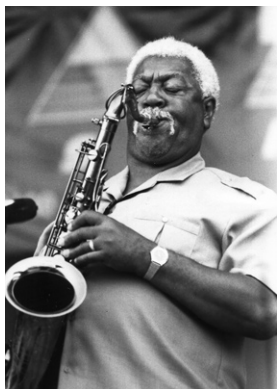


HODGEPODGE & SHORTIES



Boots Robinson by Mark Ladenson

addition of Evans and Speed. The assembly grabs hold of eight pieces by Jensson (Smell the Goodness/ Froth/ Pittles/ Kryppa*/ Klondike/ Flimbergeist/ Clifton/ Klinglet. 45:15) and yanks them this way and that for an exhilarating three-quarters of an hour of skewed fusion with a gigantic beat thanks to an unfettered Black. The aggressive playing is matched by the metallic sheen of the mix. (11/1-3/[2008?], New York, NY) "Pittles" features heavy riffs by the guitar and drums with staccato tootling from the horns for the first half, followed by a guitar and drum freakout. It's not the only time that Jensson uses the trick of setting the horns off against the rhythm section by having them play at different velocities. He also has an uncanny melodic gift which shows up at unlikely moments, like the thrilling ending of "Klondike" or the rueful strain that opens "Klinglet," a rare bit of calm. Trumpeter Peter Evans is a marvel, snaking in and out of the density of reeds and electric guitar and filling out the sound without calling very much attention to himself. Rented Mule and Scientific Map might get your body moving, but Tyft will engage all your senses. Totally recommended.

Stuart Kremsky

CORTILE (Silta 805) is Italian guitarist **STEFANO SAVINI's** second album. Savini is a guitarist comfortable with both electric and acoustic textures and his music reflects this. The group he has assembled is quite unique: Gian Maria Matteucci (cl, b cl), Stefano Ricci (b, el b), and Mauro Gazzoni (d). (Additionally, Mauro Patricelli helps out on piano on three tracks*) The music (Virus / Sonno / Cheld / Liaison #2 / Cotrile / Giamma / Giamma Solo*/ Angiui*/ OO*/ L'ora / Bagnara / Bacio / Sant' Agata / Domenica. 58:07.) alternates between these acoustic and electric textures, focusing on the former earlier in the program. Matteucci is a resourceful and subtle clarinetist. His clarinet meshes well with Savini's acoustic guitar and they are at their best when weaving lines around each other. The emphasis on clarinet and acoustic guitar gives the music an inherent lightness. The rhythm section is unobtrusive, yet they succeed in pushing the music forward as well as providing the right amount of color. Many of the compositions have the feel of Italian folk melodies. Things change a bit in the latter part of the program and Savini's electric guitar is more to the fore. The compositions seem to take on deeper shades. "L'ora," with its waves of feedback drone and modal clarinet, is the album's high point. And "Sant' Agata" has a melody that's hard to get out of one's head. All in all, *Cortile* is a pleasant diversion.