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Clarinet Summit III: *Inward Looking Outward*

By Robert Pippin

An die Musik Live played host to the Jazz Clarinet Summit III on the evening of Saturday, August 23rd, an event led by clarinetist Bob Jacobson. The atmosphere was informal, and the room was filled with families, old friends and a good mix of young and more experienced jazz aficionados. The front line for the evening included Jacobson on clarinet, Ben Redwine on clarinet and bass clarinet, and Todd Marcus on clarinet and bass clarinet. Accompanying the horns were Ron McCadden on guitar and Tom Hensler on bass. Though favoring classics, the quintet presented a wide variety of tunes from the likes of Horace Silver, Hoagy Carmichael, Duke Ellington, McCoy Tyner and Charles Mingus, and even included a new composition by Ben Redwine, "The Jazz Cat," which transformed the themes of the Cat and Peter from Prokofiev's *Peter and The Wolf* into a swing chart. The horn line had a good synergy, with the musicians interacting and playing off each other throughout the show. The rhythm section was rock solid, providing excellent support and communication behind the winds.

Redwine plays with a classically informed tone and technique incorporated into a powerful, confident jazz style. The clear, brilliant tone and strength he produced on the soprano



PHOTOGRAPH BY JERRY GETTLEMAN

Hands on Clarinet

clarinet reminded me of what I would expect to hear from a soloist playing above a symphony orchestra. As he played the melody of a tune, his style was relaxed and expressive, and the ornamental lines he added were appropriate and thoughtful. His solos were a master class in technique and range. His blazing speed, power and technique were creative, impressive and very well received by the audience, but

I would have liked to hear more of a natural transition from the ends of his solos to those of the next player. At times it seemed that when the technical show was over, passing the energy to the next soloist was an afterthought. Redwine's bass clarinet work this evening was on par with his soprano performance, if not even a little better. Listening to his playing, you can tell Redwine is the kind of musician who has worked hard to be a jack of all trades, and in this case, one who also seems to be a master of all.

Marcus has elevated the bass clarinet into a worthy lead horn with his powerful style and technical ability. He has created a unique jazz tone, reminiscent of a smoky tenor sax sound paired with the woody depth of the bass clarinet. Marcus's bass clarinet solos had an excellent sense of groove, good phrasing and some very creative elements. He sometimes has a hard time playing a relaxed swing style, often slipping into straight-ahead bebop style articulation, patterns and phrasing on medium tempo swing charts. He did not consistently match and fit what the rest of the band was playing. Still, as a true rising star, Marcus has established himself as an artistic force, and it is clear he has a great future in bringing this instrument to a wide audience of jazz fans.

(continued on page 4)

The Baltimore Jazz Alliance is 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
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Website: www.baltimorejazz.com

Please direct your questions and comments to:
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DAVID DIONGUE

Next Generation Jazz Artist

By Bob Jacobson



PHOTO COURTESY OF DAVID DIONGUE

In October, 2011, alto sax player David Diongue, then 16, received the BJA Next Generation Jazz Artist Award and scholarship. Commenting on the jam session that followed, BJA Newsletter contributor Barry Glassman wrote, "Diongue's playing, with its wealth of uptempo riffs, was amazing; clearly, the future of jazz is in good hands."

Now in his third year at Oberlin College's Conservatory of Music, Diongue says, "It's definitely been a huge learning experience. Studying with Gary Bartz, getting wisdom from someone so close to the history of jazz, like playing with Miles Davis, has been very inspiring." He continues to name similar "huge" experiences: getting to play with talented peers, performing in others' bands, seeing how older students prepare for recording sessions, preparing for recitals, and leading a quartet's recording session, for which he picked all the musicians and engineer and wrote all the music. "I realize that getting these experiences under my belt is really important, because the stakes are only going to get

higher after graduation." This young man is clearly thinking ahead about his career in music. He is also studying for a second major in Computer Science, which involves adding a fifth year to his academic program.

This summer Diongue interned with the Positive Vibrations Foundation in New Orleans. He then studied at the Louis Armstrong Jazz Camp at Loyola University (New Orleans). Back in Baltimore near the end of summer, he returned to the weekly BJA-sponsored jam led by Derrick Amin. Reflecting on jamming there during high school, Diongue says, "It was low pressure, warm and welcoming. It was a huge thing for me coming up, a chance to play and call tunes I was working on. You learn the most on the bandstand."

Asked about what he might pursue after college, Diongue answers that he's thinking about California, where "performance opportunities and work in the tech world could offer a great balance." New York or Europe also beckon, as do possible further jazz studies in Berlin, "which has a great arts scene."

Diongue's website is "in the works." Meanwhile, you can hear him playing on YouTube videos—Chase Jackson Big Band's "Contrary" and Chase Jackson Vocabularies Project's "Overture."

PAUL WINGO

Legendary Baltimore musician, guitarist Paul Wingo, passed away on June 4, 2014. He will be greatly missed by many. Those who wish to share reminiscences about Paul to be published in the November issue of the BJA newsletter please contact Liz Fixsen at efixsen@yahoo.com or 301-802-6896.

Meeting Up for Jazz in Baltimore

By Ian Rashkin

“Where’s the jazz at in Baltimore?” That question draws hundreds of people to the Jazz Alliance’s booth at Artscape every year; it’s what I asked when I first moved to town, and it’s what many who have lived here all their lives continue to ask. The truth is, there is a lot of great jazz in town, but it’s not always easy to find, especially for someone new to town or just new to the scene. Club listings in the local print media are spotty. Clubs and other venues come and go, and often don’t have the resources to do much promotion. The BJA helps by promoting local jazz through its newsletter, website and online jazz calendar, and some venues send out email listings of upcoming events. But another difficulty in accessing the jazz scene here is that, perhaps because of the low profile of many venues, it can be hard to know not only where the jazz is, but also, where are all the jazz fans.

Jazz fan Ken Scarlatelli asked these same questions when he moved here in 2007, and this summer he decided to do something to help provide answers. In July he started a new group using Meetup.com, an online tool for organizing



PHOTO COURTESY OF KEN SCARLATELLI

Jazz fan Ken Scarlatelli

groups of people to meet offline, in person, based on shared interests or goals. The Baltimore-Live-Jazz-Blues-Meetup Group has already grown to nearly 200 members and has brought members out to about twenty local events. I joined the group as soon as I heard about it, and I recently made it to my first meetup—to hear the excellent Todd Marcus Jazz Orchestra at Caton Castle. My wife and I sat with Ken and his daughter at a group of tables he had set aside, and we were joined by a couple of other group members—a recent returnee to Baltimore looking to find jazz and camaraderie, and an enthusiastic local jazz fan

who, for a non-musician, had an incredibly rich knowledge of the players and the local scene. We were all there to hear the music, but we got to chat quite a bit between sets and in occasional comments throughout. The idea behind meetup is that an organizer can announce events, and each member may RSVP (preferably) or just show up, and know that there will be at least a few people there who are welcoming and hope to enjoy the show with new friends. This is great especially for singles, or those whose spouses are less interested in live jazz, or even for cou-



PHOTO COURTESY OF CATON CASTLE

The Todd Marcus Jazz Orchestra at Caton Castle.

ples who are interested in sharing their enthusiasm for jazz with other fans. In the case of this group, you join by visiting <http://www.meetup.com/Baltimore-Live-Jazz-Blues-Meetup/> and entering a profile. You can give as much or as little personal information as you like, and you can look at current members and what types of events group members have been visiting lately.

Once you’ve signed up, you’ll get invitations by email any time that Ken organizes a meetup. It’s sporadic, averaging about one or two dates per week; these are events that Ken has picked from whatever he knows about (he credits the BJA as the source for most of his listings), and then you have the option to respond yes or no, or just ignore it. You can also see who else is planning to attend, and Ken will typically send some info about logistics (usually “look for the guy in the orange baseball cap”). There’s no pressure—in fact, even if you don’t “meet up,” it’s still a great way to keep tabs on upcoming jazz dates! But meeting up helps to build a bigger and more connected jazz community, and this group is just in its infancy. I imagine that as time passes, many members will begin to recognize one another and develop friendships that will continue to nourish the jazz scene even outside of the group.

And that’s what it’s all about. The mission of the BJA is “to strengthen communication within the jazz community.” and Ken’s meetup group is doing a great service toward that same goal. As musicians, we all want bigger audiences; as audience members, we all want to know “Where is the jazz?”. As a community, we can help jazz thrive in Baltimore by staying in touch, getting the word out, and going out to hear live music. Thanks, Ken, for maintaining this great group!

Clarinet Summit III: Inward Looking Outward

(continued from page 1)

Jacobson has complete mastery of classic jazz clarinet style. With Jacobson being a sax player as well, I was delighted to hear real jazz clarinet, not just saxophone jazz performed on a clarinet. His phrasing was masterly all evening long, showing a perfect balance of technical flash and lyricism. Each solo was unique and matched the style of the head exactly. I never got the sense he had anything to prove and his performance was comfortably in the pocket on every tune. He has the relaxed confidence and control that comes only from experience, and each musical offering he provided was masterfully performed.



Twice during the show, Jacobson brought a student from last year's audience, Garrett Millard of Dumbarton Middle School, to perform with the group. Garrett had excellent tone, played well, and smoothly handled the pressure of performing for an audience of strangers at a professional gig. Being up on stage to perform with pros is an experience he will remember for the rest of his life.

redwinejazz.com

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Sunday, November 2, 2014 5 pm

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\$32 General Admission | \$30 BMA Members/Seniors | \$10 Students



THE HOUSTON PERSON QUARTET

Sunday, February 8, 2015 5 pm

Houston Person, tenor saxophone / TBD

\$38 General Admission | \$36 BMA Members/Seniors | \$10 Students



THE TERELL STAFFORD QUINTET

Sunday, March 8, 2015 5 pm

Terrell Stafford, trumpet / Tim Warfield, tenor and soprano saxophone

Bruce Barth, piano / Peter Washington, bass / Billy Williams, drums

\$32 General Admission | \$30 BMA Members/Seniors | \$10 Students



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The Baltimore Chamber Jazz Society is a non profit organization and is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive.

An Interview with Lamont “Terry” Battle

by Gail Marten

GM: Were you born in Baltimore?

LTB: Yes, I was born in Baltimore in April of 1953 and grew up across from the Senator Theater. Back then, by law, I couldn't attend a movie there because of the color of my skin.

GM: Do you come from a musical family?

LTB: Yes! Music was ALWAYS in my life—from my earliest thoughts. My mother played piano, my father, drums. My grandmother also played piano. One grandfather played guitar and banjo and the other played organ. Aunts, uncles and cousins also played musical instruments.

GM: Who did you listen to growing up?

So many. . . . Chick Corea, Larry Graham, Jimmy Smith, James Brown, Carmen McCrae, The Meters, Frank Zappa, Cream, Traffic, Hendrix, King Crimson, Sly Stone, Chicago, Stravinsky, Maynard Ferguson, Led Zeppelin, The Isley Brothers, Deodato, Stevie Wonder, Pat Metheny, Anthony Jackson, among others.

GM: What made you want to perform music?

LTB: At a very early age I realized with a child's mind that music was a gift from God that was entrusted to me. Everything else has flowed from that.

GM: Was the bass your first choice?

LTB: No. All my formal training in music was as a drummer/percussionist. I majored in music in college and studied with Chuck Memphis from Peabody Institute. I'm self-taught as a bassist. My house burned down in 1975, destroying my drums. I had just bought a bass to tool around with and THAT survived the fire. I've been performing as a bassist ever since. As a producer I play keyboards and do a LOT of drum programming but I play live only as a bassist.

GM: Tell me about your earliest performing experiences.

LTB: My first band was the Phonics (all singers) and The J.T.s, a four-piece band behind three singers. I was the drummer. Our first gig was for a JHU frat party. A whopping \$75 for the whole group. We were on our way! I also played with a bassist named Sol Martin, who was dating my aunt. My folks let me play in clubs with him because he was older and would look out for me. (I was underage but I guess looked old enough that the club owners let it slide).

Cabarets were big then. We played a lot of gigs at The Embassy Room, The Alcazar Ballroom, Maritime Union Hall, Dundalk Steel Workers Hall, Bill Dotson's, The Red Rooster. There were so many places back then.



When I came of age, I was playing drums with groups doing a variety of music—R&B, funk, and rock—and starting into jazz. Then about 1975 I experienced that fire. I was sharing a house with a guitarist friend and working at the post office. The plan was to work long enough to buy the equipment we needed for a studio, then quit the day job.

But the fire changed all that. All our new equipment was lost. My drums were totally destroyed. The metal rims of the drums were twisted and deformed from the heat. But my bass survived in the hard shell case. Not a scratch. I found it in the back yard buried under a mountain of debris the firemen had thrown out. The outer shell was badly burned but the inside was pristine. I've been playing bass ever since.

That kept me at the post office much longer than I had desired, but that's when I really began composing. It was keeping

me sane as I couldn't perform live because I was on the graveyard shift and worked all weekends. In hindsight it was the best thing to come from such a bad situation. That's where all my concepts really started to develop.

I finally left the post office to pursue my musical career and got back into the swing of things as a bassist. I just jumped in the deep end, accepting gigs that I wasn't really ready for, but I was a quick study and had a good ear so people gave me a lot of support and chances to advance.

GM: What are you presently doing musically?

LTB: I'm currently the band leader and bassist for Jumpstreet, a popular urban jazz & groove quartet in Baltimore, and play alongside my amazing musical partners Brad Collins (sax/vocals), Jeff Wilson (keyboards) and cousin Jimmy Taylor on drums. We are currently performing both publicly and privately. Also, I am the house bassist at the renowned The Prime Rib restaurant in downtown Baltimore.

I also perform in a really neat duo with keyboardist Jeff Wilson called The Sidestreet Duo—keys, bass and my trusty Dell laptop for drums and percussion. Small setup but a rich full sound with a wide variety of music.

Additionally I do multimedia production. Audio, video and NLE (Non Linear Video Editing), graphic design and content creation for the web.

GM: Who are some of the notable musicians you have worked with?

LTB: Well, this is a wonderful but humbling list to be Baltimore, and play alongside my amazing musical partners, recorded with or been a member of groups including The O'-

Donel Levy Orchestra, Herbie Mann, David "Fathead" Newman, Brook Benton, Marlena Shaw, smooth jazz guitarist Ken Navarro, the phenomenal Dennis Chambers, to name a few. This list is definitely a LOT longer.

GM: How has the music business changed over the years?

LTB: Drastically. Like all things in life there are the upsides and the down. If you do this as a hobby or weekend warrior, it's not so bad. As a full-time professional it can be extremely challenging. It's unbelievable how far the music scene in Baltimore has deteriorated. There are so few really decent gigs and venues compared to years past. If you want to play for \$40 or \$50 you could find a lot to keep you busy. Not bad for a kid coming out of high school, getting your feet wet, gung ho to take the world by storm, driven simply by the passion of your art, which is as it should be.

Having said that, premium, sustaining gigs are hard to come by. The diminished economy has exacerbated an already depressed situation that has been sliding for some

time now. So many good venues are closed or struggling.

The whole character of the industry has changed. The paradigm has shifted from the good old days of wanting a major recording contract. Now we see the decimation of A&R departments, lawyers and bean counters running the labels, high costs for marketing and promoting, and our overall societal rewarding of mediocrity.

I tell young people that if they pursue this, they better do it because they TRULY love it. For me it was a calling. If being rich is the goal, you might have some REALLY bad days ahead of you.

GM: What are your future plans?

LTB: Continuing to move down this path. There are other goals, other projects I would like to pursue, knowledge to gain. There are also some educational goals I'm pursuing with other professionals to provide tutelage to kids desiring to learn about media production and development. There's a lot of work yet to be done.

Saturday, October 18th 8 pm



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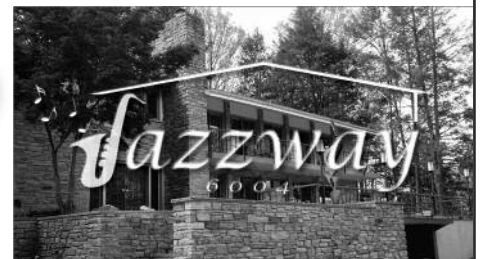
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TUESDAYS

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WEDNESDAYS

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Phaze 10 – Jam sessions at Phaze 10 hosted by April Sampe and The Next Level Band. 885 N. 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

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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

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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

FELLS POINT VISITOR CENTER, 1724 Thames Street

JAZZ HOUSE WEST, 6035 Liberty Road

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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.

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\$25 at the door

NEW

GENE OKONSKI, *Jazz Pianist*
at **BISTRO BLANC**

*Jazz Standards, Latin Jazz and New Interpretations
on Contemporary Music*

October 17, 24, 31 5:30 to 8:30 pm

BISTRO BLANC

3800 Ten Oaks Road • Glenelg, MD

(410) 489-7907



George Spicka

COMPOSER

JAZZ
CLASSICAL
POPULAR
EXPERIMENTAL

jazzstreet@aol.com
www.georgefspicka.com

display advertising

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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.

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\$15 for 1/8 page (3⁵/₈ in. wide x 2¹/₄ in. high)
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LIMITED SPACE. Reserve your ad space EARLY.
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BJA, 847 North Howard Street, Baltimore, MD 21202
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Please indicate ad size and month(s) for placement.

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

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JAZZ PALETTE GRAPHIC DESIGN will design your print-ready display ad for a reasonable fee.

410-290-5638 jazzpalette@gmail.com

samples on pages: 3,4,6,8

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 N. Howard Street, Baltimore, MD 21201

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

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

First Name _____ Last Name _____

Street Address _____ Apt/Suite No. _____

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

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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!





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

OCTOBER 2014

Dedicated to promoting **JAZZ IN BALTIMORE!**

WE Are Awesome!

**Join WEAA for our 2014
Fall Membership Drive**

Saturday, October 11th – Sunday, October 19th

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