

beautifully; this suite is so rarely played in full (it is horrifyingly difficult to play) that I longed for its companions. The Van Dijk is one of a set of three and was specially written for Duolisme and is based on a Brazilian style with off beat accents, much use of cross rhythms and difficult sounding prestissimo runs. The Cardoso work is a beautifully harmonised piece of writing and if you only know the solo version you simply must get to know the duet that improves it even more. I still find myself expecting 'Windmills of Your Mind' however when the initial theme begins! Now the Pernambuco has an anonymous second part that really gives it a boost. In its new guise it is a lovely duet and I am puzzled that the writer of the second part wasn't credited. Sergio Assad is already supremely well known as one of the two world-renowned Assad brothers, surely one of the world's very best duos. His compositional skills are also considerable and three excerpts from two larger compositions are included here. The final Brouwer arrangements of three Beatles' pieces are simply the best things on the CD. It is such a shame that they are not yet published (I checked!) I really hope they are to be made available, as they would be immensely popular with players and audiences alike.

All in all a lovely CD most of which might very well be new to many of you; none of it is makeweight and the playing is first class throughout. The recording is clear and friendly and as such I can thoroughly recommend it to any interested listeners.

Chris Dumigan

ESPAÑA

GRANADOS: *Coleccion de Tonadillas; Valses Poeticos*. RODRIGO: *Adela*. FALLA: *Siete Canciones Populares Espanolas*. BIZET: *Habanera (from Carmen)*. MONTSALVATGE: *Cancion de Cuna Para Dormir a Un Negrito*.

Julie Nesrallah (Mezzo - Soprano), and **Daniel Bolshoy** (Guitar)
Boldan Music NBE 015

How many people have heard of Granados' *La Maya De Goya* in our readership? I'll bet the majority of you. Now then, how many of you have actually heard the whole collection of eleven *Tonadillas* whether in the original piano and voice or for guitar and voice as in

this enterprising version based on Gregg Nestor's arrangement? Probably 95 per-cent of you have now answered in the negative. Well here they all are; apparently recorded here for the first time. They are all delightful miniatures and are a quite substantial set. Incidentally the booklet has all the words in Spanish, French and English so you can follow what is going on, if you feel so inclined. Interestingly the one we all know is the final piece in the set and has a large Spanish narration above the guitar part during the long verse, only to sing during the chorus, whilst the others are merely songs throughout. It is refreshing to finally hear the full complement and can only be welcomed as a useful gap-filler in our respective collections. Following on, Bolshoy plays solo his own transcription of the *Valses Poeticos*. Many people have done the whole set now since those heady days of vinyl when JW did an edited set with the liner notes stating that certain vals were not conducive to arrangement on the guitar. How things have changed. Anyway this latest re-working is ably done and works well, showing Bolshoy to be a player well up to the task in what remains a tricky piece to bring off successfully. Rodrigo's single offering comes from a set of *Diez Canciones Espanolas* from which he himself arranged this one song for guitar and voice from the piano original. It is quiet, reflective and a beautiful addition to the voice and guitar repertoire. The Falla songs are more well known and Lobet arranged the entire seven many decades ago. This recording uses four of Lobet's, preferring Jaume Torrent's arrangements of the other three. More immediately Spanish than much of the other material here, they are convincingly sung and played and repay repeated listening. The *Habanera* from *Carmen* is possibly one of the most well-known Spanish songs ever written and is the perfect mixture of sophistication and sex that is required. The final piece is a lullaby I have never come across before but it is soothing with an engaging melody and arrangement and comes in exactly the right spot for you to put away the CD with a silly grin on your face!

This is a truly lovely recital of some very important music that all lovers of the Spanish song really

ought to have. If I have a teensy quibble it is that on the higher notes Nesrallah has a slightly larger vibrato than I think really necessary but it does not detract too much from what is essentially a required purchase for any lovers of this repertoire.

Chris Dumigan

CHIHARA - GUITAR CONCERTO

PAUL CHIHARA: *Concerto for Guitar and Orchestra with Trumpet Obligato; Mistletoe Bride (Ballet in One Act); Grass (Concerto for Two Double Basses and Orchestra)*.

Pepe Romero, Guitar

Jens Lindemann, trumpet

Susan Botti, soprano

Jon Deak and **Buell Neidlinger**, double basses

London Symphony Orchestra

Neville Marriner, conductor

Towards the end of the *tranquillo* second movement of Paul Chihara's guitar concerto, the high trumpet of Jens Lindemann shows the composer's skill in reconciling these two very different instruments. The music is often reflective, not only in the second movement. Both outer movements are marked *Con fantasia, Allegro*, allowing plenty of opportunity for the orchestral colour that is an important element of the composer's stock-in-trade. We are well into the last movement before there is any of the 'fizz' that Julian Bream felt desirable in a concerto. But a sense of high drama is never far away in Chihara's composition, and his skill in orchestration gives him the ideal instrument with which to express it. Pepe Romero rises to the occasion here, with a striking cadenza that demands, and gets, the utmost of fingerboard techniques. His flamenco outburst towards the very end could not have been handled better - this after all is the man who made a brilliant flamenco recording at the age of only 15. His concluding arpeggio, almost nostalgic in tone, is beautifully done. It is a welcome addition to the many fine concertos now in the guitar repertoire, and it is a crying shame that it is not going to be heard in the concert halls of the world, unless a moratorium is put on the *Concierto di Youknowwhat* - but Pepe Romero can do that to perfection too.

The horn is prominent in the Prelude of the ballet *Mistletoe Bride*. If you know the old song *The Mistletoe Bough*, you will know the