola University Maryland.

WEAA will be broadcasting a recording of our Loyola concert later in the month of September.

The BJABB solicits scores and supports the creation of new jazz works for big band. Interested composers, arrangers, instrumentalists, and concert presenters should contact Anthony Villa at anthonyvilla@arditomusic.com.

— ALL CONCERTS ARE FREE AND OPEN TO THE PUBLIC —

bja member notes

Welcome To Our New Members

Jeff Antoniuk, Paul Snyder, Lisa Abrams, Scott Anthony, Carrie Fischer, Paula Francis, Jerome Jenkins, E. Scott Johnson, Annette Karanja, Joan Kinsey, Shelby Lawrence, Christie Macdonald, Brian Mazzeo, Kelvin McCray, Martha Quinlan, Lynn Redd, George Reeder, Patrick Sexton, Kim Shibley, and Ted Turkle.

Welcome back to returning members Charles Funn, Christina Harrison, Bob Jacobson, Ron McCadden and George Yost.

Ben Redwine in Italy

Ben Redwine performed at the International Clarinet Association conference in Assisi, Italy in late July.

Todd Marcus: Rising Star

BJA board member Todd Marcus made it onto *DownBeat* magazine's 61st Critics Poll in the Rising Star category on both clarinet and miscellaneous instrument (bass clarinet).

bja member discounts

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

Chamber Jazz Society of Baltimore is now offering BJA Members a \$2 discount off the general admission price. Just indicate your affiliation when ordering tickets.

Eubie Live! at the Eubie Blake Cultural Center at 847 N. Howard Street offers a discount to BJA members on rentals of its performance and events spaces.

Jazzway 6004 offers BJA Members a \$5 discount on performances at their venue.

display advertising

LOW RATES for ad placement

Reach a targeted jazz market by advertising in the BJA Newsletter. Limited space. Reserve early.

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 PLACEMENT RATES AND SIZES:

\$12.50 for 1/8 page (3⁵/₈ in. wide x 2¹/₄ in. high)
\$25 for 1/4 page (3⁵/₈ in. wide x 4³/₄ in. high)
\$50 for 1/2 page (7¹/₂ in. wide x 4³/₄ in. high) horizontal ad
\$50 for 1/2 page (3⁵/₈ in. wide x 9³/₄ in. high) vertical ad
\$100 for full page (7¹/₂ in. wide x 9³/₄ in. high)

Deadline for ads and payments:

15th of the month prior to the appearance of your ad.
LIMITED SPACE. Reserve your ad space EARLY.
BJA reserves the right to reject inappropriate copy.

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

BJA, 847 North Howard Street, Baltimore, MD 21202
or via PayPal at www.baltimorejazz.com (click Donate button)
Please indicate ad size and month(s) for placement.

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

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 FORM

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.

The perfect gift for the jazz lover who has (almost) everything!



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

First Name _____ Last Name _____

Street Address _____ Apt/Suite No. ____

City _____ State ____ Zip Code _____

Phone(s) _____ 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 \$50 501(c)3 Organization \$75 Other

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

Thank you for joining! Your membership makes a difference!

BJA has been granted 501(c)(3) status by the IRS. Anything pledged above the basic \$25 membership is tax deductible and greatly appreciated!



BALTIMORE JAZZ ALLIANCE

847 North Howard Street
Baltimore, Maryland 21201
We are a 501(c)(3) tax-exempt organization

AUGUST 2013

Dedicated to promoting **JAZZ IN BALTIMORE!**



Democracy Now
w/Amy Goodman & Juan González
Weekdays 8am-9am



The Marc Steiner Show
Weekdays 9am-11am (New Time)



NPR's Tell Me More
w/ Michel Martin
Weekdays 11am-12pm



The Anthony McCarthy Show
Weekdays 5pm-7pm

**“Real Talk with
You in Mind”**