

Masked and socially distanced, **Houston Person** with the Emmet Cohen Trio took to the Birdland Theater stage (Sep. 15th) for a live-streamed set that found the intergenerational quartet digging into the four Bs of mainstream jazz repertory— bebop, ballads, bossas and blues. They got things started with Person's "Why Not", a medtempo groove showcasing the tenor saxophonist's warm, soulful sound, ably accompanied by the trio of Cohen (piano), Yasushi Nakamura (bass) and Evan Sherman (drums), the former two both soloing lyrically before Person and Cohen engaged in a series of four-bar exchanges with the latter. The trio was featured on Cohen's hip arrangement of the traditional Jewish prayer "Hatzi Kaddish", the pianist moving between classically and liturgically-tinged passages along with some fiery bebop and stride piano interpolations. Person returned to the stage for an inspired reading of the Richard Rodgers-Lorenz Hart standard "Isn't It Romantic", spinning out inventive, melodically appealing lines. The group then segued right into a buoyant rendering of the Benny Carter-Sammy Cahn bossa nova "Only Trust Your Heart" and a stirring rendition of the Lady Day-linked ballad "Maybe You'll Be There". They swung hard on a lively version of "Lester Leaps In" with Sherman showing his stuff with an energetic solo. After Person noted, "We haven't played a blues yet", the band closed out in classic form doing just that, getting down on what he called "some kind of blues". —*Russ Musto*



Houston Person @ Birdland

Arts for Art (AFA) engages in a people's culture and its sub-group, Artists for a Free World (AFW), was founded as an avant jazz second-line for the Women's March. Recently, breaking out of months of lockdown, AFW began hosting outdoor concerts of protest music at Clemente Soto Velez Cultural Center. Bassist/poet **Larry Roland** is a link between the revolutionary New Thing of the earliest '70s and today's downtown rads, so his set (Sep. 12th) was rife with dissent. After a greeting by AFA administrator Patricia Nicholson Parker reminding the crowd to vote, Roland, reedplayer J.D. Parran and drummer Jackson Krall cast a tapestry of percussion, which climaxed into a tenor saxophone improvisation. By the time the rhythm section tore into this, the atmosphere was electric. When the dynamics dropped down to pianissimo, Roland took the microphone, releasing a brand of spoken word dripping with the stern intonation of Archie Shepp at Newport. "In the flickering dim of this unemployed time...battling a racist virus with no reparations for a vaccine." Krall floated over his kit with mallets as Parran enchanted on bass kalimba and native flutes, breathing raw restlessness. "...holding the American Dream hostage," Roland emoted, "strapping stock prices on keloid backs." The other sets, too, produced aural empowerment: duo of drummer Whit Dickey and trombone wizard Steve Swell and trio of soprano saxophonist Sam Newsome, bassist Hilliard Greene and drummer Reggie Nicholson. —*John Pietaro*



Larry Roland @ Clemente Soto Velez Cultural Center

The Labor Day (Sep. 7th) edition of the long-running Monday Night series Live From Emmet's Place took on an added holiday spirit as host **Emmet Cohen** had tenor saxophonist Tivon Pennicott join his group with bassist Russell Hall and drummer Kyle Poole for a live-streamed show, in conjunction with Jazz at Lincoln Center, dubbed "Celebrating Sonny Rollins at 90". The 2019 Cole Porter Fellowship recipient kicked things off with a couple of trio outings, beginning with "Time On My Hands", which Rollins recorded early in his career. They followed with a mashup of the Ahmad Jamal-associated classic "Poinciana" and Cedar Walton's "Ugetsu". Pennicott then joined the festivities, getting started with a solo recitation of the melody of "Moritat (Mack The Knife)", taking his time stretching out on the changes with the trio's fine backing. Next the quartet fell into classic bebop mode, swinging mightily on "Without A Song", another Rollins staple, Pennicott quoting "Rockin' In Rhythm" and "It Could Happen To You" à la Sonny. Noting his appreciation of Rollins' ballad playing, Pennicott took a turn on "Everything Happens To Me" before the band transitioned into a freewheeling take of Rollins' "Pent Up House". Cohen noted the enduring relevance of Rollins' "Freedom Suite", dedicating his compelling arrangement of the masterwork to Breonna Taylor, George Floyd and other slain Black Americans. Joe Saylor sat in for Poole on "St. Thomas", then alternated with him to end the show with one more Rollins classic, "Oleo". (RM)

After having their initially planned show rained out, members of the **FIDO** quartet regrouped on Labor Day under perfect weather conditions in late summer's Greenwich Village. Washington Square Park (Sep. 7th) was breathing and alive. Gwenolee Zürcher of the sponsoring Zürcher Gallery greeted the audience members before bandleader Maryanne de Prophetis offered a moving acknowledgement to the emotional pain of recent months. A thankful audience, hungry for live performance as a repellent to the long stagnancy, soon filled chairs and nearby park benches. The music began with de Prophetis singing long tones while soft droning grew within Ron Horton's trumpet and Shoko Nagai's accordion. The two developed their lines into improvisational forays, Horton improvising rapidly but with constant awareness of dynamics and Nagai painting an aural sunset, one part Arabesque to two parts noir. De Prophetis' vocalizations at times brought to mind Native American plainchant, interspersed with spoken word ("My lovely sister weeping...row with freedom, row") and compelling melismatic singing. Drummer Satoshi Takeishi crafted wondrously musical batterie of a detuned frame drum atop a snare stand and a small cymbal, later adding a log drum and dumbek to his palette. With the music rising, Takeishi crashed and careened against triple-tongued free trumpet, accordion chord-clusters and primal shouts, fists raised high, seemingly grasping at the last vestiges of a hard summer none are soon to forget. (JP)

WHAT'S NEWS

Savage Ticket has launched a video contest for musicians and fans to share how they fell in love with jazz, to be judged by Al Di Meola, Dorthaan Kirk and Karrin Allyson. The grand prize is \$2,500 and 100 participants will be rewarded with \$100. Additionally, Savage Ticket will make a \$50,000 donation to The Jazz Foundation of America's COVID-19 Musicians in order to support artists in need. For more information and to submit entries from Oct. 1st-31st, visit savageticket.com/jazz-official-rules.

The 2020 **Vision Festival**, "Healing Soul" will take place live (limited capacity) and online Oct. 8th-12th at La Plaza at Clemente Soto Velez Cultural Center featuring performances by Oliver Lake, Andrew Cyrille, Amina Claudine Myers, William Parker and others. For the complete schedule and to buy tickets for in-person or virtual attendance, visit artsforart.org/healingsoul.html.

The 2020 **Jazz Gallery All-Stars** will perform a live-streamed concert from Washington, DC's Kennedy Center on Oct. 8th at 8 pm. The band will be Miguel Zenón (alto saxophone), Melissa Aldana (tenor saxophone), Joel Ross (vibraphone), Charles Altura (guitar), Aaron Parks (piano), Ben Williams (bass), Kendrick Scott (drums) and guest Renee Neufville (voice). For more information and to buy tickets, visit kennedy-center.org/whats-on/on-stage/jazz-gallery-all-stars-73512.

The 2020 **European Jazz Network Award** for Adventurous Programming has been given to Porgy & Bess (Vienna, Austria) and Victoria - Nasjonal jazzscene (Oslo, Norway) while JazzDanmark was given the Award for Music & Community. For more information, visit europejazz.net.

Copenhagen, Denmark's **Jazzhus Montmartre**, open since 2010, when it was revived after a 15-year absence, has closed its doors due to the COVID-19 pandemic.

The **Alternative Guitar Summit 2020** will take place online from Oct. 10th-12th with masterclasses, performances and Q&As by Lionel Loueke, David Tronzo, Sheryl Bailey, Adam Rogers, Tim Miller, Joel Harrison, Gilad Hekselman and guest Anupam Shobhakar. For more information and to register, visit alternativeguitarsummitcamp.com/ags-online-2.

The **Louis Armstrong House Museum** has named Regina Bain as its new Executive Director.

Dizzy's Club is the latest pandemic-shuttered NYC venue to begin offering live-streamed events, starting Oct. 1st with Catherine Russell Trio and continuing each Thursday. For more information, visit jazz.org/livefromdizzys.

Ann Arbor, Michigan's **EdgeFest's** 24th edition will be virtual, with concerts on Oct. 23rd, Nov. 20th, Dec. 18th, Jan. 22nd, Feb. 19th and Mar. 26th, hosted on the Kerrytown Concert House website. For more information, visit kerrytownconcerthouse.com/edgefest.

Pianist **James Carney**, who was also the curator of the long-running Conceptions series in various Brooklyn locations, has opened Piano Works, a workshop and showroom in Industry City in Sunset Park, Brooklyn. In addition to sales and repairs, Carney eventually hopes to use the space for concerts and workshops. For more information, visit jamescarney.net/pianoworks.

City Winery has unveiled its Signature Series, fine wines with label artwork designed by acclaimed artists, with the debut collection Portraits in Jazz by William Horberg, benefiting the Creative Music Studio. For more information, visit citywinery.com/newyork/wine-shop/signature-series.html.

Winners of the 2020 **Unsigned Only Music Competition** have been announced. In the jazz category, first place went to saxophonist Adam Hutcheson (U.S.) and second to pianist Hildemaro Alvarez (Venezuela). For more information, visit unsignedonly.com.

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