

ing ends with a delicious bonbon, the Pierné *Canzonetta*.

Robert Willoughby is one of the foremost flute players of a generation that has largely left us. He taught for many years at Oberlin and later at Peabody; he now teaches at Longy. Not mentioned in the notes is that in 1996 he won the National Flute Association's Lifetime Achievement Award. He plays very well here, but I imagine he would sound even better on the instruments commonly available to professionals today. This re-release adds to his legacy of accomplished students who teach at universities and play in orchestras nationwide.

GORMAN

The Infinite Fabric of Dreams

MERTZ: *Hungarian Fantasy; Elegy*; HAUG: *Prelude, Tiento, Toccata*; CASTELNUOVO-TEDESCO: *Sonata*; BRITTEN: *Nocturnal*

Colin Davin, g

Davin 0—63 minutes (800-BUYMYCD)

I had my doubts about this one—apparently self-produced, with no company or number and no information about the music or the performer. But I determined it is distributed by several major outlets—and the program is a really serious one.

My doubts were misplaced. Mr Davin is the real thing, a player with a virtuoso's technique, a deeply expressive musicianship, and a probing imagination. The opening Mertz pieces are some of the finest interpretations I've heard. Mertz tends to overwrite—he will often lurch from climax to climax, as if he wants the listener to be perpetually in a state of excitement. That makes his music hard to interpret convincingly, especially in the *Elegie*; but Davin has the measure of this music, and his performances are convincing and moving.

Hans Haug is a Swiss composer, whose association with Segovia led to several works for guitar. His work has never been especially popular among guitarists, probably owing to Segovia's lukewarm advocacy. But his music is pleasant and interesting, free from Hispanic clichés (possibly why Segovia never truly warmed to him). It somewhat resembles Alexander Tansman in style. Davin's performance is warm and lyric, just what the music needs.

Now we come to two of the greatest compositions for guitar from the 20th Century. Davin's performance of the Castelnuovo-Tedesco *Sonata: Homage to Boccherini* is the finest I've ever heard. It's as expressive and more technically sure than Segovia's. His second movement is so achingly beautiful that I had tears when I heard it, and his final movement manages to maintain a solid wall of sound without breaking.

To follow this with the Britten *Nocturnal* is an incredibly bold choice for a debut recording, but Davin is up to the challenge. His performance won't displace Bream's, but it is a thoughtful, perceptive interpretation, filled with details often missed; and the buildup to the final *passacaglia*, and its final surrender to the tonal world of Dowland's song, 'Come Heavy Sleep, Come Sweet Death' is almost overwhelming.

Some information about Mr Davin can be found on some reviews of his recording on various internet sites. He is from Cleveland, and his teachers include Jason Vieaux, Bill Kanengiser, and Sharon Isbin. The choice to avoid musical or biographical notes was his own (he wants the music to speak for itself), as was the clear, close, un-reverberant recorded sound. I am not enamored of either choice, but I do admire both his talent and his sense of integrity.

This is no vanity production. Davin has considerable talent and maturity, so seek this one out.

KEATON

Admir Doci

RODRIGO: *3 Canciones Espanolas; Aranjuez, ma Pensee*; TURINA: *Sevillana*; BOCCHERINI: *Introduction & Fandango*; ASSAD: *Valsa de Outono*; GNATALLI: *Sonata with Cello*; REGONDI: *Introduction & Caprice*; DERUNGS: *Elegie*; WETTSTEIN: *Skizzen*; SENFL: *4 Lieder*

Admir Doci; Leila Pfister, mz; Martin Derungs, hps; Mattia Zappa, vc; Matthias Weilenmann, rec

Guild 7347—66 minutes

Albanian guitarist Admir Doci plays solos, songs, and chamber music, so there is a nice variety. I enjoy performances like this, and wish there were more of them. Doci is a fine player, based in Switzerland, and his partners are also fine.

He opens with four songs by Rodrigo and mezzo Leila Pfister. She has a rich, dark sound that's ideal for this music, though she never overpowers the guitar. 'Aranjuez, ma Pensee' is arranged from the concerto by Rodrigo. The text is by Victoria Kahmi, the composer's wife. It's undeniably beautiful, but I can't help feeling that hearing the music out of context is disappointing.

The Boccherini is a Bream arrangement of the last movement of his most popular quintet. It's effective, if a bit anachronistic, and it's played with real joy. Martin Derungs is both harpsichordist here and a composer, and his *Elegie* for guitar solo, is haunting and mysterious.

This is the third performance I've heard of Radames Gnattali's sonata for guitar and cello.