A minor sonata in which the printer has cut off the top of the title letters, and this silly mistake occurs on the fourth page where the music nearly - but fortunately not quite - suffers the same fate. This should not put off prospective purchasers, and doubtless will be rectified in any subsequent reprints. This is enjoyable and accessible duet material.

Chris Kistvington

SUITE DEL RECUERDO for guitar by José Luis Merlin Tuscany Publications. 15 pages.

Dedicated to Atahualpa Yupanqui, this six movement suite is a welcome and attractive addition to the South American repertoire. It offers guitarist a desirable alternative to the standard fare and could work well in any mixed recital programme.

The opening Evocación is an ingenuous melody, gently supported by arpeggios and harmonic motion reminiscent of the famous Cauatina. The two following dance movements Jarabo and Chacarera, present a lively and delightful contrast to the playful opening.

Arpeggio figures with a melody harmonised in thirds fingered on strings five and four start the following Carnavalito. Reminiscent of Villa-Lobos's Etude Number 11 in texture and form, this movement has a middle section that provides a stunning contrast to the previous material before the return to the opening materials. After a repeat of the first movement an exhilarating Joropo follows. Its alternation between three-four and six-eight time provides a fitting climax to this appealing set.

All the movements fit well on the guitar and will present little difficulty if you are versed in the works of Villa-Lobos or Lauro. The presentation is good. Most page turns are easy except for one in the last movement. A clear and useful glossary is provided to explain the special strumming and plucking techniques needed for the performance of the music.

Peter Argondizza

FANTASIA IN A MINOR for solo guitar by Geoffrey Hunt Da Capo Music Ltd. 6 pages.

Fantasia in A minor begins with a six bar Andante section, serving as an introduction to the main body of the work marked Allegretto. A large chunk of this piece is based around the arpeggio p i m or p and m, followed by p and m, and the chord sequences are rather uninspiring. There are shades of Aguado's little study in A minor here and there but the arpeggios don't really lead anywhere interesting.

The melodies scattered throughout the work I found to be rather insipid and out-dated. Even a brief excursion into another key couldn't really save this piece from being dull and unexciting. In the notes to this piece, it is graded at being suitable for players of levels Grade 5/6. I honestly don't think players of that standard would touch this piece. Optimistically, the composer has stated that the player is to feel free to use any biographical details in any of the allegro notes. I'm afraid that there is little chance of that happening.

I understand that this composer has written for other instruments but this is his first attempt at writing for the guitar. May I suggest that he carries on writing for the instrument but tries to be a little more adventurous.

Steve Marsh

KOKIRIKO VARIATIONS for flute and guitar by Teruyuki Noda Gendai Guitar Co. 8 pages.

This is a very pleasant set of theme and four variations on a Japanese folk tune from Gokayama. It was written in 1976 and has been recorded by Hans Maria Krans and Machiko Kikuchi (in the same year) on Camerata Tokyo 32CM-164.

It is one of those relatively rare works for this combination which is interesting for both players and still remains around the Grade 5 standard. The theme is first stated by the solo flute before being joined for a repeat of this theme by the guitar. The first variation, marked moderato, has the flute playing a simple tune over delicate arpeggios. The guitar takes over in importance for the second variation with the theme being stated first in the treble and then in the bass. For the last two variations things speed up, with the melody in the flute part being played over chords and scales and finally rapid strumming.

The presentation of this edition is very good, with clear printing and a separate pull-out sheet for the flautist. The guitarist has two page turns, but these are both quite manageable without spoiling the flow of the music.

Steve Marsh

GENTLE DANCE by Ronald Arnatt Schirmer. 3 pages.

Gentle Dance was written as a bridal present. The recipient might, I think, have preferred the proverbial electric toaster.

I would describe the music as bland and inoffensive. Such music should be easy to play, so as not to disturb the expression which one must adopt to ensure a successful performance. But this piece isn't easy, and we are not helped by the editor who gives very little fingering indeed. Yes, we are told how to finger the most obvious chords and are reminded that the lowest note of the guitar is an open string, but we are left to our own devices when a little guidance would have been helpful.

Jonathan Jackson

D'UN CIEL A L'AUTRE by Patrick Roux Les Productions d'oz. 4 pages.

French-Canadian guitarist Patrick Roux probably wrote this brief piece without the intention of making anything more than a short popular item, and from this point of view he was successful. There's an expressive theme with a little variation in the middle part, all in E minor. The simple accompaniment is without larger dissonant chords, with one exception near the end. The presentation, fingering and graphic work is nicely done.

With its romantic and melancholic character this piece will please the hearts of Grade 3-4 amateurs and pupils.

Vladisloe Blaha


A local craftsman who spent his working life restoring the interiors of vintage cars once had cause to remind me that no vehicle becomes a classic simply by virtue of being old.

And so it is with music: these crudely harmonised arrangements by Manuel Y. Ferrer (1828-1904) were no good in their time, and they're no good now.

Paul Fowles