

the **DJANGO** *Open 7 Days a Week!*
LIVE!
On Stage!

Presenting
NEXT GEN JAZZ MONDAYS
 7:30pm & 10:30pm Shows Every Week!

SAT 3/1	Joe Farnsworth Quartet JC Hopkins Biggish Band	7:30PM 10:30PM
SUN 3/2	Michael Wolff Trio Michael Kanan Trio	6:30PM 9:30PM
MON 3/3	April Verner Quartet Max Bessesen Quartet	7:30PM 10:30PM
TUE 3/4	Dan Pugach Nonet	7:30PM 9:30PM
WED 3/5	Ben Stivers Elektrik Band Fima Ephron Band	7:30PM 10:30PM
THU 3/6	Joe Alterman Trio Rick Germanson Trio	7:30PM 9:30PM
FRI 3/7	David Gibson Quartet Pasquale Grasso Quartet	7:30PM 10:30PM
SAT 3/8	Eric Person Quartet Vivian Sessoms	7:30PM 10:30PM
SUN 3/9	Hector Martignon Quartet Ray Gallon Trio	6:30PM 9:30PM
MON 3/10	Raphael Silverman Quartet Ricardo Grilli Quartet	7:30PM 10:30PM
TUE 3/11	Dan Pugach Nonet	7:30PM 9:30PM
WED 3/12	Rale Micic Quartet Michael Blake's Tartare	7:30PM 10:30PM
THU 3/13	John Sneider Quintet Mark Whitfield	7:30PM 9:30PM
FRI 3/14	Ron Jackson Quartet T.K. Blue Quartet	7:30PM 10:30PM
SAT 3/15	Jeff Rupert Quartet Freddy Deboe Band	7:30PM 10:30PM
SUN 3/16	Antonio Ciacca Quartet Matt Chertkoff Trio	6:30PM 9:30PM
MON 3/17	Anna Siciliano Quartet Rico Jones Quintet	7:30PM 10:30PM
TUE 3/18	Dan Pugach Nonet	7:30PM 9:30PM

View LINE-UP
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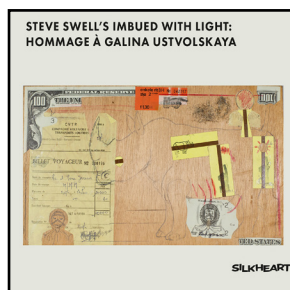
Live at Scholes Street Studio
Stephen Gauci/Patrick Golden (Gaucimusic)
 by Elijah Shiffer

Though his schedule has lightened in the past year with the closing of his weekly series at Main Drag Music, woodwind player and promoter Stephen Gauci maintains a consistent, eminent presence on New York's avant garde jazz scene, including his monthly series of concerts since at Downtown Music Gallery. His commitment to documenting his every single set continues to pay off, with a steady output of new releases on his Gaucimusic label.

This particular entry in the *Live at Scholes Street Studio* series (recorded December 2023) presents Gauci in a unique setting: a duo improv with drummer Patrick Golden. Best known as a tenor saxophonist, Gauci instead plays clarinet on four of the album's six untitled tracks; for the remaining two he switches to flute and tenor respectively: his rugged sound and gnarly lines are instantly recognizable on each instrument. He blows up a storm on clarinet, with the same visceral intensity he displays on tenor; his airy, haunting flute tone is no less wild.

Through most of the album, Golden provides a continuous stream of activity, whether clicking and pinging in quieter moments or rising to relentless rattles and rolls. He lays down a solid foundation for the woodwinds to interact with, though never once settling into a groove. The two players have different roles in shaping the music: Golden supplies the overall texture, while the shifts of volume and intensity are typically dictated by Gauci. Each of these improvisations has a well-defined contour of peaks and valleys. Though the duo explores a variety of beginnings and endings, many of the tracks build up dramatically in the first few minutes, especially the album closer, which keeps up a constant crescendo from start to finish. The fifth track is the longest. His signature repertoire of multiphonics and high overtones on tenor is particularly powerful in this exposed sonic environment without a chord instrument or bass.

For more info visit gaucimusic.bandcamp.com. Gauci is at Downtown Music Gallery Mar. 8. Golden is at Downtown Music Gallery Mar. 25. See Calendar.



Hommage à Galina Ustvolskaya
Steve Swell's Imbued with Light (Silkheart)
 by Stuart Broomer

Since 2015, trombonist-composer Steve Swell has been recording homages to composers who have inspired and influenced his work. Previous subjects, such as Bartók, Messiaen and Berio, were all mainstays of 20th century music. This time, he's deviated from the pattern with a much more personal choice: the often darkly obsessive, dissonant and percussive music of Russian Galina

Ustvolskaya (1919-2006). A student of Shostakovich, she was described by one critic as "the lady with the hammer." Her music went largely unperformed during her most active years as a composer. Her sixth, and last, piano sonata, ranging from violent dissonant clusters to a sparse delicacy, has been particularly influential, while contrasts between somber bombast and restraint similarly define her *Octet* (1949-50) written for two oboes, four cellos, timpani and piano.

Swell's homage to Ustvolskaya consists of four pieces he composed for septet, along with five brief interspersed improvisations by sub-groups of two to four musicians. As with his previous homages, Swell creates a distinct ensemble, including Herb Robertson (trumpet), performing brilliantly in what was the year of his passing, Ben Stapp (tuba), Sara Schoenbeck (bassoon), Chris Hoffman (cello), Robert Boston (piano) and Harris Eisenstadt (drums, percussion). Each brings a special quality to the music, including Boston's hard-edged precision, here invoking much 20th century Russian piano music. It's a group made for somber emotions, bassoon, with trombone and tuba, emphasizing a spectrum of lower overtones—but Swell's fondness for the liberating effect of collective improvisation arises regularly.

The extended opening "Hammer" shifts between textures and moods, including a sparkling improvised duet between Swell and Robertson, an abstraction of New Orleans jazz. Another passage has Schoenbeck's vigorous bassoon bass burble, shadowed by Stapp's more restrained obbligato. The similarly extended "Rocks" has an insistently repeated ensemble pedal tone against which Swell improvises with contrasting ebullience. Throughout, insistent contrasts develop, whether it's moments of Robertson's bright, Harmon-muted trumpet contrasting with the dark-hued timbres of Swell's orchestration or the miniature "Ear Hygiene" with Schoenbeck's pitch-bending virtuosity accompanied by Eisenstadt's empathetic support. Ultimately, Swell's shifting textures and moods—combining creative composition and collective improvisation—summon up and liberate Ustvolskaya's special power.

For more info visit silkheart.bandcamp.com. *Trombonafide* (featuring Steve Swell, Dave Taylor and Dick Griffin) is at Nublu Mar. 3 (presented by Composers Concordance). Swell is also at Downtown Music Gallery Mar. 4 (with patrick brennan) and Ibeam Brooklyn Mar. 6 (with Michel Gentile). See Calendar.



Woven
Jeremy Pelt (HighNote)
 by Scott Yanow

Ever since he made his first recordings in 2000, Jeremy Pelt has gained fame for being one of the more exciting hard bop-oriented trumpeters of this century. He can always be relied upon to play consistently inventive solos that balance fire with lyricism. His core group on his latest album release, *Woven*, features Jalen Baker (vibraphone), Misha Mendelenko (guitar), Leighton Harrell (bass) and Jared Spears (drums), plus Mar Vilaseca (vocals) and Marie-Ann Hedonia (synthesizer). Parts of this release may be a bit different than one might expect, with Pelt occasionally utilizing electronics through his trumpet, as well as the addition of Hedonia's synthesizer work on four of the nine selections.