



FILIPPO COSENTINO

ANDROMEDA

Soul; Caught 22; Upsilon Andromedae A; Oh!; 17-12-2011; *La Mia Terra; Andromeda E Perseo; Upsilon Andromedae B; Dancing; Missouri* (37.06)

Cosentino (g); Ekkehard Wölk (p); Johannes Fink (b); Andrea Marcelli (d). Stezzano, Italy, 19-20 February 2018.

Nau 1309

This is a vividly recorded, compendious guitar recital, the range evident in the first two or three tunes. The pastoral, Methenyish sounds of the opening *Soul* are followed by a swinging blues out of Barney Kessel or Herb Ellis on *Caught 22*. For extra measure, the complex head on the blues, if I'm not mistaken, has nothing to do with a 12-bar blues (being redolent perhaps of Larry Coryell or Gary Burton), so the straight-ahead swing comes as a pleasant surprise.

The third piece (and its later, somewhat brisker alter ego *Upsilon Andromeda B*) takes us into freer but quite approachable territory, all anticipation, pointillistic interaction and listening, with a lyrical touch. The three short pieces that follow add quickfire colour ranging from parallel harmonies with a brisk, Latinish country beat (*Oh!*) to Phrygian-Arabic rumination (*17-12-2011*) and chamberish reflection with occasionally Monkish harmony (*La Mia Terra*). *Andromeda E Perseo's* quick shifts remind of *Giant Steps* but as a relaxed waltz. *Dancing* and *Missouri* create a lyrical close, the latter title perhaps an explicit reference to Metheny.

All the material is written by Cosentino, who thus shows a mastery not just of improvising but compositional idiom. He's also a master of an arsenal of guitars, playing here baritone acoustic, classical and archtop jazz guitar. I hadn't heard of Cosentino, who is another example of the numberless accomplished musicians around Europe, never mind the world, that barely get a mention in most UK jazz media. There is a wealth of untapped music outside that bubble.

Mark Gilbert