

WALSEANA



18

CLASSIC WALTZES
VINTAGE GUITARS



PERFORMER

Marc Teicholz

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RECORDED AND PRODUCED
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GSI

As a buyer and seller of fine guitars, I have always wanted to have faithfully recorded audio “snapshots” of their beautiful voices. While there have been several fine books (and websites) that have displayed elegant photographs of these great instruments, capturing the sounds of these masterpieces has been an elusive and difficult task. This is what we set out to accomplish with this project.

The instruments selected for this recording represent some of the finest examples from several of the most important luthiers of the past 150 years. It was our goal to feature the main schools of lutherie that are now regarded as historically important. Beginning at the modern guitar’s “source,” we feature two instruments from our “Stradivari” of the guitar: Antonio de Torres. We then make our way through the twentieth century by way of Hauser I & II, Garcia, Santos, Esteso, Barbero, Hernández y Aguado, Bouchet, Fleta, Rodríguez, Rubio and Friederich until we enter the twenty-first century by including two great contemporary makers, Edmund Blöching and Pepe Romero Jr. The difficult task of selecting instruments for this project naturally forced us to omit many other great builders of equal importance. For example, I lament the absence of a great Romanillos, Simplicio, Manuel Ramírez or José Ramírez, etc... It also goes without saying that there are numerous brilliant contemporary builders who for reasons of space we were also unable to include. The list of obvious omissions is so lengthy that it would take several more recording projects like this to provide a fuller representation. We hope that the listener will forgive us these limitations and view this recording instead as a tantalizing sampler. DAVID COLLETT

Prior to this recording, I confess that my knowledge and even interest in the subtle differences of guitars and guitar building was minimal. I thought a guitar simply had to be “good enough.” While such a principle may be practical and even true, I am now far too corrupted to hold to it. Repeated exposure to the cornucopia of delights that these treasures offer has terminally weakened my resistance. I felt like a Hollywood casting director who could choose any actor for any role. We picked guitars with big distinctive and contrasting personalities: earthy, pure, robust, tender, lyrical, punchy, bright, brooding. So many colors, so many choices-so much fun. I’ve been dissatisfied ever since! MARC TEICHOLZ



Miguel Rodríguez
— 1995 —



This particular instrument was made by Pepe Rodríguez, third generation builder of the Rodríguez dynasty. When speaking of “Miguel Rodríguez”, one is actually referring to four makers - Miguel Beneyto Rodríguez (1888-1975, also known as “Miguel Sr.”), his two twins, Rafael Rodríguez Serrano (1921-1965) and Miguel Rodríguez Serrano (1921-1998, also known as “Miguel Jr.”), followed by Miguel Jr.’s son, José Rodríguez Álamo, (1949-1996), the builder of this instrument. This famous family lived and worked in the city of Córdoba, Spain. Throughout the 20th century, the Rodríguez’ produced some of the most compelling instruments in the region, if not the world over. The instruments are known in particular for combining a very lightly built, fast “flamenco-like” response with a warm, romantic and soulful Spanish character. The great Romeros have championed these instruments for decades. Of note, the back and sides of this instrument were made with Brazilian rosewood from the famed “Churchdoor” stock - featuring light sap wood elements in various densities throughout the wood.

We chose a 1995 cedar “Centenario” Rodríguez for this lively and romantic Barrios waltz. This guitar is palpably sensuous, juicy and plump. I believe it inspired a joyful energy to the performance.



Santos Hernandez

— 1921 —

Nº2

Santos Hernandez (1874-1943) became established for a guitar he built in 1912 while he was still an apprentice in the legendary Manuel Ramírez workshop in Madrid. This is the guitar that Andrés Segovia concertized and recorded on for the first 25 years of his career. The original instrument is now on display in the Metropolitan Museum of Art in New York City, displayed next to Segovia's 1937 Hauser (which he used for the next 25 years of his career). Santos was reputed to be an introverted and shy but very proud man. He once fired a worker who would clean his shop after-hours, suspecting him of having learned too many of his building secrets. His character is reflected in the sound of his instruments – introverted but proud and strong in spirit. The Santos featured here (he is one of the only builders referred to by his first name) was built in 1921, the same year he set up his own independent shop. Its maple back and sides gives a golden glow to its dry, woody tone. Its lofty, dreamy quality lends an impressionistic atmosphere to this charming French waltz.

I have a special memory of this guitar because it was the very first vintage instrument that David Collett ever showed me. (It is from Tim Miklaucic's collection) I still remember the shock of encountering for the first time such a distinct personal voice on a guitar. It was while I was happily noodling on it that David came up with the idea for this project.



Robert Bouchet

— 1961 —

Nº3

Robert Bouchet (1898-1986) was a late bloomer, building his first guitars while he was in his late 40's. As an amateur guitarist (and professional painter) who socialized in the guitar playing circles of Paris, his initial goals were simply to provide himself with a serviceable guitar. Although he associated with the Paris-based Spanish maker Julian Gomez-Ramírez, he was almost entirely self-taught. It is precisely in this sense, free from traditional training, that his artistic imagination took his guitar-making into hitherto undisclosed regions of the art. This instrument, dating from 1961 (originally owned and concertized extensively by Manuel López Ramos) has all the trademarks of Bouchet's later, mature style – a lighter system of bracing with the number of fans reduced from seven to five, and the curious and infamous thin brace that travels the length of the lower bout, passing below the bridge, acting almost as a see-saw which gives the instrument a broad dynamic range, as well as an unusually even and enhanced sustain.

The Usher Waltz, written by the Russian guitarist composer Nikita Koshkin, was inspired by Edgar Allen Poe's famous short story "The Fall of the House of Usher." The story's protagonist is the eccentric Roderick Usher whose eventual descent into madness takes place in an archetypal haunted mansion. The piece begins with wry aristocratic humor (complete with Prokofiev-like "wrong" notes), moves towards a climactic violence (read the story!) and ends with a ghostly hush. The piece, like the story, has a juicy, over-ripe quality for which the Bouchet seemed ideally suited. This guitar has a plump pungent sound that set it apart from more traditional tastes... just like Roderick himself!



Miguel Rodríguez
— 1959 —

Nº4

This guitar was built in 1959 in the Miguel Rodríguez workshop in Córdoba by Rafael Serrano Rodríguez, Miguel Jr.'s twin brother. The guitars of this earlier period contrast significantly from the later (1970's – 1995) period of Miguel Jr, whose predominately cedar-topped instruments tended to have larger bodies, deeper-boxes, and a bracing system of only five fans. By contrast, the guitars from this earlier period, were built with a medium body size (are therefore more lightweight), and use a 7-fan design that came to characterize the mid-century Andalusian guitar. This slimmer and sleeker style of Rodríguez is widely regarded to be an enlarged and “modernized” traditional guitar with its roots stretching back to Torres - none of the critical design elements have been modified. Yet these guitars have a unique majesty of their own, with great subtlety of contour and texture to the tone.

It was interesting to compare the two Rodríguez guitars used on this recording. While both are remarkably sensuous, the cedar's tone was warm and sunny while this one had a cool, mellow, liquid quality that seemed evocative of Bill Evans' limpid sound in his “Waltz for Debbie” (which was the inspiration for Dušan Bogdanović's own beautiful jazz ballad.) “Esmeralda's Waltz” is the second movement from Dušan's marvelous “Book of the Unknown Standards”.



Edmund Blöchingner
— 2004 —

Nº5

Based just outside of Munich, Edmund Blöchingner (b.1958) began his life as a craftsman at an early age, working as a cabinetmaker before his love of musical instruments led him to a luthier apprenticeship in 1982. A critical moment in his development came in 1987, when he discovered José Romanillos' book “Antonio de Torres: Guitar Maker-His Life and Work”. The full impact of this event was realized two years later when he participated in the Romanillos masterclass in Córdoba. Through Romanillos, Blöchingner was introduced to the old building techniques and aesthetic sensibilities of the great traditional masters, stemming from Torres. Since the mid-90's Blöchingner's close association with the Romero family has also greatly influenced his style. While maintaining his Torres/Hauser base, the style of his instruments have gradually moved towards the big sound and quick responsiveness that are characteristic of modern Andalusian guitars. The guitar used for this track is particularly close to my heart, as it is from my own collection. The body plan of the guitar is based on one of the most beautiful plantillas in guitar history – that of the 1859 Torres owned by Miguel Llobet, and the beauty of the sound matches the aesthetics perfectly.

Blöchingner's Torres model is such an effective copy that we put gut strings on the real Torres (in the Brahms waltz) to ensure a discernable difference between the two through our microphones. Its voice is dark, husky, cool and casual. For Claude Nougaro's jazz ballad “Ile de Ré” (expertly arranged by Roland Dyens), it seemed just right.



Hermann Hauser II

— 1958 —

N° 6

After four years of apprenticeship at the state-run vocational school for building violins in Mittenwald, Hermann Hauser II (1911-1988) started working in his father's workshop in 1930. This recording features a gorgeous example of one of his early instruments, built only six years after the passing of his father. The character of its sound starts with the rich complexity of its inherited style and refines it even further. Its tone has a pure fundamental core, which anchors the note in a crystalline clarity. Many players find this quality intellectually satisfying for its “classical” and almost mathematical delivery of perfect balance and separation. Surrounding this core is a transparent outer layer, which softens the edges and emits a moody, melancholy character to the final sound.

If the Hauser I guitars remind me of a small orchestra or string quartet then this Hauser II is from the woodwind family. Its focused mournful tone seems part clarinet, part oboe. The sound and touch are also extremely flexible and sensitive, almost wiry. Gilbert Biberian's delicate, mercurial “November Leaves,” the first of a set of four quixotically romantic waltzes that he wrote in the 1980's, seems well served by this unusually responsive instrument. From the waltz's opening fluttering eighth notes, one can hear the breeze that blows through the piece, scattering the fallen leaves and presaging a dark winter.



Daniel Friederich

— 1970 —

N° 7

Daniel Friederich (b.1932) is the greatest French luthier of his generation. He was born into a family of furniture and cabinetmakers and began his apprenticeship in the family trade at the age of thirteen where he honed his woodworking skills over the next decade of his life. Friederich completed his first guitar in 1955 and became a professional guitar maker in 1959. In 1960, he showed one of his instruments to Robert Bouchet, which led to a series of collaborative and educational exchanges that assisted Friederich in his development. Early interest in his guitars by top players (including Presti/Lagoya, Bream and others) helped jettison his name into the international guitar scene. Two top prizes at the 1967 Liège competition also put his name in the forefront. To date he has completed over 825 guitars, making him one of the most productive makers of all time. The guitars are known for their silky, complex and sophisticated quality of tone. This beautiful spruce instrument from has a grand-piano quality to it: crisp, bright trebles and solid, sturdy basses. We felt it best to feature a virtuoso piano showpiece on this guitar.

To me, Friederich guitars produce notes that sound as if they are covered in warm velvet. While most of his recent guitars are cedar topped, this older spruce instrument also produced the “ping” of a piano which we enhanced with a carbon fiber 1st string. As a result, I believe one can hear the sound of the kind of 19th century piano that Chopin would have played on himself. I would like to thank Ricardo Iznaola for giving me his brilliant arrangement.



Hermann Hauser I

— 1937 —

Nº 8

Hermann Hauser Sr. (1882-1952), is widely regarded as the most important luthier of the Spanish-style guitar after Torres. Hauser was himself the son of an established luthier, Josef Hauser (1854-1939). By the time his professional career began in 1905, Hermann had thoroughly steeped himself in the art of traditional Germanic instrument building. The Viennese “Stauffer” style was the strongest influence on his development. While Hauser’s reputation today rests mainly on some 250 instruments that he built between 1925 and 1952, he had by 1924 perhaps already made 250 guitars in the German tradition. Today, the Hauser I instruments most coveted by performers and collectors are those which clearly stand firm on the Torres design yet are imbued with the precision (in both craftsmanship and quality of tone) of Hauser’s “Teutonic engineering principles” (to quote Julian Bream). Built in 1937, the same year as Segovia’s Hauser I, this instrument features a bronze tornavoz (a conical tube placed inside the soundhole) installed in the soundhole, which enhances the bass considerably and gives the trebles a sparkly edginess. It has consummate clarity and balance. The colorful modulation and brassy texture of this guitar bring this Russian waltz convincingly to life, outside of its original orchestral setting.

This guitar brought back all my old memories of Bream’s vibrant, polychromatic recordings. It gave me my one chance to copy him. This performance is dedicated to Emanuel Sheynkman who made me a present of this arrangement.



Hernández y Aguado

— 1958 —

Nº 9

Manuel Hernández (1895-1975) and Victoriano Aguado (1897-1982) met and became friends while working together in a piano factory. They eventually formed a partnership and set up their own piano (and furniture) repair shop in Madrid. As legend has it, their great interest in the art of guitar making began sometime in the 1940’s when they leased out some space in their shop to Modesto Borreguero (one of the famed Manuel Ramírez workers) and became intrigued with his guitar making skills. Their instruments remain unique in the canon of great makers – they have an almost pear-like shape (or as we say, the plantilla is “pregnant at the hips”), the interior is typically varnished just like the exterior, and they are decorated with unusually thin rosettes and ornately carved headstocks. The sound of these guitars is just as distinctive as their appearance. The initial attack of the note is “snappy”, almost like snare-drum, while the body of the note which follows, is airy and lightweight. These qualities preserve the charm and simplicity of this otherwise very busy Venezuelan waltz by Lauro.

It is perhaps inevitable to contrive categories when comparing guitars. So I have my list of feminine guitars (Esteso, Garcia, Hauser II, for example) and masculine guitars (Fleta, Barbero, Romero Jr.). One of the most testosterone fueled is this 1958 Hernández y Aguado. Bristling with energy, the sound exploded like popcorn and even growled occasionally, providing more than enough fuel for this famous waltz.



Enrique Garcia

— 19?? —

Nº 10

Although guitar maker Enrique Garcia (1868-1922) was born in Madrid and trained in the Ramírez workshops, he is famous for founding the Barcelona (or “Catalan”) school, after he set up shop there in 1895. Garcia was arguably the most sought-after and famous maker at the turn of the century. His reputation was set early on by Domingo Prat and Francisco Tárrega, who both played his guitars. By 1912 he was exporting many of his instruments to South America, where a vibrant guitar scene was forming. Additionally, Garcia had the honor of having won first prize at the 1893 Chicago World Fair (an achievement he proudly depicted on all of his subsequent labels.) His influence on subsequent generations of Barcelona makers includes Francisco and Miguel Simplicio, Enrique Coll and Ignacio Fleta. This guitar was built in the earlier period of his Barcelona years - that is, with a lightweight body and a simple aesthetic, similar to those of Manuel Ramírez. The guitar therefore has a punchy, almost rubber-band like response – with a snappy attack, and a spry, bouncy feel that was well suited for this animated waltz by fellow Catalanian composer Miguel Llobet.

One of the challenges and pleasures of this project was attempting to adjust my technique to the different “feels” of the guitars. This Garcia in particular resisted any type of aggressive approach. Of all the instruments that I played, this one was the most delicate and charming. I found it quite difficult at first to stay within its subtle parameters but, in the end, I think it produced the most sweetly romantic sound of the entire recording.



Ignacio Fleta e hijos

— 1967 —

Nº 11

By the time Ignacio Fleta (1897-1977) dedicated his life exclusively to the art of guitar making in 1955, he had already been building cellos, violins, and the occasional guitar for over three decades. His earlier training left its mark however; one of the unique aspects of Fleta’s guitars is its “violin” technique of attaching the neck to the completed soundbox, as opposed to the “Spanish” method, where the neck is attached to the sides at the outset of construction. He also continued the use of an age-old varnishing formula traditional to the violin family. Perhaps the most notable structural element that defined the Fleta style was the addition of extra internal braces. By the mid-1960’s his tops had nine fan struts and four harmonic bars (two upper and two lower, while the back had an added fourth transverse brace.) This produced instruments with remarkable power, deeply resonant sound and a noble character. They attracted countless top concert artists including Andrés Segovia and John Williams. This spruce guitar has the big, brassy and firm tone of Fleta’s best instruments. While its sound is almost austere, it also has great color and modulation which add charm and subtlety to its powerful personality.

David’s description of the Fleta is also perfectly apt for Ponce’s Vals. The opening statement with its strummed chords is bold and brassy while the second theme is contrastingly charming and elegant. The vibrancy of both the guitar and composition made them a perfect match.



Domingo Esteso
— 1927 —

Nº 12

Domingo Esteso (1882-1937) was one of the great makers to emerge from the Manuel Ramírez shop. This particular instrument built in 1927, has a dry, woody texture to the sound, giving it a dark yet serene quality, perfect for the mood of this piece. Each individual note has a sturdy fundamental which provides ample clarity between voices, while at the same time, the overtones blanket the sound in a soft glow. Its excellent sustain is also notable, considering its lightweight construction, and especially when compared to other similarly styled guitars from this period. Although Esteso himself built both classical and flamenco guitars, his legacy has been carried on through successive family generations of flamenco builders, first by his nephews and now great-nephews, Conde Hermanos, who have created arguably the most famous contemporary workshop of concert flamenco guitars.

When so many contemporary luthiers are applying their ingenuity towards transcending the limitations of the guitar, it came as something of a revelatory shock to play an instrument that made a virtue out of those very same "weaknesses." Tender and vulnerable, the Esteso disarmed us immediately. Its velvety Nat King Cole-like voice seemed more at home in a lounge or nightclub than in a concert hall. We knew instantly that we had found our singer of ballads. Paulo Bellinati's intimate sympathetic "Um amor de valsa" felt like the Esteso's perfect counterpart. Dedicated to the composer's father (his first guitar teacher), this gentle serenade captures perfectly the sweet-sad (when has E major ever sounded so nostalgic?) feeling of saudade that permeates so much of Brazilian music.



Marcelo Barbero
— 1951 —

Nº 13

Marcelo Barbero (1904-1956) began his guitar making career as an apprentice in José Ramírez II's workshop, where his style of building was largely influenced by Francisco Gonzalez (1818-1880) – a contemporary competitor of Torres with a different style of construction that had been largely adopted by the Ramírez family. After Barbero set up his own shop, he gradually succumbed to the ever increasing popularity of the Torres style. Perhaps the pivotal moment in Barbero's conversion came in 1943, when Santos Hernandez passed away. Santos' widow, Mathilde Ruiz, hired Barbero to complete the construction of several of Santos' instruments, a remarkable opportunity as Santos had been notoriously secretive about his work. The guitars he built from this period until his untimely passing in 1956 show a complete conversion to the Torres model as handed down through Manuel Ramírez and Santos Hernandez. Barbero also became more popular for his flamenco instruments, and is still regarded to have established the archetypal standard for the flamenco guitar. His classical guitars, rare and highly sought-after, possess a profound depth of sound. This is such an instrument - a rich-sounding rosewood guitar with plump and wholesome basses, and full, textured trebles.

This instrument is distinctive in my memory for having the darkest voice of all the guitars we tried. Its stern, brooding character seemed a perfect vehicle for Villa-Lobos' slow and mournful waltz.



Antonio De Torres

— 1867 —

Nº 14

From the most important luthier in the history of the classical guitar, this is a wonderfully preserved example by Antonio de Torres (1817-1892), built during his so-called “first epoch” (1852-1869). The guitar was made in 1867 and has been documented as FE27C by José Romanillos. Its tone is smooth, wholesome and earthy - all the signature qualities of a perfect Torres. By modern standards, the body size is slightly smaller, yet it boasts remarkable projection and a robust, full sound. A bronze tornavoz was installed in this guitar which enhanced its bass frequencies and added depth and volume. (Perhaps it accounts for the unusual “sonic boom” produced by its lower strings.) The trebles also benefit with added harmonic richness.

It was surprising how well-suited this instrument (made by the father of the modern classical guitar) was for this Scott Joplin's ragtime waltz (beautifully arranged by Barbosa-Lima.). The tornavoz gave the guitar an almost “honky-tonk”, slightly hollow, piano roll character reminiscent of the rag-time era.



Hermann Hauser 1

— 1936 —

Nº 15

Hauser is best remembered for the remarkable instruments he built in the Spanish style after 1924. In that year, both Andrés Segovia and Miguel Llobet visited Hauser who already had a reputation for his precise work building guitars, lutes, lyre-guitars, and historical reproductions. Segovia was impressed by the quality of Hauser's work and noted that he “immediately saw the potential of this great artisan if only his mastery might be turned to the construction of the guitar in the Spanish pattern, as immutably fixed by Torres and Ramírez as the violin had been fixed by Stradivarius and Guarnerius.” At this time Hauser had the opportunity to examine Miguel Llobet's famous 1859 Torres which would become a decisive influence on the maturing “Hauser” style.

This particular instrument, previously owned by Manuel López Ramos, has an unusually romantic character. It has a warm, honeyed, lyrical voice, producing a more “velvety” texture than is normally associated with the great instruments from this period. The attack especially has a soft swell (as opposed to the brighter, bell-like sound – as heard on the 1937 Hauser on track 8.) The guitar lends itself beautifully to the sentimental mood of the “Valseana” – the amorous middle movement of the “Aquarelle” suite by Sérgio Assad.

Getting to know Sérgio Assad has been one of the great privileges and pleasures of my life. I've had the chance to experience first-hand his warmth, subtlety and sensitivity to nuance. I think this Hauser is one of the few guitars that can reflect his artistic sensibilities.



David "Jose" Rubio

— 1967 —

Nº 16

David "Jose" Rubio (1934-2000) was well known for his eclectic output of fine musical instruments. In addition to guitars, Rubio was a master craftsman of Baroque "period" instruments, including lutes, viols, cellos and even harpsichords. He is arguably the most important English guitar maker and is today regarded as the founder of the "British school." As a young man, he abandoned medical school and moved to Spain in pursuit of flamenco music and gypsy life. Although born David Spink, he took the name "Jose Rubio" during this period ("Rubio" because of the color of his red beard.) After traveling through the US with a flamenco dance company, he eventually settled in New York in 1961 and began to focus on guitar making, opening up his shop in 1963. Two years later, in 1965, Julian Bream was concertizing and recording on Rubio's instruments. After Rubio returned to England in late 1967, the labels on his guitars from that point on carried the name "David Rubio." Late in his career, he developed the innovative 8-string "Brahms" model, which was popularized largely by Paul Galbraith. The guitar used on this track was built during the "New York" period and bears the "Jose Rubio" label. This is precisely the period and style of sound that Bream favored, so it was an obvious fit for the Bagatelle #2, written by William Walton for Julian Bream.

Whenever I ask my beleaguered wife to compare different guitars, she always chooses Rubio as her favorite. Less aggressive than the Spanish guitars but sweeter and rounder than the German instruments, Rubio's voice is a distinctive balance between the two camps. The guitar in this recording has cool dark woody sound that seemed entirely right for the Satie-like Bagatelle.



Pepe Romero

— 2003 —

Nº 17

Born into the famous family of great guitarists, Pepe Romero Jr. was expected to become an exceptional player in his own right. Although he did achieve excellence as a player, he found his true calling as a guitar builder. As a Romero, he was fortunate to have access to one of the best guitar collections in the world, to have studied with the finest builders and to have heard the finest players. Perhaps the single most important influence has been listening to his father play his legendary 1973 Rodríguez known as "La Wonderful." This has been his father's primary guitar of the last 30 years and its exceptional quality has made a profound imprint on Romero Jr.'s work. Nevertheless, while Romero Jr. is firmly ensconced in the traditional camp of the Spanish guitar, he has established a visual and aural aesthetic that blends Rodríguez, Santos Hernandez and Esteso into his own distinct style.

Desvairada ("crazy waltz") by Garôto (otherwise known as Anibal Augusto Sardinha) was originally written as a challenge for the great Brazilian mandolin virtuoso Jacob do Bandolim. This arrangement for guitar was made by the Brazilian guitar virtuoso/composer Paolo Bellinati. Because of the speed and virtuosity involved in this piece, we looked for a guitar that would provide the quickest possible response. Perhaps it is not a surprise such a player-friendly guitar was to be found with Romero Jr. What was more unusual was the instrument's ability to combine its lightning fast attack with such a fat sound.



Antonio De Torres

— 1888 —

Nº 18

This second-epoch Torres from 1888 was built during the same year as Tárrega's favorite Torres (SE 114) and is almost identical in its detailing and dimensions. Of historical interest is its 1951 appraisal written by Barcelona luthier Enrique Coll (1894-1978), the disciple of Simplicio and mentor of Fleta, in which he describes a metal plate with the name "La Italica" fastened on the headstock. According to Coll, this soubriquet was christened by the great guitarists Miguel Llobet and Emilio Pujol. This guitar (SE 116) has a uniquely noble and majestic character. Its tone is at once smooth, warm and earthy. The resonance and harmonic richness give it a cathedral-like ambience.

For this lullaby-like waltz, we wanted a guitar that would be as deep, warm and soothing as possible. I still have not heard any other guitar which matches Torres in these qualities. We put on gut strings to give it a more organic sound (as well as to create more tonal variety within the overall recording). But while I appreciated the natural beauty of the sound, I remain grateful for our nylon strings, as the gut strings frayed easily and made it extremely difficult to play the harmonics.

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*This recording is
dedicated
to my parents.*

MARC TEICHOLZ is the first prize-winner of the 1989 International Guitar Foundation of America competition. He has toured extensively throughout the United States, Canada, and Europe, receiving critical acclaim for his recitals and master classes. Mr. Teicholz has toured Russia, Poland as well as Southeast Asia, Fiji, and New Zealand under the auspices of the U.S.I.A. Artistic Ambassador program. Mr. Teicholz has recorded several solo CD's for Naxos, Sugo, and Menus and Music, as well as the pilot soundtrack for George Lucas' "Young Indiana Jones." He enjoys working with composers, including Andrew Imbrie, Dušan Bogdanović and Lee Actor to produce new guitar literature and has premiered several new works written for him. He is on the faculty of the San Francisco Conservatory of Music and at California State University East Bay. He has participated at the Moab Music Festival, the National Guitar Summer Workshop, the California Summer Arts Festival and the Weathersfield Music Festival. Marc Teicholz graduated magna cum laude from Yale University, 1985, received a master's degree from the Yale School of Music, 1986, and a J.D. from the University of California, Berkeley at the Boalt School of Law, 1990.