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MONIKA HERZIG'S SHEROES

All-Female Super-Group Comes To Baltimore

By Ken Avis

Why are women so underrepresented in jazz? That question has formed the basis of many a jazz conference panel, and it's becoming even more of a call-to-action in the wake of the current recognition of female marginalization in the world of movies.

Women have always had a presence in jazz. All-female ensembles have been performing since the 1920s. The DC-area-based International Sweethearts of Rhythm, the first integrated all women's band in the United States, featured some of the best female musicians of the day and was enormously popular throughout the 1940s and into the '50s. They played nationally and internationally, setting records at DC's Howard Theater, and facing the challenges of touring through the segregated south. The jazz vocal era of the '40s created role models for female jazz vocalists with the emergence of Baltimore's Billie Holiday, Ella Fitzgerald, Sarah Vaughan and many more. Yet role models for female instrumentalists can seem barely visible, with a few notable exceptions. Is this the reason youth jazz orchestras seem so predominantly male, and women so outnumbered on recordings and at club dates?



PHOTO COURTESY OF MONIKA HERZIG

... an exciting moment to be welcoming an all-female, international super-group to Baltimore.

DC's recent Washington Women in Jazz Festival, founded and now led in its eighth year by pianist Amy K. Bormet, spotlights women instrumentalists for a growing audience. Montpelier Arts Center last celebrated Jazz Month in March with a *Women in Jazz* panel, featuring Bormet, WPFW's Katea Stitt, trombonist Jen Krupa and vocalist/presenter Marianne Matheny-Katz, recognizing the role of media, presenters and musicians in encouraging fe-

male participation.

What an exciting moment to welcome an all-female, international super-group to Baltimore! Monika Herzig's SHEROES will be performing at An Die Musik, Friday, April 6th, as part of their album release tour. The new album entitled *SHEROES*, features Leni Stern (guitar), Ingrid Jensen (trumpet), Jamie Baum (flute), Ada Rovatti (tenor sax), Reut Regev (trombone), Jennifer Vincent (bass), Maya Casales (percussion) and Rosa Avila (drums). It's no surprise that this incredible line-up has delivered an album rich in melody, energy and diversity under the collaboration led by pianist/composer/arranger Monika Herzig, and *SHEROES* is the perfect title.

Eight of the ten album tracks are original compositions by ensemble members, half of those from Herzig herself, who also provides imaginative arrangements of the traditional "House of the Rising Sun" and Ashford and Simpson's "Ain't No Mountain High Enough." "I approached the song as an anthem of empowerment—the idea that no mountain is high enough to conquer" says Herzig. "Of course, that's the concept of our group SHEROES—despite all hurdles and barriers, women will succeed in raising

(continued on page 3)

The Baltimore Jazz Alliance is a
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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
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- To improve media relations on behalf of the jazz community
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*** NOTE: As these events may be subject to change, it's always a good idea to CALL AHEAD FOR CONFIRMATION!**

MONDAYS

An die Musik Live! – 7:30

409 N. Charles Street. Jam sessions **SECOND and FOURTH** Mondays. Hosted by Joshua Espinoza, piano, and Alex Meadow, bass. Adult \$10, Student \$5. No charge for participating musicians. joshua.espinoza@gmail.com

NEW! De Kleine Duivel – 7-11

3602 Hickory Avenue. Hosted by guitarist Michael Joseph Harris, featuring the music of Django Reinhardt, Gypsy jazz, swing, trad, Dixieland, blues, standards, bossa nova, Gypsy rumba, musette waltz, and bebop. Room for dancing. Full bar with extensive draft beer selection and food menu. No cover. 443-835-2179

Tabor Ethiopian Restaurant – 8:30-11:30

328 Park Avenue. Clarence Ward III presents The Session. All are welcome to come out and express themselves. No cover, one drink minimum. Come on in and swing with us. 410-528-7234

TUESDAYS

Marie Louise Bistro – 8-11

904 N. Charles Street. Weekly jam sessions hosted by Irene Jalentí.

Randallstown Community Center – 6-8

3505 Resource Drive, Randallstown. Sponsored by BJA. Hosted by Derrick Amin. Jam sessions/book and poetry live reading. Musicians and vocalists are welcome. 410-887-0698

The Judge's Bench – 8:30-midnight

8385 Main Street, Ellicott City. Charlie Schueller leads informal jam sessions on the **FIRST** Tuesday of each month. 410-465-3497

Trinacria Cafe – 7-9

111 West Centre Street. Hosted by Liz Fixsen with the Now-and-Then Jazz trio. **THIRD** Tuesdays. Instrumentalists and vocalists welcome (vocalists, bring charts). No cover. 443-759-4082

WEDNESDAYS

49 West Café – 7-10

49 West Street, Annapolis. Hosted by John Starr and house band. **FIRST and THIRD** Wednesdays. Musicians and singers very welcome! Delicious and reasonably priced food and drink available! \$10 cover. Reservations 410-626-9796

Da Mimmo's Italian Restaurant – 6-10

217 S. High Street. Hosted by Lynn Roxy. Musicians and singers welcome. Piano, mic & bass amp provided. No minimum, no cover, free parking in private lot. 410-727-6876 (lynnroxy3@gmail.com)

HOMEslyce – 8-11

336 N. Charles Street. Todd Marcus leads weekly jazz jam sessions. 443-501-4000

THURSDAYS

Arch Social Club – 7-10

2426 Pennsylvania Avenue.
Jam & Juice Session featuring the New World Outreach Jazz Orchestra. \$5 donation. 410-669-9856

The Place Lounge – 7-10

315 W. Franklin Street. Jam session/open mic is hosted by Spice. Musicians and vocalists are welcome. 410-547-2722

If you are aware of any changes in the jam sessions listed,
PLEASE INFORM THE EDITOR at: jazzpalette@gmail.com

Monika Herzig's SHEROES

(continued from front page)

their voices and finding an equal space in society." It's a multi-layered track featuring Stern's over-driven, '70s style wah-wah guitar riffs against an angular and equally funky electric piano. Composer Valerie Simpson even endorses the arrangement with a quotation expressing her enjoyment of the unexpected treatment.

Herzig's own compositions range from a beautiful opening track, "Time Again D.B.," with chordal horn arrangements reminiscent of *Birth of the Cool* era Miles Davis, to Herzig's bluesy composition based on Nancy Wilson's birth date, "Portrait," featuring a standout, soulful opening trumpet solo by Jensen. "Cantos" brings the whole ensemble together on a Latin groove where the band shines over the supercharged percussion of the rhythm section. The final track, trombonist Regev's "I Am A Superstar," shows the influence of her Israeli heritage with a klezmer-like melody over the driving backbeat, plus great trombone lines that are at times silky, at times a wild cascade, before it ends with a short, spoken-word chorus of comments. I won't tell all; listen yourself for the album's affirming punch line in the closing second!

Herzig's "Just Another Day at the Office" brings us riffing horns that go to town on the ever-spiraling melody. The "office" is a reference to Herzig's "crazy days at Indiana University," where she is a faculty member. Yep, a first-rate musician with a day job . . . or six! As a touring artist she has led groups that have opened for acts such as Tower of Power, Sting, the Dixie Dregs, and Yes (!), in addition to having published two books—most recently *Experiencing Chick Corea: A Listener's Companion* (2017). She has released over a dozen albums and received multiple awards, including the Jazz Journalist Association Hero 2015 award, which lists among her achievements her active role in the Jazz Education Network, her founding of the Jazz in the Schools organization, and her involvement in building a successful non-profit promoting and preserving jazz in Bloomington with affordably priced events and free public educational activities. Most recently, Herzig and some of her SHEROES have been organizing Jazz Girls Days, teaching improvisation and musicianship to middle and high school musicians.

Monika Herzig is a role model for music advocacy, as well as for female musicians, but above all she has brought together a fantastic ensemble with the SHEROES project. It's a treat to witness Herzig pulling so many busy musicians from their current touring schedules. Go see them at An Die Musik in Baltimore, April 6th. Take your daughter, take your neighbor's daughter, take your mother, take your sons. This is music for everybody and a rare opportunity to see a truly international super-group in the intimate listening environment of An Die Musik.

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Clarence Ward III: The Saving Grace Of Music

By Liz Fixsen

Horn man Clarence Ward III presides every Monday night at a jam session at Tabor Ethiopian Restaurant, 328 N. Park Avenue in Baltimore. In a short video by John Wilpers and GlobalRhythms.net, Ward comments on how music saved him, through the mentorship of jazz educator and trombonist Charles Funn. Music, Ward comments, was the path that led him out of a rough upbringing in East Baltimore, where he attended Lake Clifton High School and where he lived for a spell with eleven family members in a two-room apartment.

During those years, Ward struggled to survive a violent environment, once narrowly missing being shot in an incident on a bus, and once getting jumped by some bad neighborhood dudes. Finally, trouble at Lake Clifton led to Ward's transfer to Dunbar High School, where he played Pop Warner football until a medical problem intervened. Although there were no musicians in his family, as Ward says, "my musical soul was bred in the soulful bluesiness" of gospel music at Mt. Pleasant Baptist Church. Clarence's aunt, Gladine Harvey, who played a significant positive role in his early youth, knew Dunbar band director Charles Funn and mentioned to him that her nephew played the flute. Funn urged him to pick it up again, which he did. Two weeks later, Funn introduced him to the alto sax.

Funn nurtured the youngster's talent through summer jazz camps, hours of daily practice and some gigs. He had to learn the history of jazz as well as play those styles on sax. The Dunbar big band played professional charts by Duke Ellington, Count Basie, Thad Jones, etc. Besides sax, Ward already played sousaphone and tuba in marching band. Ever ready to try something new, he picked up a trumpet and taught himself the C-scale. The very next week, he auditioned for the Ravens marching band—and got in. Under Funn's tutelage, Ward won best soloist awards at three jazz festivals throughout his time in high school. There was something in him that gravitated toward music as a way of expressing his emotions and overcoming the fear, the violence, and the negativity of his early surroundings.

Ward received a music scholarship to University of Maryland Eastern Shore, but after a couple of years he realized that college life didn't agree with him, and he decided to try the army. This experience was no more rewarding; feeling oppressed in the military environment, Ward left the army in 2001—just before 9/11—and began a career as a freelance reedman and trumpeter. Ward has supported himself through a variety of research and financial positions, but is now happy to call music his full-time job.

Ward's musical gifts cover a range of genres: with Rufus Roundtree's Da B'More Brass Factory, he plays New Orleans style jazz, and he also has his own brass band. With his band



PHOTO CREDIT: DUBSCIENCE PHOTOGRAPHY

"It's the healing of music. That's how I can best help people get their mind off the negativity. It's all about putting some love in the air."

Dat Feel Good he plays jazz, R&B, soul, and gospel—"everything that makes you feel good." A third band is the DMV Collective, which just performed its first concert at Montpelier Arts Center in Laurel, with Hope Udobi (piano), Chris Barrick (vibes), Mikel Combs (bass), Quincy Phillips (drums), and guest vocalist Zenia McPherson. Locally, Ward has appeared at venues such as Blues Alley, Twins, The Hamilton, and An die Musik.

While Ward is a familiar and well-regarded figure in the Baltimore jazz community, what many don't know about him is the breadth of his performance history. According to his biography in *All About Jazz*, Ward won a spot in the All Star Big Band of the HBCU (Historically Black Colleges and Universities), representing University of Maryland Eastern Shore at the prestigious festival of the IAJE (International Association for Jazz Educators) in Canada and New York. He made a live recording with Jimmy Cobb and the HBCU All Star Big Band at the Schomburg Center for Research in Black Culture in New York City.

During that time, he was playing with a number of jazz greats including Stanley Turrentine, Benny Golson, Gary Bartz, Robert Glasper, Ravi Coltrane, Gary Thomas, and Antonio Hart and vocalists Nancy Wilson and Abbey Lincoln. He also played with a number of notable R&B and gospel

musicians, including Gladys Knight and Aretha Franklin. He did a lot of touring throughout the USA with R&B artist Le-dis; he also played in Tokyo and Osaka.

However, Ward's heart is in Baltimore. One afternoon in 2015, during the riots over the shooting of Freddie Gray, Ward and Da B'More Brass Factory came over to the site of a burned-out CVS store to help calm the overwrought crowd by playing familiar tunes. As quoted in the *Washington Post*[i], Ward said, "It's the healing of music. That's how I can best help people get their mind off the negativity. It's all about putting some love in the air."

Ward says (in the Wilpers video interview), "When I started this music, it helped me get in touch with a lot more things inside. . . . I used to have a bad temper, I would lash out and stuff like that . . . but when I started playing music, it channeled my energy somewhere else. I got to release that sadness, that anger, through the music—and that's been my saving grace."

Clarence Ward is now working on producing his first album of mostly original tunes. Baltimore jazz lovers can look forward to hearing in this album Ward's trumpet and saxophone playing his heartfelt, soulful sound—bringing to his listeners the saving grace of music.

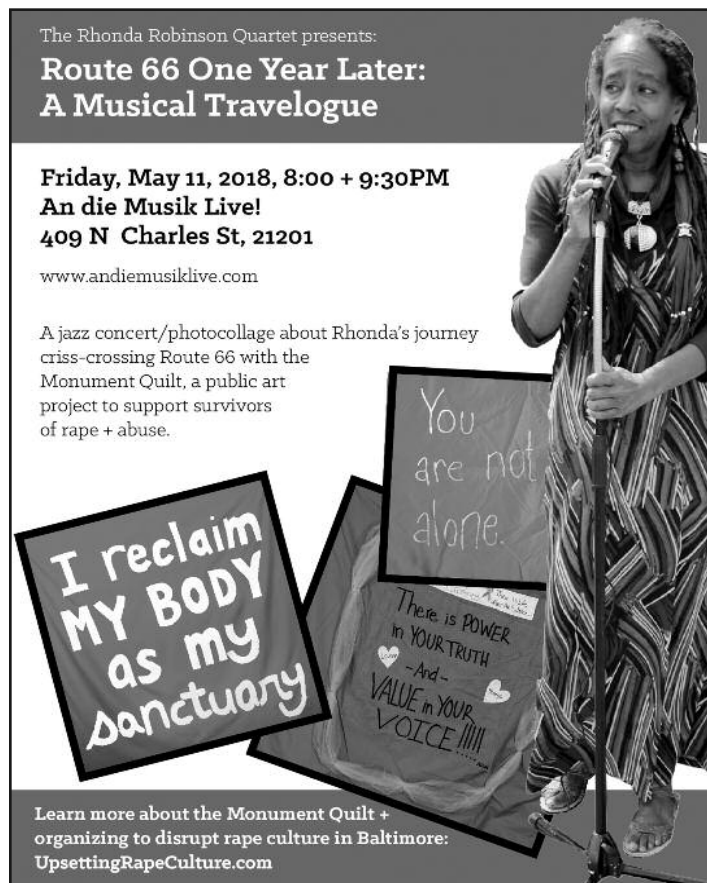
[i] "Curfew lifts after calmer night in Baltimore," April 28, 2015, by Peter Hermann, Justin Jouvenal and Ashley Halsey III, April 28, 2015

The Rhonda Robinson Quartet presents:

Route 66 One Year Later: A Musical Travelogue

Friday, May 11, 2018, 8:00 + 9:30PM
An die Musik Live!
409 N Charles St, 21201
www.andiemusiklive.com

A jazz concert/photocollage about Rhonda's journey criss-crossing Route 66 with the Monument Quilt, a public art project to support survivors of rape + abuse.



The image shows a woman, Rhonda Robinson, performing on stage. She is wearing a patterned dress and holding a microphone. In front of her are several protest signs. One sign reads "I reclaim MY BODY as my sanctuary". Another sign reads "You are not alone." A third sign reads "There is POWER in YOUR TRUTH -And- VALUE in YOUR VOICE!!!!".

Learn more about the Monument Quilt + organizing to disrupt rape culture in Baltimore:
UpsettingRapeCulture.com

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Saturday, April 14th, 2018 7 pm

Fundraising Dinner for

Tell Me More and Then Some

*An Evening of Local Jazz
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The Baltimore Jazz documentary *Tell Me More and Then Some* is scheduled to be released this spring. Jazzway is hosting a benefit for the film which includes an exclusive 25-30 person sit-down dinner featuring seasonal Chesapeake cuisine prepared by Marianne Matheny-Katz and the director of the film, Jon Bevers, with an hour long jazz concert featuring **The John Lamkin III Ensemble** afterwards. Dessert after the concert. Price \$100

All proceeds from this dinner will benefit the film and specifically be applied toward copyright fees for images and video footage used in the film.

Tickets will be posted soon at: www.jazzway6004.org

- Menu -

Assorted Chesapeake appetizers
with cocktails, wine or soft drinks
.....

Crab Soup
.....

Salad with mixed greens, sliced apples,
dried cherries and toasted pecans
.....

Entrees:

Maryland chicken - with wine pairing
Chesapeake rockfish - with wine pairing
.....

Sides:

Roasted garlic and truffle mashed potatoes

Garlic and almond green beans

Glazed carrots

Crispy Brussels sprouts with pomegranate seeds
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Jazzway desserts with coffee:

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Honey ganache chocolate cake
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SATURDAY, APRIL 28th 8 PM **ARTISTS TBA**

Although Jazzway was unable to confirm dates with the jazz artists by the publication deadline of the BJA Spring 2018 newsletter, be assured that this concert will be one our best. Please visit www.jazzway6004.org to learn details and ticket information.



SATURDAY, MAY 12TH 8 PM **ARTISTS TBA**

Although Jazzway was unable to confirm dates with the jazz artists by the publication deadline of the BJA Spring 2018 newsletter, be assured that this concert will be one our best. Please visit www.jazzway6004.org to learn details and ticket information.



SATURDAY, JUNE 2nd 8 pm **Jazzway 11th Anniversary with Warren Wolf Quintet and special guest Aaron Goldberg**

Warren Wolf, vibraphone; Aaron Goldberg, piano; Eliot Seppa, bass; John Lamkin III, drums; Tim Green, alto saxophone

World-class performers come together for Jazzway's 11th Anniversary. Warren Wolf's purity of tone, expressive chordal capabilities, fleet runs, nuanced articulation and unique exoticism never fail to impress. He teams up with Aaron Goldberg, whose quick-witted harmonic reflexes, fluid command of line and cut-to-the-chase sense of narrative logic have made him one of jazz's most compelling pianists, both as a bandleader and frequent collaborator.



SUNDAY, JUNE 24th 1 pm **Nicki Parrott - Tribute to Blossom Dearie**

Nicki Parrott, bass & vocals; Chris Grasso, piano; Chuck Redd, vibraphone & drums

Nicki Parrott has recorded close to 30 albums in less than fifteen years. Her beautiful tone and sense of rhythmic assuredness bring a touch of allure to inventive arrangements. She has performed at most major festivals around the globe and in several Broadway shows. In 2007 and 2008, she received back-to-back honors for *Swing Journal's* Best Jazz Vocal Album (*Moon River* and *Fly Me to The Moon*, respectively). In 2010 her album *Black Coffee* received *Swing Journal's* Gold Disc award.

Tickets: \$38 General / \$33 BJA Members (per registered member) \$18 students

NO tickets at the door. All tickets must be purchased in advance at: http://www.jazzway6004.org/buy_tickets_and_merchandise/

All tickets include soft drinks and a post-concert buffet of desserts, fruit and cheeses.

For more details visit: www.jazzway6004.org
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An Interview with Dave Stryker

By Bill Kalkman

Dave Stryker was born on March 30th, 1957, in Omaha, Nebraska. He started taking guitar lessons at age ten and by age twelve was already playing in a rock band. Stryker's interest in jazz began after hearing records by George Benson and John Coltrane. He has recorded 28 albums as a leader, spent ten years playing and recording with legendary tenor saxophonist Stanley Turrentine, and has been a sideman for Kevin Mahogany, Eliane Elias and Javon Jackson. Pat Metheny says of Stryker, "He just gets better and better with one of the most joyous feels around."

The following interview was conducted by email on March 13th, 2018, while Stryker was in the Netherlands.

BK: You will be leading a quintet for the Baltimore Chamber Jazz Society at 5 pm on Sunday, April 8th, at the Baltimore Museum of Art. You have Bob Mintzer, of The Yellowjackets fame, on tenor sax, and Warren Wolf on vibraphone. Can you talk about those selections for the show?

DS: I'm very excited to be bringing this group to the museum. Bob Mintzer is a long-time friend and has been playing some dates with my organ trio with Jared Gold and McClenty Hunter. Warren also guested with us at the Jazz Standard a few years ago, so this will be a great show. We will be playing music from my new CD *Strykin' Ahead* (Strikezone 8815), as well as some of my *Eight Track* material (Strikezone 8809 & 8814) and some of Bob's music as well.

BK: Please tell us about your other sidemen, Jared Gold on organ and McClenty Hunter on drums.

DS: Jared is one of the most creative and original of the new generation of Hammond organists. I was lucky to get my start with Jack McDuff, and Jimmy Smith would occasionally sit in, so I know about organists! McClenty Hunter is also one of my favorite drummers; he has a lot of fire, swing, and groove. Coincidentally, I have produced two new records for my label Strikezone Records which will be coming out in the spring: Jared Gold's *Reemergence* and McClenty Hunter's *The Groove Hunter*. They are both really great.

BK: How did you go about picking the tunes you'll be playing on April 8th?

DS: I kind of answered that above, but I like to communicate with the audience. I learned that first hand with McDuff and Stanley Turrentine. We will do some of the *Eight Track* music that I recorded, which people always dig, because they recognize a melody they grew up with,



PHOTO CREDIT: CHRIS DRUKKER

but with our stamp on it. Once people are feeling where you are coming from, they are open to going on a musical journey with you.

BK: In addition to your 28 albums as a leader, you're on numerous recordings as a sideman and have a heavy schedule of live performances. How do you make it all come together?

DS: Ha! I'm answering this from Groningen in the Netherlands where I'm teaching at the Prins Claus Conservatory this week. I do keep busy with teaching (at Indiana University and Montclair State University), as well as with touring and writing, etc. Just keeping working!

BK: You've played with many of the greatest musicians. Who haven't you played with that you would like to?

DS: I would've liked to have played with Elvin Jones and Sonny Rollins, but I was lucky to hear them both many times.

BK: Venues, small clubs to large concert halls, vary greatly in size and acoustics. Do have any preference for where you like to play?

DS: I like smaller theaters and clubs where you can get more personal with the audience.

BK: Do you have any new projects that you are working on?

DS: I'm thinking about what I'd like to do next for my own thing, and I've always wanted to do a project with strings, so . . . we'll see.

BK: Thanks for taking the time to speak with us. We're looking forward to your performance on April 8th.

DS: Thanks, Bill.

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Baltimore Chamber Jazz Society

Our 27th year

THE DAVE STRYKER QUINTET with BOB MINTZER featuring WARREN WOLF

Sunday, April 8, 2018 | 5 pm

Dave Stryker, guitar; Bob Mintzer, tenor saxophone; Warren Wolf, vibraphone; Jared Gold, organ; McClenty Hunter, drums

The *Village Voice* calls Stryker “one of the most distinctive guitarists to come along in recent years.” He was recently voted once again into the 2017 *DownBeat* Readers and Critics Polls. Saxophonist Bob Mintzer, a 20-year member of the Grammy-winning Yellowjackets, leads his own Grammy-winning big band. This ALL-STAR group features Baltimore’s own multi-instrumentalist Warren Wolf.

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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.

JANUARY 13TH RECITAL

PHOTO COURTESY OF PEABODY PREPARATORY
JAZZ ACADEMY



Ten years of the Peabody Preparatory's Jazz Ensembles and Jazz Academy

By Rhonda Robinson

On a rainy February Saturday, a diverse group of student musicians began their morning at Peabody's Preparatory Division in Jazz Transcription class. While listening to Chet Baker singing "It Could Happen To You," their instructor, saxophonist Ian Sims, had everyone sing the melody with the recording. Then he asked each instrumentalist to sing the melody (with or without words), accompanied only by his steady, insistent, metronomic clapping. Next week's task: singing Baker's vocal improvisation. The members of the Peabody Preparatory Jazz Academy would also be attending at least one of two Jazz Ensemble classes, as well as Jazz Improvisation and Jazz History classes, into mid-afternoon.

For ten years, co-directors Sims and bassist/pianist Blake Meister have led Peabody Preparatory's Jazz Program. Prior to accepting a full-time position as Director of Jazz Studies at UMBC, saxophonist Matt Belzer was Chair of the Preparatory's Jazz Studies from 2005-2008, conducting jazz theory and jazz arranging classes consisting of five or six teenage to adult students as well as individual instrument lessons. The first Preparatory Jazz Ensemble "met in Fall 2008, consisting of four students (three pianos, one saxophone)," said Sims, who directed it, with Meister as bassist and Preparatory administrator Gavin Farrell volunteering as drummer. By Spring 2009, "the group had expanded to seven students

(three pianists, one saxophonist, one trumpeter, one violinist, one drummer)." The ensemble was invited to perform at the Preparatory's awards ceremony in June 2009. Receiving great acclaim from the Peabody administration, the program expanded to the two ensembles eventually named the Jazz Ambassadors and the Jazz Messengers. By Fall 2009, the program's enrollment had more than doubled.

Each Saturday, after teaching Jazz Transcription, Sims directs the Jazz Ambassadors. Meister directs the Jazz Messengers and instructs the Jazz Improvisation class. Sims then returns to teach Jazz History. In Meister's Jazz Improvisation class, they discuss what scales and arpeggios could be employed for improvising in each section of the song. Meister tells the Jazz Messengers, "The most important thing is listening. More important than notes, rhythm." As class ends, he calls for "Questions, comments, jokes!!!"

Thirteen-year-old alto and baritone saxophonist Ebban Dorsey has attended the Jazz Academy for four years. She started playing baritone sax only two weeks before the ensembles' mid-January recital. Ms. Dorsey's and her teachers' efforts resulted in her successful audition for the Baltimore School for the Arts (BSA), which she will attend in the fall. Her 14-year-old brother Ephraim Dorsey, a BSA ninth-grade tenor saxophonist, appreciates the respectful approach of Sims and Meister. He has learned "how to approach chord changes. They break down hard concepts such that an 11-year-old can understand."

Emi DeLia, age 17, is a semi-professional harpist/singer/composer who is new to the program this semester, having moved from New Jersey. The tunes she is learning in Jazz Academy classes are mostly new to her, but she is a quick study.

Brandon Woody is a sophomore trumpeter at the Manhattan School of Music. This BSA alumnus attended the Jazz Academy for four years. He says, "They taught me the basics of harmony. It was so dope to have time every Saturday to get my ideas out in a non-judgmental environment."

Adult piano student Thanh Huynh initially explored the ensembles for her teenaged daughter, a classical violinist (who did also eventually participate). Ms. Thanh Huynh was in the first ensemble and played a combined seven years in that group and the Jazz Messengers under Blake Meister, also her private piano instructor. She appreciated "the opportunity to engage in an activity that involves spontaneity," she says. "I found it a non-threatening environment to work on ensemble skills."



PHOTO CREDIT: RHONDA ROBINSON

From left: Ian Sims and Blake Meister, Co-Directors of the Peabody Preparatory Jazz Academy

Meister says that he and Sims "are co-coordinators and co-directors, so we communicate and make decisions together. It may seem cliché, but our first thought is always for the students, which generally makes it easy to come together in agreement." A majority of Jazz Academy (and ensemble) students have gone on to study music at acclaimed programs such as Dave Brubeck Institute, Eastman School of Music, Manhattan School of Music, New York University, Peabody Conservatory, and others.

The Jazz Ambassadors' and Jazz Messengers' Spring Recital is Saturday, May 12th, at 1 pm, Cohen-Davison Theatre, Peabody Institute. For additional information visit: <http://peabody.jhu.edu/preparatory/ways-to-study/departments/jazz/> peabodyprep@jhu.edu



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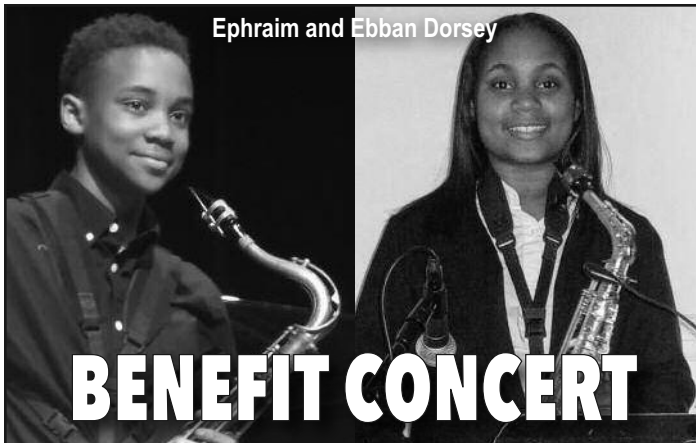
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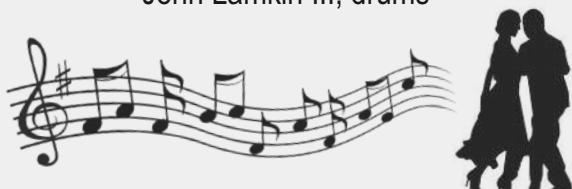
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BJA Member Notes

WE WELCOME NEW MEMBERS new members James Goodrich, Robin Houston, Sarah Leone, Gus Lewis, Ginna Naylor, Jodi Shochet.

IAN RASHKIN

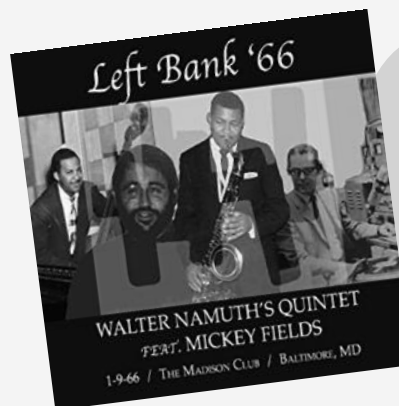
BJA president Ian Rashkin played bass on six tracks of Dan Hanrahan's album, *Radical Songs for Rough Times*.

KRIS FUNN

Congratulations to Kris Funn, who has been appointed to Peabody Conservatory's Jazz Department faculty for the 2018-2019 academic year.

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