

rhythmic interlocking at the very beginning. Though Mela can be a bombastic drummer, he displays a flexible sensitivity throughout the album. The pianist takes up a lot of the aural space, but he always makes room for the others even at his densest. If the tenor sounds distant at times, it's through no fault of Shipp's; Gauci moves around a lot as he plays, making him difficult to record but adding a unique spatial element to his music.

This is an unbroken set, divided into two tracks with the breakpoint occurring at the most extreme change of texture less than five minutes from the end. Though there are plenty of dynamic peaks and valleys, the quartet keeps up a high level of energy throughout virtually all of the 33-minute opening track. The second track is entirely different; quiet and fragmented, it shows another side of all four players while being no less of an interconnected statement.

For more info visit [gaucimusic.bandcamp.com](http://gaucimusic.bandcamp.com). Gauci is at Main Drag Music every Wednesday. See Calendar.



*Clamor*  
Jessica Pavone (Out Of Your Head)  
by John Sharpe

The String Ensemble is just one among a variety of outlets for violist and composer Jessica Pavone, who first came to prominence with Anthony Braxton and Braxton colleagues such as Taylor Ho Bynum and Mary Halvorson. While solo performance also looms large for Pavone, *Clamor* presents what might be seen as a concerto for string sextet and the bassoon of another Braxton alumnus, Katherine Young. Completing the outfit are Aimee Niemann and Charlotte Munn-Wood (violins), Abby Swidler (viola), Mariel Roberts (cello) and Shayna Dulberger (bass). Pavone uses the idea of "women's work" as the inspiration for the four constituent pieces, which she titles after women's inventions from around the world through which they have subverted the restrictions imposed by male-dominated society.

That idea of expression in spite of obstacles also informs a compositional practice in which she establishes various fixed parameters, particularly duration, within which her talented crew must operate. Pavone's fascination with concentrated long tones permeates her writing; the four pieces each exemplify a chamber minimalism of architectonic heft. Thus in "Neolttwigi" overlapping drones slowly modulate and interweave, at times ominous, triumphant or anxious. Latterly, Dulberger bows a pulse foundational to a series of rising pitches crowned by a ringing flourish. It promises a stately march, which never quite materializes before increasing dissonance summons a return to the initial terrain.

Young begins "Nu Shu (part 1)" with a juddering bellow. Here and on "part 2" she establishes her instrument as a sound generator, producing undulating reverberations, tabla-like thumps, slobbered groans and gradually fragmenting harmonics as much as flute tones and more expected bassoon timbres. By so doing she suggests alienation, protest and resistance to convention. Around such singular outpourings, Pavone conjures eddying string waves, from which she emerges at one point to exchange abrasive textures with Young. Roberts'

aching unaccompanied folk-inflected air opens "Bloom" (named for Amelia Bloomer, the popularizer of bloomers), before a variously fluttering, brittle and pastoral ensemble joins. As things turn darker and more uncertain, Pavone ushers in a short emphatic theme to finish an intriguing recital, which is both experimental and emotionally freighted.

For more info visit [outofyourheadrecords.com](http://outofyourheadrecords.com). Pavone's album release concert is at Pioneer Works Nov. 12. See Calendar.



*Arba*  
Itamar Borochoy (Greenleaf Music)  
by Marco Cangiano

With *Arba*, his fourth album, trumpeter Itamar Borochoy confirms he is a force to be reckoned with in today's jazz scene. He is a compelling player, with full control of the instrument's range, from an almost breathy sound at the lower range to scintillating trills and runs at the opposite end. It is also worth noting that Borochoy performs on a custom-made Monette 4-valve quarter-tone trumpet, to further emphasize his sound.

Such ability as a player matches his flair as composer. Many of his tunes take the form of songs inspired by the Jewish Sephardic tradition with an added impressionistic twist. In a piece like "Wasabi", based on a repeated pattern, a modal approach can also be heard that derives from the *maqams* or modes found in the music of North Africa and the Middle East. Although the use of his voice is an element of novelty in this album, it comes across as a natural and integral development of Borochoy's musical vision and tradition, adding a sense of drama that undoubtedly also reflects the pandemic period around which the bulk of this music was composed. Further, he has an innate capacity to assemble empathic and congenial partners very much at ease with his musical palette—all of them were present on his 2018 *Blue Nights* album. Rob Clearfield (piano) sounds at times majestic and parsimonious, while Rick Rosato (bass) is the true anchor to this complex yet greatly enjoyable music, freeing up Jay Sawyer (drums) and his supple rhythms to fill up and complement the space left by the others. The addition of Borochoy's brother Avril (oud) in "Ye Sahbi" brings back dense atmospheres à la Omar Avital.

The result is a set of compositions of rare intensity ranging from the inspired opening "Abraham" to the tense "Dirge" and the more jazz-inspired "Bayat Blues", where Clearfield's Chicago roots and rhapsodic style take over, with Rosato and Sawyer setting a nerve-racking pace. Borochoy's whispering trumpet can be fully appreciated in the poignant "What Broke You?" and the medium-tempo ballad "Truth", where Sawyer's inventive hand drumming can also be savored. "Who Shall Give Me Flight" is a delightful duo between the leader's wordless singing and the pianist's delicate arpeggios. "Farewell" appropriately rounds off the album with its gospel-like feel.

One hopes there is more to come from Borochoy and his partners.

For more info visit [greenleafmusic.com](http://greenleafmusic.com). Borochoy's album release concert is at Joe's Pub Nov. 7. See Calendar.

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