



**Force Majeure**  
Paul Giallorenzo's GitGo (Delmark)  
by Clifford Allen

One thing that has separated Chicago improvisers from their counterparts elsewhere is the ease with which they approach stylistic blends. When you hear the punkish madcap Albert Ayler extensions of multi-instrumentalist Hal Russell's NRG Ensemble, this music stamps itself out because it could not be any other way. It's not that there aren't cliques in Chicago (they exist in every community), but musicians do seem to move across the possibilities of genres with openness—and that's not always a surefooted move, but it is something that seems to come honestly.

Pianist Paul Giallorenzo is one such figure; originally from New York, he was first recognized for his electronic work, eventually launching a series of small groups with Windy City confreres including drummer Frank Rosaly, bassist Anton Hatwich, cornet player Josh Berman and saxophonist Dave Rempis. His approach to the keyboard first seemed diffuse but tough; now, there's less ambiguity and his toughness seems measured, drawing from the earlier work of Cecil Taylor, Hassan Ibn Ali, Andrew Hill and Herbie Nichols.

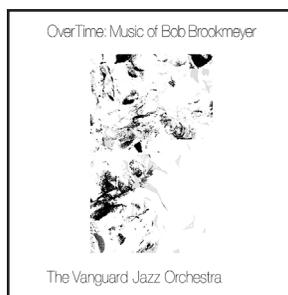
*Force Majeure* is Giallorenzo's first disc on the venerable Chicago label Delmark and features the GitGo with Hatwich, drummer Quin Kirchner (Leaf Bird, Nomo), trombonist Jeb Bishop and saxophonist Mars Williams (NRG Ensemble, Extraordinary Popular Delusions) on seven of the pianist's compositions. The music is slippery and lithe, attributable to the light, swinging burble of Hatwich and Kirchner, who lock in remarkably with Giallorenzo's splayed chordal cubes.

One thing that in lesser hands could be somewhat cloying is the clear connection of the GitGo's rhythms with broken-beat, IDM (Intelligent Dance Music) and downtempo hip-hop, a yo-yoing methodical funkiness paired with chunky, slathered blues on "Reverberations", Giallorenzo alternating between massive superimpositions and detailed, behind-the-beat clamber. The opening title piece has an almost looped quality to it, creeping progressions and a taut beat set against knotty, Andrew Hill-like horn parts. Giallorenzo's solo is wiry and concentrated with dissonant, right-handed swipes reminiscent of Dave

Burrell. While the rhythm section frequently presents burbling grooves, Bishop and Williams often flutter and declaim just beyond—such as the serene majesty in the trombonist's solo or Williams' dry, shimmying flights in the kwela-like "Blowings On".

The set closes with an odd exploration, the reggae piece "Roscoe Far I", and a hidden "Version", replete with overdubbed vinyl crackle (where's Bundy Brown when you need him?). Although Giallorenzo's damped, echoed 'dub' chords are supple and the melody is infectious, there is something artificial about doing a reggae piece and it remains unconvincing compared to the disc's preceding library of work. Nevertheless, when making a creative omelet, one assumes a few eggs have to be broken.

For more information, visit [delmark.com](http://delmark.com). This project is at Ibeam Brooklyn Nov. 22nd. See Calendar.



**Over Time (Music of Bob Brookmeyer)**  
Vanguard Jazz Orchestra (Planet Arts)  
by George Kanzler

With the exception of Johnny Mercer-Hoagy Carmichael's "Skylark", a (recorded) staple of this big band since trombonist Bob Brookmeyer was the musical director of what was then known as Mel Lewis and the Jazz Orchestra in the early '80s (after co-leader Thad Jones moved abroad), this CD represents debut recordings of Brookmeyer compositions and arrangements. Three of them were for that Lewis-led band while the others—four tracks including a three-part suite—were done for a planned album of new works for the orchestra begun in 2008 and left unfinished when Brookmeyer died in December 2011, shortly before his 82nd birthday. As pianist Jim McNeely writes in his notes, by 2008 Brookmeyer "had abandoned the conventional tune/chorus structure of writing for big band." But as we hear on the previously unrecorded '80s works, he had jettisoned or greatly enhanced those conventions already.

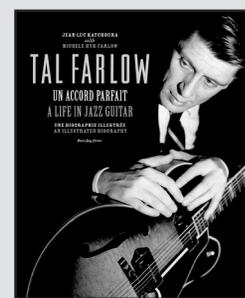
The first older piece, "The Big Time", is clearly ahead of its time: "a wild chromatic ride" in McNeely's words, it resembles a fireworks display, with drum blasts, spiky piano, brassy flares and a kaleidoscope of orchestral timbres and colors all soaring in an exhilarating sweep that climaxes with a triumphal, swaggering, circus-like march. Its quirky form sets the stage for the "Suite for Three", where the eponymous soloists of the three sections interact and weave in and out of the orchestra as equal partners. "Oatts" features Dick Oatts' alto saxophone over a definitively-not-song form, full of pointillist piano and ensemble jabs sliding in and out of riffs and shouts from a post-swing landscape. "Scott" features Scott Wendholt's flugelhorn at a ballad tempo, the intro hinting at "My Favorite Things" to usher in the soloing horn over lush swathes of orchestral colors in long tones reminiscent of Gil Evans' work for Miles Davis. "Rich" finds Rich Perry's tenor saxophone tossing stop-time figures back and forth with the orchestra, a series of kickers and breaks leading to a swinging 4/4 section with the namesake soloing over increasingly dense band figures, then fading to an a cappella sax cadenza.

There's a catchy, TV jingle-like melody bouncing in and out of "At the Corner of Ralph and Gary", the other new piece, featuring tenor saxophonist Ralph Lalama and baritone saxophonist Gary Smulyan, who enter after extended shout choruses, dueling phrase

for phrase over punchy stop-times, then bobbing and weaving in and out of the ensemble, first in individual solos, then as a close unison pair. Brookmeyer wrote "XYZ" as a sequel to his "ABC Blues" for Lewis. It spins a colorful web of variegated settings for seven soloists from the band out of a 12-tone row. Both the aforementioned "Skylark" and "Sad Song" feature Oatts, the latter on flute in a starkly bleak, Bartók-influenced setting couched in the beats of a dirge, the creative richness of the long flute passages mitigating the gloom.

For more information, visit [planetarts.org](http://planetarts.org). This band is at Village Vanguard Mondays. See Regular Engagements.

## IN PRINT



**Tal Farlow: A Life in Jazz Guitar**  
Jean-Luc Katchoura with Michele Hyk Farlow  
(Paris Jazz Corner)  
by Marcia Hillman

Jean-Luc Katchoura with Michele Hyk Farlow (Tal Farlow's widow) have put together the definitive biography of jazz guitar great Tal Farlow. Chockfull of snapshots, poster and media ad reproductions, which also help to illustrate the period of jazz history when Farlow was active, the book also contains a full discography complete with reproductions of the album covers. For maximum exposure, the book has English text on the even-numbered pages and French on the odd.

Farlow was self-taught and started on his instrument at age 21, playing professionally a few years later. The way his large hands spread over the guitar fretboard like tentacles earned him the nickname "Octopus" but his distinctive touch was light and fluid. The text covers a career that started with the Marjorie Hyams Band in 1948, followed by working with the Red Norvo Trio (1949-53) and the Artie Shaw Gramercy Five for six months before starting his own group.

By 1958, Farlow retired from full-time performing and settled in Sea Bright, NJ where he worked at his first vocation (sign painting) and played occasional dates in local clubs. He did, however, connect with the Gibson Guitar Corporation in 1962, participating in developing the Tal Farlow model for their Artists Model line. In addition, he began working with Phil Petillo at the luthier's workshop in 1968 and the two of them built a stool that housed a built-in amplifier and a pedal to control it. From 1960-75, Farlow was mostly active recording for Concord Records. There is also a documentary film, *Talmage Farlow*, which features performances by Farlow with pianist Tommy Flanagan and bassist Red Mitchell made in 1980-81. Farlow made his last public appearance at a Connecticut workshop in August of 1997. He died on Jul. 25th, 1998 at NYC's Sloan-Kettering Hospital of esophageal cancer at age 77.

Hats off to whoever archived all of this material and to Katchoura for painstakingly creating this must-have book for all Farlow devotees.

For more information, visit [parisjazzcorner.com](http://parisjazzcorner.com). A release event for this book is at Zinc Bar Nov. 13th. See Calendar.

**November 10, 2014 9:00pm**  
**Zinc Bar, 82 West 3rd Street, New York**  
<http://zincbar.com>

**Ark Ovrutski Quintet**  
Michael Thomas-sax, Benny Bennack III-trp,voc  
Benito Gonzalez-piano, TBA - drums  
Ark Ovrutski-bass [www.arkovrutski.com](http://www.arkovrutski.com)