## American Record Guide Independent College Reviewing Classical Recordings and Music in Concert

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DURON: Tonos Humanos Musica Ficta Musica Ficta 7—72:47

This selection of tonos humanos (secular art songs), tonos divinos (sacred songs), and an excerpt from a zarzuela by Sebastian Duron makes an excellent companion to the recent recording of the Guerra Manuscript (July/Aug, p 252), which included in addition to a few anonymous works only songs by Juan Hidalgo and José Marin. Duron's songs are filled with the same infectious rhythms and playful texts, and this anthology offers a broad sample of his songs in many different moods. Various Hispanic instrumental works by Martin y Coll, Gaspar Sanz, Santiago de Murcia, and Diego Xarava are supplied as interludes between the songs.

songs.

The excellence of this same ensemble in their recording of baroque music from Bogota (May/June 2011: 221) is evident on this new recording, though I would observe that Carlos Serrano is not as proficient on bajon (early bassoon) as he is on recorder. Two extra singers and three viola da gambists are added to the performances of three songs in honor of the Holy Sacrament, and this offers some additional variety.

As in the earlier recording, Jairo Serrano's interpretation of these songs is very effective, though the long reverberation of the Abbey of St Meinrad, where the recording was made, while acceptable for the instrumental selections, it is quite distracting in the songs. This intimate chamber repertoire should be record-

ed in a more appropriate venue. While all the improvised accompaniments and interludes by the members of Musica Ficta are all very well done and never distracting, I still have a slight preference for the simpler approach of the recording of the Guerra Manuscript—just voice and harp. The booklet offers an extensive introduction to Duron and his songs, with full texts and translations, though the English is sometimes a bit stilted and unclear.

BREWER