



Harlem Jazz Boxx

Live Creative
Music In Harlem

Mount Morris Ascension Presbyterian Church
15 Mount Morris Park West @ 122nd St.
Harlem ~ New York, NY



Every Thursday @ 7pm

RHYTHMS OF RESISTANCE

Craig Harris and Harlem Nightsongs Big Band

"Expanding the music far beyond the
restrictive confines of jazz"

— Ron Scott, [amsterdamnews.com](#)

September 4th: Marty Ehrlich

Hailed by the *Village Voice* as "one of the most formidable multi-instrumentalists since Eric Dolphy" — a saxophonist, clarinetist, and flutist whose singular voice has shaped New York's downtown jazz scene for nearly five decades.

September 11th: Craig Harris

A masterful trombonist, community champion, and 2022 Jazz Hero who has worked with Sun Ra, Cecil Taylor, and David Murray — and has been bringing jazz to Harlem since the mid-1980s.

September 18th: Adegoke Steve Colson

A Grammy-nominated pianist, composer, and AACM luminary whose more than one hundred original works have been performed by some of jazz's most celebrated innovators.

September 25th: Kelvyn Bell

A guitarist, vocalist, and true innovator whose sound fuses jazz, funk, blues, and pure energy in ways that defy category and electrify every room he enters.

[harlemjazzboxx.com](#) | 212.662.7779



Keeping It In Context
Daniel Carter, Sabir Mateen, William Parker,
Lou Grassi (NoBusiness)
by Robert Iannapolo

Looking back on the free jazz scene coming out of NYC in the '90s reveals it to have been a fertile ground for expanding the music's reception. The players were getting their live music out to the country at large and seizing the means of production by issuing their own albums. Occasionally, recordings were released by producers favorable to what they were doing. There was also a loose aggregate of players organized into The Improvisers Collective, started by William Parker and Patricia Nicholson, which helped in getting the music out there, as music was recorded but not always released for a variety of reasons. Among those recordings is this recent release, *Keeping It In Context*, documenting a live concert by the quartet of Daniel Carter (alto, tenor, trumpet, flute), Sabir Mateen (alto, tenor, clarinet, flute), Parker (bass) and Lou Grassi (drums), four frequent collaborators.

The album consists of three lengthy tracks of free playing: the 18-minute "The Angle of Repose" opener, the 35+ minutes of "The Surface of No Strain" and the 13+ minute album closer, "The Correct Diagonal". Prime among them, as luck would have it, is the middle selection—the longest of the three. As with the best of free jazz, the music ebbs and flows, morphing its way through various, emerging interludes, including a featured Parker arco solo. The horn players use reeds and brass to create a variety of textures and group sounds. Mateen appears on clarinet and Carter on flute for a remarkable, quiet trio sequence that's one of the session's highlights. This is not to say Grassi plays a backseat—*au contraire*. In addition to his trap set work, which drives the music throughout, he also dynamically contributes color with hand percussion. His striking drums at the end of "The Surface of No Strain" brings the piece to its rousing conclusion.

It's good to see that over 30 years later, there are still record labels favorably disposed to releasing these musically and historically worthwhile sessions.

For more info visit [nobusinessrecords.com](#). Carter is at NY Jazz Workshop Sep. 3, Children's Garden de Carmen Rubbio Sep. 7 and New York Forward Festival Sep. 25-27. Grassi is at Pangea Sep. 2 and Pisticci Sep. 28, See Calendar.



Mist
Mat Maneri Quartet (Sunnyside)
by Sarah "Flake" Grosser

On *Mist*, violist Mat Maneri reassembles his quartet of long-time collaborators: Lucian Ban (piano), John Hébert (bass) and Randy Peterson (drums), returning for the third installment of his group's "particles in the air" trilogy, following *Dust* (2019) and *Ash*

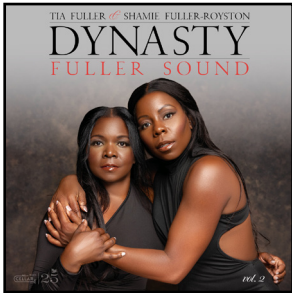
(2023). While the earthy, textured cover art of *Mist* takes a slight detour away from the original series of blurred monochrome portraits, the music continues steadfast on its established trajectory. Each piece evokes a certain breathiness—quite impressive for a band whose instrumentation contains no brass or winds. This album's breezy atmosphere allows each song's time to disintegrate, as if being overtaken by entropy. The longer tracks feel shorter than they are in actuality.

Maneri's masterful string bending creates nuanced microtones that, combined with his use of spiccatto, set a somewhat eerie mood. This is balanced out by Ban's selective, sparse chords and accentuations, and rounded off neatly by the cascading, fluid rhythm section. Slow and pensive compositions give space for free improvisation, but surprisingly memorable themes occasionally arise, such as the anthemic chorus of "A Piece of God" or the haunting outro on the closer, "Missed".

Across the trilogy, drummer Paul Motian is twice referenced in the track titles. Where "Motian" from *Dust* floats across a series of improvisations, "Paul Motian" from *Mist* drifts towards an unexpectedly harmonious conclusion in which piano and viola sing in unison. Gentle drum pattering creates a fittingly restrained, patient space in which Motian would have felt right at home. Here, it is filled out with lush, warm piano and Maneri's subtle, textural viola, accentuated with the faintest touch of reverb.

Mist is as intriguing and elusive as a perfume: complex but emotionally familiar, haunting like a memory, one that leaves you yearning for just one final whiff.

For more info visit [sunnysiderecords.com](#). The album release concert is at Bar Bayeux Sep. 23. See Calendar.



Dynasty Vol. 2
Fuller Sound (Tia Fuller & Shamie Fuller-Royston)
(Cellar Music)
by Ken Dryden

Alto saxophonist-vocalist Tia Fuller and pianist Shamie Fuller-Royston grew up in a musical family in Colorado, as their parents were performers. Although the sisters played together in their youth as members of the family band (called, of course, Fuller Sound), opportunities for them to record together over the years have been sporadic. Their musical connection is still apparent on this recently released 2025 studio session that revives the family band name.

From the opening track, the two play as if they have musical E.S.P., anticipating the direction and detours that they each will take. The voices of parents are heard on the introduction to "Windsoar", their father describing how his late wife Ethiopia Fuller came up with their band name, providing words of encouragement. The pianist's composition is a spirited, constantly-shifting work filled with joy and the sound of surprise. The saxophonist's "Dooty Baby" is a playful blues dedicated to their younger brother and shares considerable bop chops, spurred on by her sister's creative accompaniment. Tia Fuller's vocal feature on "Momma Said" is a warm tribute, which incorporates their mother's favorite sayings in its lyrics. The dazzling interpretation of Sam Rivers' "Beatrice", the first of several jazz classics here, is a

virtual masterclass by the saxophonist in how to build a solo, and Fuller-Royston's inventive variations and strong accompaniment only add to its luster.

There is a heartfelt vocal by Tia Fuller in the meditative "In a Quiet Place" (buoyed by the pianist's rich chords), and her alto saxophone statement conveys the angst of the search for healing. The duo's setting of Freddie Hubbard's "Dear John" (a contrafact of John Coltrane's "Giant Steps"), bristles with energy from the saxophonist who negotiates its familiar changes. Tia Fuller's "Black Viking", inspired by her touring with Polish pianist Leszek Możdżer and his Symphosphere Orchestra, has a Baroque flavor as seen through a modern jazz lens. Horace Silver's "Summer in Central Park" is one of the hard bop pianist's overlooked gems, but the sisters here turn it into a celebratory jazz waltz, sounding as if they are watching children playing on a joyful, sunny day. Tia Fuller's "Descend to Barbados" serves as the album's brief postlude to what is an outstanding release.

For more info visit [cellarlive.com](#). Tia Fuller is at Clef Club (Philadelphia, PA) Sep. 26. See 100 Miles Out.



Talamanti
Patricia Brennan/Sylvie Courvoisier (Antlia)
by John Sharpe

On *Talamanti*, vibraphonist Patricia Brennan and pianist Sylvie Courvoisier transform the familiar duet format into something restlessly inventive, matching one another with uncanny intuition and constant surprise. Each has been featured in the other's ensembles, but this album marks their first recording as a double act, spotlighting their undoubted rapport. It adds yet another entry to Brennan's already distinguished discography following on from the acclaimed Pyroclastic issues *Of the Near and Far* (2025) and *Breaking Stretch* (2024). Seven of the nine cuts on this new album stem from the vibraphonist's pen, while Courvoisier contributes the remainder, but together they share a sense of ambiguity and elusive structure, which pervades the whole set.

Both musicians expand the sonic possibilities of their instruments—Courvoisier through seamlessly integrated preparations; and Brennan through deft manipulations of timbre and reverberation, supplemented by a move to marimba for the dash, crash and abrupt switchbacks of "Corto". Having such distinctive voices avoids overloading the middle registers, making their unisons feel almost startling when they arrive. The vibraphonist alternates ringing runs and clanking rattles, bending her notes for expressive impact, and placing them with exquisite care, while the pianist emphasizes her instrument's percussive origins, with conjunctions of castanet snap, gamelan chime and mechanical grind, particularly striking on the mysterious, then sprightly opener "Disparate Chase".

The writing allows ample space for solo touches and wayward interludes, exploited with a playful exuberance and improv attitude. Tuneful snatches glint amid an array of detours, suspensions and silences, as phrases hang unresolved in mid-air. The rapid shifts between mood and texture lead to a cinematic quality, cutting from close up to crowd scene, even within tracks. But the effect continually beguiles through a range of guises, from the wistfully Satie-esque lyricism

and swinging outbursts of "Perdidos en el Lamento", via the terse exchanges of "Hojas de Malabar", to the somber menace of the brief "Trece Cielos" and the richly enveloping "Coma Berenices", in which the closing melody only slowly comes into focus.

Vibraphone and piano duets can be a niche interest, but in this pairing the instrumental choices soon take a back seat to the fearless way these two singular improvisers hear the world.

For more info visit [antliarecords.com](#). Courvoisier is at White Plains Jazz Festival Sep. 26 (duo with Mary Halvorson). See 100 Miles Out.



Origami
Erik Friedlander (ArconomX Music)
by JR Simon

Cellist Erik Friedlander has been an essential voice in NYC's downtown jazz scene since the late '90s. He has worked with John Zorn and the Masada String Trio and released several recordings on Zorn's Tzadik label. In recent years, Friedlander has increasingly brought his music into the world of film and TV scoring. *Origami* reflects that evolution with its ambient textures, looping and structural arc. His source material is *Floating City*, a 27-minute bonus project released with the 2024 album *Dirty Boxing*. Featuring Sara Serpa (vocals), Wendy Eisenberg (guitar), Mark Helias (bass) and Friedlander, *Floating City* is lush and ethereal, with Serpa's voice generally at the forefront. It evokes a place apart from where we are.

Origami is something entirely different. Friedlander has re-pitched, layered and extensively processed snippets from the original recordings. The result feels less like a folded version of *Floating City* and more like an entirely new quilt, intricately stitched together from its constituent parts. Only with careful listening do the original pieces occasionally emerge. "The Dove" is a striking example. Serpa's re-pitched voice is low and deeply resonant, but the individual instruments have dissolved into continuous vibrations that expand and contract like singing bowls. "The Primordial Chaos" introduces more distinct voices, circling one another as they build before fading away. "The Tree of Knowledge" is a standout and also the album's biggest departure from its ambient opening. Its driving rhythm almost morphs into a dance track, jolting the listener into motion. "Eros" similarly shifts dramatically midway through, when a crisp beat arrives with an unmistakable early '90s flavor—a refreshing, though fleeting, nostalgia trip.

The final three tracks are affectionate portraits of Friedlander's cats, Cleo and Ponzu. "Cleo II" incorporates actual feline meows and mews, while "Ponzu" closes the album with twinkling pinpricks of sound over bowed cello: light, airy and gorgeous. There are uncredited piano and drums scattered throughout, including crystalline piano at the beginning of "Cleo I" and the snare in "Eros". Their welcome yet unexplained presence adds another layer to an album built around transformation.

Origami is ethereal but never static, experimental without being forbidding, and cinematic without simply becoming background music.

For more info visit [erikfriedlander.com](#). Friedlander is at The Stone at The New School Sep. 2-4. See Calendar.

DROP THE NEEDLE



Surf Ride
Art Pepper (Savoy-Craft Recordings)
by Jim Motavalli

What a great title for a West Coast jazz album recorded in the early '50s before The Beach Boys even existed. The cover, reproduced from the original 1956 Savoy 12-inch, is pretty evocative too. The tracks, originally waxed for Discovery (between 1952-54), are also saxophonist Art Pepper's first recordings as a leader—after heroin addiction, but before jail.

Despite the harrowing circumstances described in his 1979 autobiography, *Straight Life*, Art Pepper (whose centennial was last September) almost never had an off day in the studio. And that's certainly true of these sides with three different groups (all Pepper originals, with the exception of Kern/Fields' "The Way You Look Tonight" and Lester Young's "Tickle Toe"). Pepper's music publisher, Planemar, got co-writing credit back then—typical of the music industry thievery at the time. The first three selections feature the legendary Russ Freeman (piano), which is where the aural comparison to trumpeter Chet Baker's early groups comes to mind. But Pepper played hot, not cool, and on the other relatively brief pieces (some starting out as 45s), he's joined by hard-core swingers, including Jack Montrose (tenor), Hampton Hawes or Claude Williamson (piano), Monte Budwig or Joe Mondragon (bass) and Larry Bunker (drums). The mood doesn't change hugely between the groups; it's light, the way Gerry Mulligan always was, but though there's lots of California sunshine none of it is compromised as easy listening.

"Brown Gold" is a classic bop line, and Hawes comes out swinging madly, and bluesier than Freeman. The title cut is a wild trip on the waxed board, jerky but melodic and a lot of fun. Pepper is in top form, and Mondragon's bass playing is unheralded; though he never made an album as a leader, he prolifically recorded as a sideman on hundreds of sessions and freelanced widely with many of the usual suspects on the West Coast. "Straight Life" is one of Pepper's better-known tunes. Recorded a few years later on the classic 1957 album *Art Pepper Meets the Rhythm Section*, it would be resurrected as the title of a Galaxy date as well as his biography (both released in 1979). The version heard here is taken at a furious tempo that is clearly chasing the Bird. "The Way You Look Tonight", also played as if the group is in an all-fired up hurry, isn't quite as effective. But the chase between Pepper and Montrose's saxophones is great (the elusive tenor player enlivens the other five tracks he is on too). "Nutmeg", which begins with just the horn players, is another high point, using its time efficiently. The original 45-rpm format served useful for more concise and precise musical statements.

The label apologizes for the sound quality of these recordings, but no need. Though maybe not in Rudy Van Gelder territory, they're crisp and clear on this 180g high-quality vinyl reissue, which comes in a glossy, Stoughton tip-on jacket.

For more info visit [craftrecordings.com](#)