



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.

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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 spiccato, 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 "Mamma 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