

Review

Gila Goldstein, piano. *Latin American Piano Gems*. Centaur Records, CRC 4083 (2024).

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Diagonal is in receipt of the following recording, whose conspicuous quality in the choice and interpretation of repertoire merits a review.

Gila Goldstein, piano
Latin American Piano Gems
Centaur Records, Inc.
CRC 4083 (2024)¹

Composers and works presented:

1. **Carlos Guastavino** (1912-2000): Las Niñas, No. 1 from “Tres Romances Argentinos” for two pianos, arr. by the composer for solo piano; Sonatina in G Minor: I. Allegretto, II. Lento muy expresivo, III. Presto; Retama (No. 2 from Tres Sonatinas); Mariana (No. 4 from Las Presencias).
2. **Ernesto Lecuona** (1895-1963): Córdoba (No. 1 from Suite Andalucía); La Comparsa (No. 6 from Danzas Afro-Cubanas); Malagueña (No. 6 from Suite Andalucía).
3. **Astor Piazzolla** (1921-1992): Adios Nonino (arr. for piano by Laércio de Freitas); Oblivion (arr. for piano solo by Gila Goldstein, based on the piano trio arr. by José Bragato)
4. **Manuel M. Ponce** (1882-1948): Intermezzo No. 1.
5. **Heitor Villa-Lobos** (1887-1959): Impressões seresteiras (No. 2 from Ciclo Brasileiro, W. 374); Alma Brasileira (Chôros No. 5), W. 207.

Gila Goldstein is an internationally renowned pianist who has performed extensively throughout the Europe, the Americas, and Asia. She is also a Board member of the American Liszt Society and the Founder-President of its New York chapter. She is on the piano faculty of the Longy School of Music in Boston. More information about her is available at the following website: <https://www.gilagoldstein.com>.

The works on this recording are by some leading representatives of national powerhouses in twentieth-century music: Argentina (Piazzolla and Guastavino), Brazil (Villa-Lobos), Cuba (Lecuona), and Mexico (Ponce). Not surprisingly, there is plenty of local color here, but there are also pieces that are less referential to any regional identity. The leap from Lecuona’s “La Comparsa” to Piazzolla’s “Oblivion” is a big one, and yet Goldstein’s renditions exhibit stirring technical flair along with seductive nuance. She thus reveals a profound rapport with this repertoire, something apparent in her excellent liner notes as well.

I strongly recommend this recording. The gems it presents shimmer brightly and never lose their sheen, even after repeated exposure. After sixty years, I still relish Lecuona’s “Malagueña,” and this interpretation delivers the goods as well as any I have heard.

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¹ Recorded 2021 and 2023. Available as a CD as well as on Spotify, YouTube, and Apple Music.