

the guitar made an effort to keep up, and no composer contributed more to the process than Heitor Villa-Lobos.

Villa-Lobos took the guitar very seriously at this time, aided by the thriving guitar-publishing industry that existed in Paris between 1923 and 1930, when he paid numerous visits. As we know, he went on to compose orchestral works demanding large forces, in which he can be compared to Berlioz, also a guitarist in his early days. But Berlioz did not stay with the guitar long enough to make any substantial contribution to it, for which the world of the symphony orchestra must be as grateful as guitarists are sorry.

The twelve-page Critical Commentary (in English, Italian and French) is the product of Frédéric Zigante's careful scrutiny of seven various sources, including the manuscript written in Villa-Lobos's own hand (Ms-Gui, conserved in the Villa-Lobos Museum, Rio de Janeiro), and Ms-1928 (also written by Villa-Lobos, conserved in the Max Eschig archives). It reveals many contradictions and ambiguities. In *Étude no.6*, a player has to choose between possible alternatives, owing mainly to the poor state of Ms-Gui. 'Significantly different in agogic terms', says Mr Zigante, and who will disagree with him? I hope, however, that a preoccupation with the minutiae will not lead to an audience of scholars gravely shaking their heads at what they perceive to be a violation of the composer's intentions. Villa-Lobos himself, it seems, made small alterations as he progressed from copy to copy.

This double CD set gives you all the music for guitar, with the exception of the ensemble works, the *Concerto* and the *Sextet*. Frédéric Zigante, the man behind it all, has long been in the major league of guitarists, and this enterprise further establishes him as a scholar of the first rank.

Colin Cooper

JOAQUIN TURINA

JOAQUIN TURINA: *Rafaga; Homenaje a Tárrega; Fandanguillo; Sevillana; Sonata*. JOAQUIN TURINA (ARR. LLINARES): *Los Dos Miedos; Cantares; Nunca Olvida; La Aldea Duerme*. JOSE LUIS TURINA: *Copla de Cante Jondo*.

Sébastien Linares

Paraty 211.115 CD

An often-overlooked aspect of Joaquín Turina's small but enduring contribution to the solo guitar repertoire is the man's apparent willingness to make a dignified exit before the inspiration dried up. Completed over a period of less than a decade, the corpus of just five works presented in their entirety on this 2011 release started on a high with the wonderfully boisterous *Sevillana* in 1923 but ended falteringly with *Homenaje a Tárrega*, dated 1932 in most sources but not published until 1935, under the French title *Hommage à Tárrega*. A pocket-sized diptych whose content owed more to flamenco than to the language of its dedicatee, *Homenaje a Tárrega* concluded with a flowing and triumphant *Soleares* that was regrettably preceded by a crude and ungainly *Garrotín*, in which the weaker aspects of Turina's guitar writing all floated to the surface in the space of just two pages. For those of us who take an otherwise positive line on Turina and the guitar, it's endlessly pleasing to imagine him taking one final look at the *Garrotín* manuscript before submitting it for publication, ruefully murmuring the Spanish equivalent of 'OK, I'm out of here'.

Sébastien Linares, a French-born protégé of Rafael Andia, thus faces the challenge of deciding where to hide the *Garrotín* amid its more illustrious stable mates. The presence of the *Soleares* means it would

still work up to a point to present the material in chronological order but, with the possible exception of the dark and brooding conclusion to the *Fandanguillo*, all the earlier works offer a more fitting finale than *Homenaje a Tárrega*. Linares' decision to save the chunky three-movement *Sonata* till last thus makes sense, the closing *Allegro Vivo* meeting all the necessary requirements.

Starting with the brief but eventful *Rafaga*, Linares soon reveals the influence of Andia, a staunch individualist with flamenco leanings who routinely ventures beyond the confines of the score. Linares' *Rafaga* presents the opening series of block chords on the treble strings as a shimmering *tremolando* sequence that, although not specifically requested by the composer, is certainly within the spirit of the music. In the ensuing *rasgueado* passages where the composer's precise requirements are notoriously unclear, Linares opts for a straightforward up-and-down figure culminating in one of those abrupt chordal stops that are central to the flamenco style. In the lead-up to this final move, he introduces his own *campanella* fingering, a novel and convincing addendum that occasionally recurs later in the proceedings, most notably near the end of the *Sevillana*. All this adds up to a worthy and often original presentation of a deservedly familiar agenda, the decision to place *Homenaje a Tárrega* immediately after *Rafaga* proving wise insofar as this weakest item passes by more or less unnoticed in the wake of one of the strongest.

Elsewhere, Linares fields his own settings of three items from the song cycle *Poema en Forma de Canciones* and one from *Miniaturas* for solo piano. Dated 1923 and 1929 respectively, both were composed within the period Turina was writing for the guitar, and both fit in well with their present surroundings.

Linares' wild card is the valedictory *Copla de Cante Jondo*, a little-known guitar original composed in 1980 by José Luis Turina (b.1952), grandson of the man himself. Clocking in at 6'08", it's a considerably more weighty creation than all that's gone before but is nonetheless deserving of more attention than it's so far received. It also seems that José Luis, who gets a considerably larger English *Wikipedia* page than his distinguished ancestor, has built up a significant body of guitar works over the years, including one piece titled *Arboretum* that's dated 2010. There's got to be material worth discovering in there, and all credit to Sébastien Linares for alerting me, and doubtless many others, to its existence.

Enterprising and inspired Turina that takes us several steps beyond the known terrain.

Paul Fowles

ALIRIO DIAZ

ANTONIO LAURO: *Concerto for Guitar and Orchestra*. VINCENZO GALILEI: *Gagliarda*. GIROLAMO FRESCOBALDI: *Aria con Variazioni 'La Frecobalda'*. JOHANN SEBASTIAN BACH: *Prelude BWV99; Allemande BWV996; Prelude and Fugue BWV998*. FEDERICO MORENO-TORROBA: *Los Mayas; Albada*. MIGUEL LLOBET: *El Testament d'Amelia*. HEITOR VILLA-LOBOS: *Choro No. 1; Etude 1; Etude 7*. JORGE GOMEZ CRESPO: *Nortena*. AGUSTIN BARRIOS: *Aconquija; Danza Paraguaya*. RAUL BORGES: *Vals Venezolano*. EDUARDO SAINZ DE LA MAZA: *Homenaje a la Guitarra*. JOAQUIN RODRIGO: *Invocation y Danza*.

Alirio Diaz

Doremi DHR-7997

Alirio Diaz is one of the legendary names in the annals of classical guitar; players of a certain age will well remember hearing him in concert and listening