

passages (while thumbing deft bass and melody lines simultaneously), pinging harmonics, and brief scale flights. In his writing for the quartet, he likes the juxtaposition of pizzicato bursts and legato lines. The quartet's second appearance (on *Three Etudes*) is sans guitar, yet because the character of the quartet and Pavan's writing for it has been well established on the title suite earlier, it does not feel at all out of place. Plus it is surrounded by a number of fine solo guitar pieces. Three that I find particularly appealing are the lovely "La Luz (a mi madre)" and "Preludio y Tremolo," and "Aire de Chacarera" with its loping recurring bass line.

—Blair Jackson



Takemitsu: Complete Solo Guitar Works

Shin-ichi Fukuda
Naxos

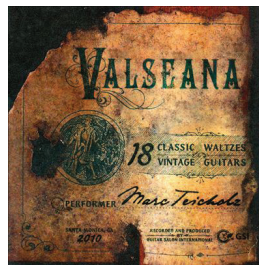
A celebration of a key figure in 20th-century guitar composition

The legacy of Toru Takemitsu (1930-1996) has become so revered that it takes a bold critic to discuss it in less than complimentary terms. And let it be said that anyone whose passing prompted *two* substantial musical homages from Leo Brouwer must have had something special to offer. Both Brouwer and Takemitsu have long enjoyed world ranking in their respective fields. Chewy though their creations may sometimes be, they're never ignored.

And this recording of all Takemitsu's solo guitar works (plus two of his 12 song arrangements) played by a performer with close links to the composer, and extensively annotated by Graham Wade, deserves a place on the shelf of

every serious collector. Even though much of this material has already enjoyed frequent outings on disc, there are items, such as "Rosedale," the infrequently explored second movement of *In the Woods*, that have yet to become common sightings. And then there's the largely forgotten 1:22 soundbite marking the 60th birthday of Sylvano Bussotti in 1991. Essential listening that brings together a key area of the guitar's 20th century heritage.

—P.F.



Valseana: 18 Classic Waltzes and 18 Vintage Guitars

Marc Teicholz
Guitar Salon International

It's not just a gimmick—this is a varied and delightful set of waltzes

Waltzes have a knack for fitting really well on the guitar and often sounding wonderfully apt, whether written for the guitar or, as some of these pieces, the piano or the orchestra. This project uses a different guitar for every one of the 18 pieces, all the details of which are carefully described in the extensive notes included here.

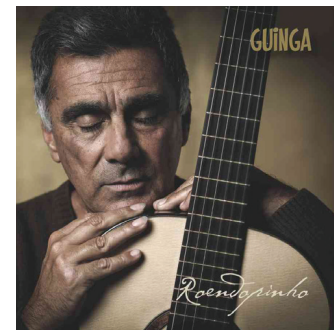
There are many of most people's favorites here, including the wonderfully bizarre *Usher Waltz* from Nikita Koshkin, surely one of the guitar's most inventive and ingenious writers. This piece in particular is a vivid portrait of a man gradually, (and definitely not quietly) going from just strange to outright mad in the course of its nearly seven minutes. Other highlights for me are the beautiful *Esmeralda's Waltz* from Dusan Bogdanovic (new to me) and the hugely virtuosic *Scherzo-Vals* from the brilliant writing of Miguel Llobet. But the entire CD is a delight, and the variety surpris-

ingly huge for a recital where every piece is, after all, just one form—the waltz.

There are two other arrangements I must single out. The Chopin *Grande Valse Brillante* is a piece I have over the years attempted and failed to find a decent version of for guitar. This one is by Ricardo Iznaola, and for the first time, the work sounds like it was written for the guitar. The other is the wonderful Brahms closer (Op. 39 No. 15), the arranger of which not credited.

The guitars all sound very clear and quite different at times, having been carefully matched to their particular waltz's era, and the playing of Teicholz is technically effortless and musically outstanding. This is a CD to wallow in and just enjoy.

—C.D.



Roendopinho

Guinga
Acoustic Music

Stylish and sophisticated offering from Brazilian composer/guitarist

Guinga is the professional name of Brazilian guitarist/composer Althier Carlos de Souza Lemos Escobar, who, as he approaches his 65th birthday, presents us with what is billed as "his first true solo CD." This comes after almost five decades of collaborations and composing credits—two names that stand out in the CV provided with the present disc being Michel Legrand and Sergio Mendes. This suggests Guinga's work belongs in the sophisticated middle ground of the commercial music industry, and the contents of the disc confirm it.

In the opening "Pucciniana," Guinga's guitar generates a spacious rolled-chord