

COMPACT DISC REVIEWS

American Recorder
May - 2016

*Dreaming in Music
from Latin America and England*

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**LATIN
REVERIE.**
CLÉA
GALHANO,
RECORDERS;
RENE
IZQUIERDO,
GUITAR;

GUEST ARTIST ELINA CHEKAN,
GUITAR. CD Baby 789577751620,
2016, 1 CD, 58:00. Avail. from www.cdbaby.com/cd/cleagalhanoreneizqui-

erdo as CD (\$12.97) or mp3 download (\$9.99); mp3 320 and FLAC formats also available, plus sample tracks. Visit <http://cleagalhano.com> and www.reneizquierdoguitar.com for more information.

Brazilian American recorder player Cléa Galhano's musicianly approach to standard repertory is well-documented in her recordings with the Blue Baroque Band and the Belladonna Baroque Quartet. To my ears, her playing shines most brightly in her work with less standard repertory. She uses the recorder to make music, "...in order to make a difference in people's lives...."

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Her vibrancy comes through in this new recording, *Latin Reverie*, as well as in her earlier releases *Circle of the Dance* (CD Baby/Pleasing Dog Music 789577628724, 2010) and *Songs in the Ground* (Ten Thousand Lakes 7160929, 2003). Eleven pieces over 18 tracks provide an hour of dreamy music, as the title implies. There is depth in the compositions, yet the feel of these dreams is light.

Dance forms on this recording include *samba*, *choro*, *bossa*, *guaguanc* and *tango*. The *Suite Buenos Aires* by Maximo Diego Pujol and the *Suite* (1976) by Edmundo Villani Cortes provide more abstract versions of these dance forms. Ástor Piazzola's *Libertango* and his less familiar *Ave Maria* work very well in these arrangements for recorder and guitar.

Of the music on this recording, the two tracks that really stood out for me are the contemplative *Enigma* by Brazilian composer Brenno Blauth, as well as the movement "Microcentro" from Pujol's *Suite Buenos Aires*, for its rhythmic descending motives.

The recording captures the sound of the instrument at a close, intimate distance. It's clean and listenable, though a bit more space in the stereo image would have been more flattering.

The notes on the composers and the performers are very helpful. A

detailed track listing is available at www.CDBaby.com, though not in the printed booklet or CD package. Given the strength of playing and the artistry in the arranging of the music, it would be a pleasure to know details on instruments used, as well as the arrangements

of the music (e.g., original instruments and well-deserved credits to the arrangers).

Latin Reverie by Galhano and Izquierdo showcases the recorder as a musical instrument played with nuance, subtlety and joy in an ear-catching collection of Latin music.