

BALTIMORE JAZZ ALLIANCE

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VOLUME SEVENTEEN + ISSUE THREE + THE BJA NEWSLETTER + WWW.BALTIMOREJAZZ.COM



PHOTO CREDIT: DAVID "WAVEY" ANDERSON

RACHEL WINDER

An Unapologetic Artist's Journey Toward "Freedom"

By Derrick Michaels

A gifted multi-instrumentalist, vocalist, songwriter and bandleader, Baltimore native Rachel Winder is a captivating visionary musician whose creative drive envelops her whole community in the expression of her personal story.

Winder was a recipient of the BJA member grant for her forthcoming album, *Vignettes*. The album features Winder's original compositions, whose saxophone, flute, guitar, and vocals bring her music to life in the way only she can —expressing a style which Winder describes as "cinematic soul-jazz." With formal training as a classical saxophonist and a trial-by-fire history in the Baltimore and DC jazz scenes, Winder has paid her dues as a sideperson with many area greats and is channeling this breadth of musical experience into a musical sensibility that is beyond comparison.

After graduating from Baltimore School for the Arts in
(continued on page 3)

Savino Palumbo Is Serious About His Fun

By David Crandall

How does a young musician grow from a suburban progressive rock aficionado and classical piano nerd to become an accomplished artist of broadly eclectic influences who balances them with a deep respect for the core traditions of African American music? For pianist Savino Palumbo, a couple of decades of hard work and mind-blowing encounters at regular intervals have done the trick. Palumbo's father was a self-taught guitarist and bandleader from Italy who met his American wife, a singer, while playing on a cruise ship. She joined his band so they could stay together. Eventually they moved to the US, and to Catonsville, MD, where their son was born.

After entering Peabody's Kindermusik program as a toddler, Palumbo spent most of his childhood and early adolescence studying piano with renowned and rigorous Baltimore teacher, Virginia Reinecke, whom he calls "a force of nature." In high school, a few years of idolizing and studying Keith Emerson, fooling around with transcribed video game
(continued on page 4)



PHOTO CREDIT: EFRAIN RIBIERO

**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
3000 Homewood Avenue #33347
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NEWSLETTER

Gail Marten, Jazz Palette
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Seeking New Board Members

By Ian Rashkin, BJA President



Since its formation in 2003, the Baltimore Jazz Alliance has relied upon its volunteer leadership not only to do the work of bringing our programs to life, but also to steer the organization's direction and priorities. In particular, our board members have brought their varied skills, experience, and connections together to help create and maintain this newsletter, our website, the Baltimore Jazz Fest, the Baltimore Jazz Conference, and many more programs. We collaborate with organizations and individuals of all kinds from around the region, and most recently, we work together to evaluate member proposals for funding.

I think any of us would tell you that it is work that is both interesting and rewarding. It also consists of a never-ending flow of decisions, discussions, and action, and we can always use more

help with this. If you've ever thought about serving on a non-profit board—if you haven't but think it sounds interesting—we would love to hear from you. You don't need to be a musician, or even all that musically knowledgeable. What you do need is a willingness and ability to meet once a month at a location in Baltimore (currently virtual) and to contribute time and effort to carrying out BJA projects. People with a range of skills can serve the organization's mission of promoting jazz in Baltimore, and the time commitment can vary depending on your availability.

BJA values a diverse board—in terms not only of race, gender and age, but also of experience and skills. From community leaders to students, music enthusiasts to professional artists, and including lovers of bebop, contemporary jazz, avant garde music and more, we welcome your input and want to give you a say in how the BJA serves our community. If this interests you, please contact us at info@baltimorejazz.com or phone 443-712-7741. Thank you!

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See page 15 or visit our website:
www.baltimorejazz.com

RACHEL WINDER

An Unapologetic Artist's Journey Toward "Freedom"

(continued from first page)

2010, Winder enrolled in the classical saxophone department at Peabody Conservatory and began carving her own musical path in earnest. Her formal saxophone study was enriched with an intensive study of jazz standards and improvisation, a difficult balancing act. "That period was an opportunity for me to figure out who I was, and despite various challenges, I just kept practicing and learning . . . nothing was going to stop me!" said Winder, whose well-rounded conservatory experience in both the classical and jazz worlds cultivated an attention to detail as well as a wider vision of the big picture.

"Creating community through our creative actions is really a beautiful thing."

This experience was a fast track to self-discovery. "I loved this music so much that I eventually realized that I wanted to express something differently with it." She began exploring the Baltimore and DC jazz clubs, taking lessons with musicians and picking her peers' brains, practicing and learning how to improvise on her own terms, but not without guidance and support from those around her. Despite the pressures to conform to the cutthroat, male-dominated energy of the jazz scene, Winder was determined to carve a niche for herself as an artist, pursuing every avenue and outlet available. This drive, along with her lyricism and embodiment of the creative spirit, caught attention in the community. This connected Winder to a who's who of jazz artists in the area, including Ed Hrybyk, Eric Kennedy, Shannon Gunn, Delandria Mills and others.

Following her collegiate experience, Winder, looking to create something personal and unique, teamed up with bassist/guitarist Mike Gary and established a weekly Tuesday night series at An die Musik in Mt. Vernon. The duo delivered sets of jazz standards interspersed with their own compositions, with Winder playing woodwinds in addition to singing. This series was the catalyst by which Winder discovered her own creative voice. "I realized I had these stories to tell, and I felt like everybody could relate to them. I realized, I am a creator . . . and I felt an urgency to get these stories out," said Winder. That duo expanded into what would become her current working band. She says: "With my band, I know that these songs will be well delivered with the musicians I chose. Everyone is so on top of their work and really believes in the music, together. The intentions are so clear, and I want to always have this community of people like this, who can have a great time together bringing this music into being."



Despite a pandemic that shut down most of the music industry, Winder found herself incredibly busy throughout 2020. "Nothing was going to stop me!" she repeated. Juggling a five-day-a-week teaching schedule through the BSO's OrchKids program with her own private lessons, she spent every other waking hour working on her own music. Winder was a regular performer throughout 2020, playing outdoors at Keystone Korner Baltimore with various musicians, porch concerts with Ed Hrybyk and also the 2020 Lovegroove Festival.

Unstoppable and unapologetic, Rachel Winder is a well-rounded creative force in the millennial generation of forward-leaning jazz musicians. Her album, *Vignettes*, recorded at The Moose House in Baltimore, features roughly 25 Baltimore-area musicians. Their first single, "Freedom," was released in March. The next single, "To Be Here," was released on June 3rd for Bandcamp Friday, with the full album to be released in late summer 2021. Winder's final words on the band and the project: "I really do think that people are looking for something big, and something to be a part of. I feel blessed that I have created something for other people to be a part of! Creating community through our creative actions is really a beautiful thing."

Upcoming dates:

August 28th – Lovegroove Music Festival at Center Stage
Follow Rachel "Ray" Winder on [bandcamp.com](https://raywinder.bandcamp.com/) for updates and releases (<https://raywinder.bandcamp.com/>)

Baltimore-based tenor saxophonist Derrick Michaels is an inexorable force in the creative music community. His concert production venues have included An die Musik, Bertha's, the Lou Costello Room and Corner Bar in Hampden. <https://baltimoresaxophone.com>

Savino Palumbo Is Serious About His Fun

(continued from first page)

music, and soaking up lots of Autechre (an English electronic music duo) and polyrhythmic metal acts like Meshuggah broadened his palette of influences.

He followed this with four years of classical study with Reynaldo Reyes at Towson University (TU), who was more freewheeling and willing to encourage Palumbo to stretch his wings and have a go at, as he puts it, “pieces I had absolutely no business playing,” such as late Beethoven sonatas, Liszt, and Messiaen. But what he really wanted at Towson was to escape from the strict classical tradition and to learn to improvise. Jazz was a way to do that, but otherwise it was merely a hazy idea: “The only thing like jazz that I’d heard before college was Steely Dan,” Palumbo admits.

Hearing McCoy Tyner’s playing on *A Love Supreme* got his attention. Exposure to Herbie Hancock led the way to a wider range of possibilities. Palumbo got down with the homework Peabody piano instructor Tim Murphy gave him: intense listening to standards and the straight-ahead tradition. Groups brought in by Dave Ballou, with TU alumni like Drew Gress, introduced him to free improvisation and to players like Craig Taborn, who bring a more modernist perspective and sound to the bandstand.

The years at Towson were accompanied—and followed—by a mixture of projects and gigging (including road time with a metal band). At the urging of his teachers, his jazz gigs became several years of playing out, getting his butt kicked, listening to the recordings and studying what happened. The free-improv collective Out Of Your Head, which resided at the now-defunct Windup Space, was also an important learning platform throughout its duration.

The result is a wide-ranging, fluid compositional and improvising voice that can draw on the energies and ideas of all his musical forebears, and distill them through a technique that he continually retools.

One of his most stable combos has been the group Talking Points, with Derrick Michaels (sax), Dan Ryan (guitar), Alex Weber (bass) and Mike Kuhl (drums). They have a pair of albums on Bandcamp, one with the quintet (*Superposition*) and the other with a larger ensemble (*Leonard*). His compositions on *Superposition* embody most clearly his roots in metal tonality and an electric drive; as he puts it, “I’m not even sure that it’s jazz, technically!” Palumbo has been writing new Talking Points material and looks forward to being able to get the band back into the rehearsal room again.

A major shift in recent years has been Palumbo’s project of continuing the straight-ahead jazz tradition, balancing the trunk with the branches, so to speak. Though not under the tutelage of any one mentor, he has been taking lessons as he can fit them in with an array of players who embody the straight-ahead tradition while also reaching for the fringes: Craig Taborn, Jacob Sacks, Aaron Goldberg, Russ Lossing,

and occasionally, Gary Versace. In the last couple of years he has been able to spend time with Gerard D’Angelo, one of Lennie Tristano’s last students.

Palumbo’s trio and quartet outings, including those with his regular group No More Heroes (with Adam Hopkins on bass and Nathan Ellman-Bell on drums) embody this search for the heart of jazz. In particular, Charlie Parker’s “Billie’s Bounce” (with Michaels on sax, Ele Rubinstein on drums, Ethon Phillion on bass) stands out with a fresh take that encompasses Monk’s angular lines and a few jets of pure “out” energy. Palumbo hopes to get No More Heroes in front of mics for a recording whenever COVID logistics permit.

Palumbo often joins the Monday night jam session led by Clarence Ward III at Terra Café. His music may be heard on Bandcamp at <https://talkingpoints.bandcamp.com/music> and on SoundCloud at <https://soundcloud.com/savino-palumbo>.

David Crandall has been on the Mid-Atlantic arts scene since the 1980s as a musician, media artist and writer/editor. Previous projects have included many sound, video and lighting designs for the stage, the Baltimore arts publication *RADAR* and the design and proposal for the Station North Arts and Entertainment District. This is his second article for the BJA Newsletter.

Celebrating 24 Years of Service to the Community



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For enrollment information contact Wayne Johnson:
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The Maryland State Arts Council and The National Endowment for the Arts

BARBARA GRUBBS

Dedicated to Raising Jazz's Next Generation

By Bob Jacobson

Barbara Harrell Grubbs is best known on the Baltimore jazz scene for co-founding and co-leading Contemporary Arts, Inc. (CAI), with her husband Carl Grubbs. CAI's program, Summer Activity Extraordinaire (SAX Camp), has been the source of most of BJA's Next Generation Artist awardees. For many years CAI has also provided volunteers for BJA's booths at Artscape.

Grubbs's road to Baltimore exemplifies the Great Migration journey of so many Black Americans. Born in Timmonsville, South Carolina, she grew up in West Palm Beach, Florida, then in Washington, DC. She graduated from Cardozo High School (at age sixteen!) and DC Teachers College, despite having no intention of becoming a teacher. She hoped for a federal job in cartography. Grubbs worked briefly for the US Printing Office, the US Civil Service Commission, and the US Navy. Then she learned that Baltimore City Public Schools was hiring and in 1960 she took a job teaching social studies at Harvey Johnson Junior High, living with a family at 1717 N. Calhoun Street for \$50 per month—meals included. She was the first woman in her family to move away from home without being married.

Grubbs already knew Baltimore from its jazz scene. In the mid-1950s DC had only two jazz clubs. That was not enough to feed her interest in jazz, which had begun in her teens, influenced by fellow students attending college on the GI Bill. She and her friends drove up to Baltimore to hear more jazz at its clubs. She recalls hearing Billie Holiday in "a little rickety place on the Avenue" (Pennsylvania Avenue, that is) in 1956 or '57 and John Coltrane on Monroe Street, just below Mondawmin, which had Sunday afternoon shows with two or three bands.

Asked if she is into genres other than jazz, Grubbs replies, "Yes, 'cause I dance. I was into pop, soul, R&B, anything you could dance to," naming the OJs, Kool and the Gang, Aretha Franklin, The Temptations, Barbra Streisand, Jose Feliciano, Gloria Lynne, Joe Cocker and Richard Harris, adding, "I played 'MacArthur Park' to death."

Grubbs calls 1975 "my fantastic year." She received her master's degree at Loyola College, became assistant principal at Southern High School, and bought a foreclosed-on house in northwest Baltimore County. In 1980 she married saxo-

phonist/composer/band leader Carl Grubbs. They still live in the home she purchased in 1975.

In the 1980s Carl received two grants from the National Endowment for the Arts. With collaborators, he organized jazz bands and workshops in Baltimore and DC through Maryland Center for Creative Music. These programs included nationally known artists Janet Lawson, Marcus Belgrave, Julius Hemphill and Barry Harris. As a school administrator, Barbara had organized events, but now she began writing grant proposals. These experiences culminated in the formation of Contemporary Arts in 1997, when they launched SAX Camp.

The mission of Contemporary Arts is to "preserve and advance the appreciation of the jazz art form . . . through education and performance." Besides BJA, Contemporary Arts has nine other partners. "See, we don't have a lot of money.

I'll partner with anyone who has any money," says

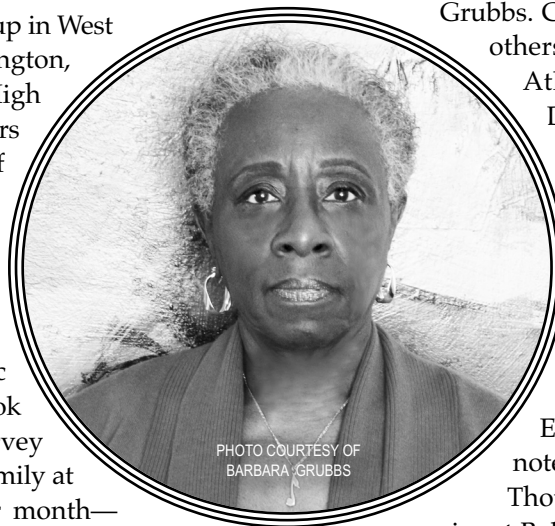
Grubbs. CAI has received funding from, among others, Chamber Music America, the Mid-Atlantic Arts Foundation and the Doris Duke Foundation. Like all presenters, CAI's programming was severely hampered by the pandemic. However, as part of Baltimore Office of Promotion & Arts' 2020 Free Fall Baltimore program, they presented a hybrid live/live-streamed concert featuring Carl Grubbs & The New Generation—teenage saxophonists Ephraim and Ebban Dorsey, who were noteworthy students of CAI.

Though CIA has established performance series at Baltimore City and County libraries, Baltimore County senior centers and community centers, Barbara Grubbs is clearly proudest of SAX Camp. With Loyola University Maryland as its base for so many years, she describes "taking the campers where they haven't ever thought of going. Being there and seeing what other young people do gets them thinking about college." Grubbs also has unlimited praise for SAX Camp's staff. "We're a family," she says. Now that both she and Carl are retired, she says they are "pulling back" and she has told SAX Camp's staff, "I am giving the camp to you. Make it yours."

While attending BJA's last Jazz Fest in 2019, Grubbs realized that Contemporary Arts Inc. had never presented a festival. She conceived Triology, a three-part festival to begin this summer at Boordy Vineyard. When I say to Grubbs that "you have an odd take on 'pulling back'," she laughs, saying, "It was COVID. I had a lot of time to think."

Thank goodness we have people like Barbara Harrell Grubbs in our community.

Bob Jacobson, former Vice President of the BJA, plays saxophone and clarinet and leads combos Sounds Good and Swing 'n' Samba. He has written numerous articles for the BJA newsletter.



JAZZ EDUCATION

Force for Racial Understanding, Healing and Justice

By Liz Fixsen

In June of 2020, three eminent jazz educators from the Jazz Education Network (JEN) engaged in a discussion on YouTube about issues in today's jazz education. They were Sean Jones, trumpeter, Chair of Jazz Education at Peabody; Todd Stoll, trumpeter, Vice President of Jazz Education for Jazz at Lincoln Center; and Lonnie Davis, flutist, arts advocate and co-founder of Jazz Arts/Charlotte. The topic was "Jazz Education as a Force for Racial Understanding, Healing, and Justice." The panelists answered questions submitted from listeners, after sharing information about their backgrounds.

Several key ideas emerged from this conversation that focused on the inequities and inadequacies of American jazz education. Todd Stoll, who taught for 24 years in central Ohio, experienced music education as overwhelmingly white, male, and affluent. Prosperous families, he said, can afford the private lessons, the instrument purchases, the costs of festivals, competitions, and tours—expenses that are out of reach for poor, usually Black students. Other barriers are requirements such as this one: to be in jazz band, a student must also be in concert band and marching band. He asks how this inherently racist system can be overcome to allow more students to participate.

Jones spoke of the obstacles faced by students of color seeking entrance to college-level conservatories but lacking the kind of training found in traditional, Euro-centric music education, including sight-reading and theory, which are often part of audition requirements. Jones himself faced these hurdles in attempting to get accepted at a post-secondary music school. But those skills are not part of most Black youths' musical experience. They tend



PHOTOS COURTESY OF JAZZ EDUCATION NETWORK

to learn by ear, from the aural tradition of the Black church. Jones insists that auditions should focus on the applicant's technique and style. "If you come in and play 'Oleo' and kill it," he says, "I'm going to know if you have the technique—and you should be accepted." That aural tradition needs to be more a part of jazz education.

Both Jones and Davis spoke of that rich tradition of music in which young talent is incubated. Davis reflected on growing up in New Orleans, with its unique connection to the global African diaspora, where every African American understands the connection to the drum and to Caribbean culture, and where everyone is a musician—the janitor, the postal carrier, the plumber. This milieu, she says, nurtured her musical life.

Davis said that besides learning technique, students need to grasp the spirit of the music, reaching out with an open mind and open heart to make connections with the community from which the music arose; they should visit a Black church to meet the elders, to understand the hardships they endured, out of which this music arose. Jones added that teachers in isolated rural communities can take their students on field trips to an urban Black Baptist or Pentecostal church. "Go there," he says.

"Sing along with the choir, get the vibe and the spirit. Hear the authentic 'call and response'."

Another way to foster in students an understanding of the roots and history of jazz is to use books, videos, and recordings in class and in homework. As Stoll noted, "We can't teach kids just by rehearsing and rehearsing. Have them put down their horns and engage them intellectually in the classroom." Jones reaffirmed this advice, saying, "if you love the music, you have to love the people who made it. You can't separate the art form from the people who make it." He recommended a number of books, which can be found on the JEN website.

Although jazz harmony may be based on European classical harmony, its rhythms come from Africa. Jones made a comparison to cooking: for example, Italian cuisine relies heavily on the tomato, which is from the New World, and on pasta, which came from China. But in using these foreign ingredients, the Italians gave their dishes their own unique flavor. So again Jones maintained, "You can't love jazz without loving the people who put the blues in the pot and stirred it, who put the rhythm and the harmonies in the pot and stirred it into something unique."

Jones acknowledged that classical training is essential to a solid jazz education, but not sufficient. Jazz is American music and can't necessarily be taught from a European classical standpoint. The young people are asking, "Why am I paying \$60K a year to study four years of classical theory, when it's not relevant to what I'm playing?"

Jones observed that in the schools of music, the jazz cats and the classical cats don't even talk to each other. Study of jazz and classical should be integrated. Jazz students are required to take classical courses; why aren't classical students required to take a jazz course?

When Jones decided to go into jazz education, he perceived that policy changes are essential. It won't be easy to make such changes in music education, he admitted: there is resistance from alumni, from donors, and from long-tenured faculty rooted in the classical traditions and insistent on the necessity of teaching them. "We need more Black and female deans, more Hispanics in power positions," said Jones. He invoked the motto, *e pluribus unum*. "We need to bring in more diversity in our music schools and celebrate it and make it part of the teaching of jazz music."

The entire conversation can be found at:
https://www.facebook.com/watch/live/?v=578805002781311&ref=watch_permalink.

FROM THE WEBSITE: The Jazz Education Network, founded in 2008, is dedicated to building the jazz arts community by advancing education, promoting performance and developing new audiences. JEN is committed to representing and cultivating diversity, equity, and inclusion in all areas of its operation including staff, board members, volunteers, presenters, clinicians, performers and audiences. This commitment is present in all programs and decision making.

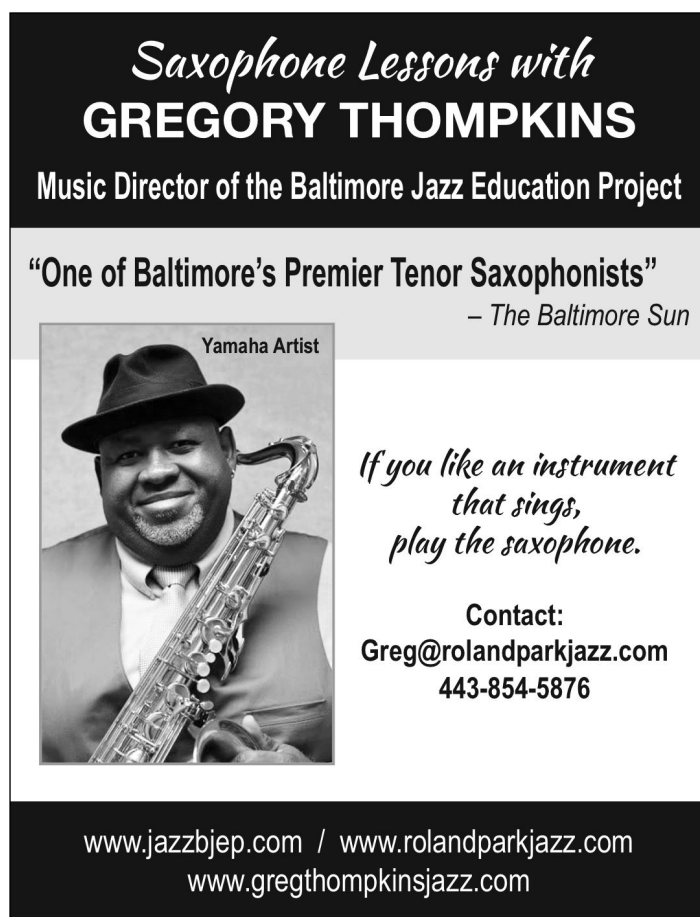
Liz Fixsen is a jazz pianist and vocalist, but mainly a jazz enthusiast who loves and appreciates the music and the people who make it, especially in Baltimore. She has been writing for the Baltimore Jazz Alliance newsletter for many years and serves on the BJA board.



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MICKY FIELDS

Remembering a Legend

By Gregory Lewis

A recurring ad in the BJA newsletter for a vintage CD—*Left Bank '66* by Walter Namuth's Quintet, featuring Mickey Fields—piqued my curiosity with its retro cover photo of the seldom-recorded tenor sax legend, Wilfred "Mickey" Fields (1933-1995), provoking a smile of recognition.

A generation has passed since Fields played his last note at the old Sportsman's Lounge, his Northwest Baltimore home base, but listening to this \$15 CD spotlighting Fields's ahead-of-the-beat, thrusting style recalled the atmosphere of those bygone times, right down to a table in a corner, where I'd nurse a beer.

The 1966 Baltimore Orioles won the World Series. In that banner year, *Left Bank '66* was recorded live at the old Madison Club in East Baltimore, where the Left Bank Jazz Society (LBJS) regularly presented top-name live performers before establishing a decades-long presence at the Famous Ballroom in Midtown.

Left Bank '66 was recorded live in the sense that the late Vernon Welsh, an LBJS founder, routinely captured live performances on his reel-to-reel tape recorder, openly situated near the bandstand. While creating a live recording was not the artistic purpose of the performers, thanks to the audacity of Vernon Welsh, several CD productions of such LBJS shows—including those of trumpeter Freddie Hubbard, saxophonist Stan Getz and pianist Cedar Walton—have become commercially available to you and me.

Typical of the high-quality jazz fare available for local consumption in the mid-1960s, guitarist Walter Namuth led a quintet that also included Phil Harris on acoustic bass, Claude Hubbard on piano, and Pernell Rice on drums. The group's repertoire served some staples: Sam Jones's "Unit 7," Thelonious Monk's "Well You Needn't," Miles Davis's "P'francing," Art Blakey's "The Theme," Benny Golson's "Stablemates" and Billy Reid's "The Gypsy"—all enduring fan favorites, if not jazz standards.

Possessing the quirky rhythmic stamp that defines Monk's music, "Well You Needn't" is a just-right vehicle for solo expression on guitar and horn. With a strumming approach full of bluesy inflections, Namuth's guitar smooths over the



PHOTO CREDIT:
ALAN JACKMAN
PIONEER OF JAZZ

melodic contours that Monk's uneven beat has ruffled, alternating between fitful and flowing lines that create a jerky momentum, soothing in the repetition. Namuth's mojo put me in mind of Ernest Ranglin, the Jamaican guitarist who gave a reggae flavor to jazz and R&B.

Fields's tenor sax, on the other hand, teases the simple melody with short paraphrasing statements in varying tones. This is a laid-back Mickey, the opposite of my frozen mental image of the tenor sax titan from long-ago jam sessions at the Sportsman's Lounge, trading fours in a harmonic frenzy inspired by the bebop of alto sax icon Charlie "Bird" Parker.

Responding to a solid rhythm section, there is a subtlety to Fields's approach on *Left Bank '66* that defies labeling. Craig Alston, a highly regarded local saxophonist, recounts something similar in *Music At The Crossroads: Lives & Legacies Of Baltimore Jazz* (2010, edited by Mark Osteen and Frank J. Graziano): "Mickey could play the entire history and the entire range of the horn. He could play bluesy. I've heard him sound just like Sonny Stitt, but then I've heard him sound like Dexter. I've heard him sound like Stanley Turrentine, but I've also heard him sound like 'Trane [John Coltrane]."

Speaking of John Coltrane, the LBJS was tangentially involved in his remarkable career. By the spring of 1967, the LBJS had decamped from the Madison Club and set up shop at the Famous Ballroom, its storied 600-patron cabaret-seating venue for regularly scheduled Sunday jazz performances near Penn Station. On May 7th, 1967, the headliner was none other than John Coltrane, the mystical tenor sax innovator who had by then achieved a cultural significance that transcended music. Having entirely abandoned traditional chord structure, the basic element of harmony, Coltrane's music had approached something resembling a primal scream. The show sold out.

Coltrane's "New Thing," as some called it, divided audiences, and a significant number of paying customers walked out of the Famous Ballroom in protest, including a friend of mine who was "waiting for Coltrane to come to his senses." However, two months later, without ever performing in public again, Coltrane died at age 40 of liver disease, marking his final LBJS performance as a historical footnote.

An artistic genius, John Coltrane inspired such admiration that even his detractors tended to blame themselves—not Coltrane—for failing to appreciate his last musical detour. "He was too deep for me," they'd say. Fields never had that problem. Ever the eclectic, Fields seamlessly incorporated Coltrane's signature tenor sax licks into his own vivacious style.

According to *Music at The Crossroads*, the last performance presented by the LBJS at the Famous Ballroom, on November 19th, 1989, featured Mickey Field's Quintet.

Gregory L. Lewis is a longtime Baltimore attorney whose jazz reflections frequently appear under the Caton Castle's "show review" tab at catoncastle.com and at reflectionscatoncastle.blogspot.com.



PHOTO CREDIT JEFFREY MACMILLAN

VINTAGE SWING a la LE JAZZ HOT created by Django Reinhardt and Stephane Grappelli in France in the '30s. GYPSY WALTZES, LATIN JAZZ, BRAZILIAN MUSIC and arrangements of contemporary songs. Hot Club of Baltimore is available in multiple configurations including the traditional violin/guitar/bass setup or a larger group with horn section, drums, accordion, piano, and female or male vocals. A typical 6-piece includes two guitars, bass, violin, clarinet, and vocals.

Band leader MICHAEL JOSEPH HARRIS has 25 years of experience performing clubs, bistros and private events from New York City to California.

"You all gave the best performance hands down that we've ever had at Napa Valley Jazz Society!" - Bill Hart, NVJS

"These musicians can handle the complexities and breakneck speeds of Roma swing."
- Tom Cole, WPFW Pacifica Radio, NPR

"Fabulous!!! They rocked the clubhouse. The choice of music as well as how they played was wonderful. ... The best band we have ever had." - Woodmont Country Club

"The band breezed through jazzy instrumentals, sentimental ballad, and funky stuff with ease and style. Michael Harris, the band leader, was always eliciting feedback from us but also depended on his own intuition to create the perfect flow."

- David and Joanna L.

"... a colourful potpourri of gypsy swing, musette and even a waltz, all additionally scented with Yiddish ingredients."
- Scott Yanow, *The Syncopated Times*

Contact Michael Joseph Harris

info@hotclubofbaltimore.com

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PHOTOS COURTESY OF THE ARTISTS

More BJA Grants Awarded to Baltimore Jazz Musicians

By Liz Fixsen

The BJA has just awarded its fourth grant to member applicants. The first, in October of 2020, went to bass clarinetist and band leader **Todd Marcus**, who put on a lively sidewalk concert for the residents of Sandtown, where Marcus heads up a nonprofit, Intersection of Change, that addresses the challenges of this part of Baltimore. The performance was live-streamed and broadcast on YouTube and Facebook with professional recording by Blue House Productions that reflected the quality and nuances of accomplished musicians playing to a live audience. Besides Marcus, the band included trumpeter Sean Jones, head of jazz studies at Peabody, colorfully dressed as a clown for Halloween; Tim Brey (piano); Eric Wheeler (bass); and Eric Kennedy (drums).

In April, the BJA awarded three more grants. One was to multi-instrumentalist and vocalist **Rachel Winder**, who is featured in this issue of the BJA newsletter (and in a March 5th article in *CapitalBop*). The grant supported creation of her debut CD *Vignettes*, a genre-mixing album of jazz, classical, R&B, and soul. It will be released later in 2021, but she has already released a single entitled “Freedom” on Bandcamp. The chorus of the song speaks of her journey through trials to a new sense of self-confidence: “Freedom, like the weight off my shoulder / Wiser and older open to change / Freedom, like I’m finally seeing clearly / Time isn’t nearly over for me now.”

Peabody graduate **Irene Jalehti** received a grant for her debut album, *Dawn*, which will feature her own songs of self-

love, forgiveness, impossible love, resolution, and more. The first song on the album, “Alma Desnuda,” was inspired by her listening to her uncle Mario’s album, *Recital*. From that early morning inspiration, she explains, “Everything changed, and I found myself with three more original songs . . . that I wanted to share with the universe . . . as a piece of me going out to all those who love me and to anyone who is ready to love me.” She named the album *Dawn* because the warm light of that early morning allowed her music to flow freely into a new day. Jalehti was featured in the May 2014 issue of the BJA Newsletter.

Finally, **Eddie Hrybyk’s** Baltimore Pop-up Jazz Jam received a grant. His vision was to offer residents an unexpected, socially distanced, live music experience in public outdoor spaces throughout Baltimore City—a brilliant solution to the restrictions inhibiting jam sessions as they existed before COVID. These sessions have been taking place on Tuesday evenings, 5 to 7 pm, at outdoor locations throughout the city. The BJA grant contributed to paying the core band. Hrybyk also conducts Charm City Porch Concerts on Wednesday evenings on residential front porches in the city, and he teaches at Baltimore School for the Arts. Hrybyk was featured in the July 2017 issue of the BJA Newsletter.

Each of these fine musicians (who can all be followed on Facebook and their websites) brought a proposal to the BJA board for consideration; grants were awarded based on multiple criteria including need, value (to the requestor and to the BJA and the jazz community at large), and feasibility. The details of the grant program are found at www.baltimore-jazz.com/bja-member-grants/. We encourage any member with an idea for how to support, create, or present jazz in the Baltimore area to apply for a grant and help to shape the BJA’s support for our jazz community.

Jazz does not belong to one race or culture. It’s a gift that America gave to the world.

– Ahmad Alaadeen

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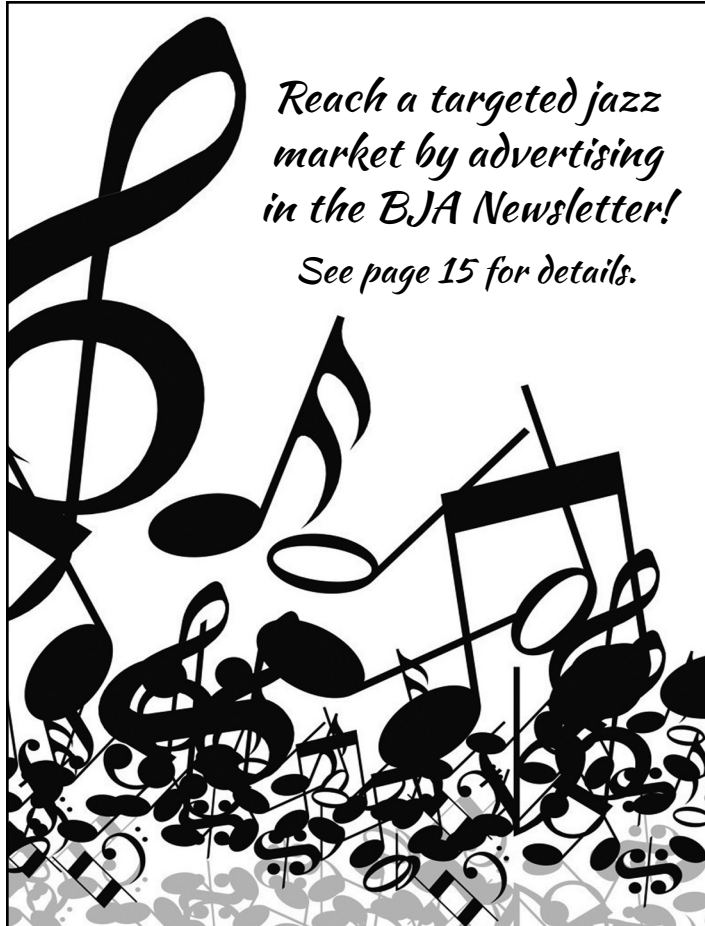
PHOTO COURTESY OF SANDY SUMMERS

BJA Youth Awardee's Next Step

Sandy Summers reports that her daughter Simone, former BJA youth awardee, has chosen California Institute of the Arts in Valencia, CA as the university where she will study music, with the goal of writing film scores; and son Cole just graduated from Eastman, majoring in jazz saxophone.

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See page 15 for details.



(SAX) Music & Dance Camp SCHOLARSHIPS

Deserving students ages 8-17 with a financial need may apply for scholarships to the 2021 Summer Activity Extraordinaire (SAX) Music & Dance Camp to be held from August 2-13 in Catonsville. Students must be able to attend all days of the camp, including participating in the closing performance.

No experience or auditions are required.

For additional information please contact Rhonda Robinson at:
SAXCampScholarships@gmail.com

FREE Online Global Community Musician Directory

Seattle pianist Randy Halberstadt is developing an online global community musician directory, a FREE service. Some big improvements are scheduled for the next few months (such as creating a separate domain, adding self-editability and a search function, etc.), but the cost to the musicians will always be \$0.00.

Contact: Randy@randyhalberstadt.com

Website: <https://randyhalberstadt.com/directories>

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– *The New York Times*



TUBA SKINNY

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BJA Member Notes

WELCOME NEW MEMBERS

George Brown, Tzuriel Fenigshtein, Marco Hague, Aaron Hill, Nick Larsen, Anthony Marra, Raymond Mason, Dylan Megarity, Blake Meister, Eileen Miller, Nguyen Nguyen, Anthony Parker, Andrew Patrick, Dennis Roberts, Lesly Scott

SETH KIBEL

While presenting a lecture on "The Jews of American Jazz" for a synagogue in New Jersey, Seth Kibel was literally Zoombombed by one of the musicians he was already planning on talking about—ninety-six-year-old living legend Terry Gibbs. Seth threw out his entire plan for the evening and spent the next 90 minutes interviewing Mr. Gibbs interspersing their discussion with several vintage video clips which Seth was already planning on showing.

BOB JACOBSON

In March, Bob Jacobson's story and song ("World Famous Lexington Market") was a weekly feature on the Peale Center's web site as part of its Lexington Market Public History Initiative.

Also, Jacobson's interview with Swiss jazz clarinetist Simon Wyrsch appeared in the June issue of *The Clarinet*, on-line magazine of the International Clarinet Association.

EPHRAIM and EBBAN DORSEY

Ephraim and Ebban Dorsey were among the brightest young musicians from the country accepted into Carnegie Hall's National Youth Orchestra's jazz summer program.

BERNADINE DORSEY

Bernadine Dorsey reports that her son Ephraim was accepted at several colleges including Berklee but he has decided to attend Johns Hopkins Peabody Conservatory, where he was offered a free ride.

IAN RASHKIN

In March BJA president Ian Rashkin did a presentation for the International Association of Jazz Arrangers and Composers "Un[chart]ed Territory" Symposium. A number of his jazz tunes and compositional methods were showcased.

JOSHUA ESPINOZA

Joshua Espinoza has released a music video of the beautiful and uplifting hymn "Morning Has Broken," made famous by Cat Stevens. This song became one of his favorite meditations throughout the pandemic, with its soaring melody and words of hope and renewal.

LIKE JAZZ? LIKE TO WRITE?

BJA is always looking for writers for CD reviews, editorials, interviews and more. Our readership reaches a large targeted jazz market and a constantly growing audience, so writing for us guarantees your work will be seen by many human eyeballs. Interested writers should contact: lizfixsen@gmail.com

Support Live Jazz in Baltimore!

- If you support the BJA's mission, please consider becoming a member, or renewing your membership if it has lapsed.
- If you have a passion for the Baltimore jazz scene and have some skills to offer consider joining our board of directors or one of our working committees or volunteering for one of our events.
- If you are a musician, presenter or venue, make sure your events are listed on our calendar. It's free and a great way to reach thousands of viewers every month.

For more information contact:
webmaster@baltimorejazz.com

BJA Member Benefits

Your support is crucial to the success of the Baltimore Jazz Alliance! When you join, membership benefits include receipt of our monthly newsletter, discounts on BJA merchandise, advance notice about all BJA events, and of course the satisfaction of being a part of Baltimore's best source of information and advocacy for jazz.

BUT THAT'S NOT ALL!

A number of local venues and businesses offer discounts to BJA members. See <https://baltimorejazz.com> for details.

Do you have a discount to list in BJA Member Benefits?

Please email us at jazzpalette@gmail.com and let us know what you have to offer. Our next issue will be distributed at the beginning of October 2021.



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For information about digital advertising on the BJA website, visit:
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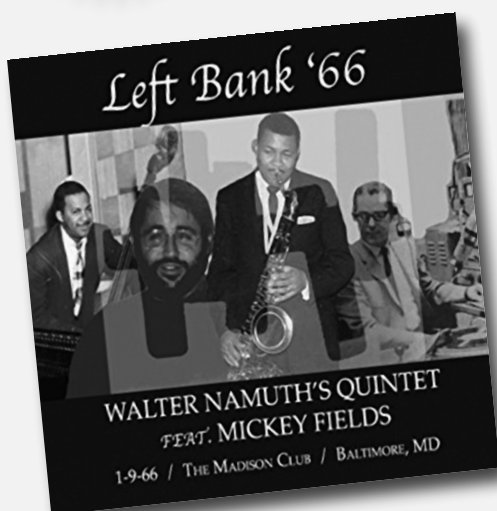


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Six tracks include Sam Jones's "Unit 7," Monk's "Well You Needn't," Miles Davis's "Pfrancin" and "The Theme," Benny Golson's "Stablemates," and Billy Reid's "The Gypsy." Phil Harris is on bass, Claude Hubbard on piano and Purnell Rice on drums.

Total playing time = 67 minutes.

To purchase *Left Bank '66*, you may pay \$15 via PayPal at baltimorejazz.com or write a check for \$15 to:

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