

ing nuggets by such writers as Greg Brown (“Ships”), Bob Dylan (“Buckets of Rain”), Willie Nelson (“I Gotta Get Drunk”), REM (“You Are the Everything”), and Tom Waits (“Hold On”). Boston-based Delmhurst, one of the indie scene’s underappreciated treasures, sparkles in particular on Mark Sandman’s “Patience” and Ry Cavanaugh’s “Lighthouse Light.” Each Redbird member also contributes one original, and all hands pitch in on Goodrich’s instrumental “Redbird Waltz.” The prevailing mood is reflective folkie mellow, but the trio tweaks the earnest campfire vibe just enough to keep things interesting, adding a playful, jazzy touch on “Moonglow,” “Lovely as the Day Is Long,” and the title cut. (Signature Sounds, www.signaturesounds.com)

—Mike Thomas

DAVID RUSSELL, *SPANISH LEGENDS.*

David Russell’s new CD is a generous, 65-minute collection of gem-like pieces written by Spanish composers Regino Sainz de la Maza, Miguel Llobet, Andrés Segovia, and Emilio Pujol during the early part of the 20th century. Suffused with the rhythms and romance of Spanish music, these arrangements are influenced by regional Castilian, Andalusian, and traditional Catalan folk songs. Works like Llobet’s “El Testament D’Amelia” and “Scherzo-Vals” will be recognized by any

classical guitar aficionado. However, Russell’s performances, at once inspiring and accessible, make you hear them as if for the first time. His playing is fluid, sparkling, and effortless, infused with the warmth and genuine affection he obviously feels for these pieces. (Telarc, www.telarc.com)

—Julia Crowe

MARK GEARY, *GHOSTS.* On his follow-up to *33 1/3 Grand Street*, Mark Geary delivers the quintessential soundtrack for Sunday mornings before coffee. Gently strummed and fingerpicked acoustic guitar provides the backdrop for all 11 songs,

Love
at first

