

by, respectively, guitarists Cesar Angeleri and Roberto Calvo who still manage to retain the air of a 'jamming' session rather than the formality of reading the dots.

Several of the tracks feature Juan Falú as singer/accompanist and very nice these songs are too. He has a most attractive voice for this style of song, very 'listenable' to, and leaves one wishing for more of the same.

Altogether a very enjoyable, entertaining and relaxing recording with some fine music, playing and singing.

Steve Marsh

GUITAR MUSIC

GANESH DEL VESCOVO: *Sandhya; Tre Studi Giovanili; Dhyana; Tre Studi; Jasidih Express; Three Dhuns.*

Ganesh Del Vescovo (guitar)
Sinfonica SCD-05

Initially self-taught, Ganesh del Vescovo eventually studied with Alvaro Company and attended masterclasses with Oscar Ghiglia, Eliot Fisk, Pepe Romero and Eduardo Fernandez.

This recording is made up entirely of Vescovo's own compositions; the works have obviously been written to match his exceptional technical abilities and come from a composer with a very alert, active and fertile mind. The mosaic of sounds and rhythms he produces from his six strings is stupendous; he draws from Indian classical music for his inspiration and this is much in evidence in many of the works on this programme.

In these times it is now so difficult to come up with new ideas for the instrument without sounding clichéd or downright boring but Ganesh del Vescovo has managed to avoid both these traps and has developed his own musical conceptions. This is a staggeringly good new release from a brilliant technician and one, which should set compositional standards.

Recommended.

Steve Marsh

JOHN DUARTE: VARIATIONS ON A FRENCH NURSERY SONG

JOHN W. DUARTE: *Variations on a French Nursery Song, op.32; Greek Suite, op.39; Suite Française, op.61.*
Duo Chitarristico (Liliana Pesaresi and Luca Trabucchi)
Lira Classics LR CD086
Variations on a French Nursery Song was initiated by a request in the

early 1960s from the legendary husband and wife guitar duo of Ida Presti and Alexander Lagoya for Duarte to write something for them. Duarte 'took no account of (technical) difficulty' and came up with one of the finest pieces in the repertoire for two guitars. I seem to remember a quote from Duarte stating that parts of the piece may be unplayable and there is at least one recording which I know of in which a section of the work is not included. The brilliant Swedish guitar duo, *Duodecima* (Lars Karlsson and Michael Ljung) (what happened to them?), were, I believe the first to record the complete work in the early 1980s. Liliana Pesaresi and Luca Trabucchi give a fine interpretation of this work with some subtle and refined phrasing although in the more *furioso* passages they lack the dynamism which the previously mentioned duo instilled into the piece; I feel they could have 'let themselves go' a little more in a work which can stand it. Having said that, they do the composition justice and their version is fully enjoyable.

The connection between the three works on this programme (apart from the fact that they are all written by the same composer) is the Presti-Lagoya Duo. *Greek Suite*, written for another husband and wife duo, Evangelos and Lisa, who had studied with the aforementioned duo and is here recorded for the first time. This entertaining five-movement suite is based on a set of traditional Greek tunes sent to the composer by Evangelos and Lisa and shows Duarte's adaptability in writing in differing stylistic moods and fashions. He captures the spirit of the music of Greece perfectly but still there is the unmistakable style of Duarte in the writing.

In the mid-sixties, Duarte began writing another work for Presti-Lagoya but after Ida Presti's death he shelved the project, only to finalise the piece when asked to write a composition for the husband and wife duo of Ako Ito and Henri Dorigny. *Suite Française* (another first recording) is the end result and is a three-movement suite based on two French traditional tunes and one Duarte original. It is a work of many contrasting sections and moods the main feature being the beautiful middle movement, *Carillon*, which contains some of the best writing on this programme.

Liliana Pesaresi and Luca Trabucchi do justice to one of the

guitar world's best writers and have produced a highly enjoyable recording of some wonderful music.

Steve Marsh

MBARACA

M. VILLALBA: *Musica Interior; Ruta Verde; Confesion; Sin Regreso; Correntina; La Nocturna; Otonando; Punto de Encuentro; Techos de Paja; Chamamecera.* **F. L. FERNANDEZ/T. ROS:** *El Afusilado.* **A. NIZ/R. L. GONZALEZ:** *El Tauro.* **T. COCOMAROLA/E. CHAMORRO:** *Mi Bien Amada.* **R. S. RIOS:** *Merceditas.* **T. COCOMAROLA/C. AGUER:** *Kilometro 11.* **G. BERLINGHIEN:** *Tiempo Imaginado.* **I. ABITBOL:** *La Calandria.* **B. PARRERA/V. L. y PLANES:** *Himno Nacional Argentino.*

Mateo Villalba

EPSA 17179

Here is the 29th release in the excellent 'Guitarras del Mundo' collection, an historically important series of recordings featuring the talents of various musicians from South America. This one is dedicated to the guitarist Mateo Villalba who has also composed over half the tracks on this programme. He is joined by various other musicians on other instruments including percussion, violin and bass guitar and between them they have produced a highly evocative album of diverse Argentinian musical moods.

His stylish performance is of the true South American player playing South American music rather than, say, a European player playing this type of music. In other words, there is that enigmatic 'x' factor which shines through this delightful and highly entertaining music that lets the listener appreciate the authenticity of the performance.

Listening to *Mbaraca* is very enjoyable way to spend an hour.

Steve Marsh

OBLIVION

A. PIAZZOLLA: *Verano Porteño; Milonga del Angel; Tristón; Acentuado; Murmullo Sensual; Romántico; Campero; Muerte del Angel; Oblivion; Compadre; Otoño Porteño.*

José Luis Beieto

Ars Harmonica AH097

'It's the tango, and it goes straight to the soul.' - this quote from the performer's sleeve notes on this recording dedicated to the music of that most controversial figure, Astor Piazzolla, could also be applied to Beieto's performance of the works.