

opening declamation leads to a long-spun theme, which builds to disturb the dreams greatly with a fractured passage of powerful gestures.

The last movement, *Circle Dance*, is an inventive and driving toccata full of ideas, which arise readily from the fingerboard. But by the end of its 13 fairly packed pages I personally was heartily sick of the sound of E minor. There are a few departures to other chords, cherished in their freshness and brevity, but the drone effect of the top two and the bottom string becomes far too redundant by the end. One for devotees of E minor only. There are many fine and interesting things in this work. It works on the instrument, it is accessible and individual; it speaks from moment to moment with ease and fluency. There are also several things I find very problematical, which come down to the extent to which its ambitions are met, or not.

The piece is reasonably within the Grade 8 standard and is adequately engraved and fingered, though some more help with the latter would be useful in a few places.

Stephen Kenyon

STUDIES by Mauro Giuliani
PWM Edition

A book of 18 pieces, the first few of which are actually studies, the rest being a mixture of different kinds of short piece. Giuliani always requires a certain definition in technique of course and in many ways these all function in the study sense. The works range from the *Op 1 studies* to *Op 106 divertissement*.

In fact it is the *Op 106* piece, no 1 of that set, that stands out. Published around the time Giuliani left Vienna under a cloud, it is very reminiscent of Schubert, and seems to adopt so many of that composer's trademarks it is easy to suppose it is some kind of pastiche or tribute.

Several other pieces show a distinctive level of inspiration, but several old favourites are not present. There are also those alberti-bass style bores in case you need some practice in that department.

Engraving and printing are good, fingering usable and the typo count below problematical levels. But it is the sort of book that crams them in; so there are page

turns in the middle of almost every other piece.

Cheerful and reasonably cheap.

Stephen Kenyon

AQUARELLES D'AUTOMNE by Jean-Michel Coquery

Les Productions D'Oz

The flood from Oz continues. These five pieces are around Grade 4, written in an extremely schmaltzy, Parisian style. All in are 6/8 time, and all use the same textures and tempi.

'Aquarelle' means watercolour. Here there's plenty of water: no colour.

Stephen Kenyon

SEI STUDI by Ganesh Vescovo
Edizioni Musicali Sinfonica

This book of six studies is part of a series intended to cover the whole difficulty range. With commendable honesty and accuracy this set is labelled 'very difficult'. Ganesh Vescovo is an Italian guitarist-composer, a past student of Alvaro Company and is particularly inspired by concepts from Indian music.

A major help is the inclusion of a CD of the composer's performance of these studies. This is a terrific performance and makes many things clear in a text that at times teems with detail and special techniques. The edition opens with seven pages of instructions and symbols, in Italian and English. Techniques include the composer's own brand of pizzicato, humbly entitled '*Ganesh pizzicato*'.

The studies cover tremolando, percussion, microtones, glissandi, *Ganesh pizzicato* and harmonics. Several of them are clearly, and to this player very attractively, tinged with Indian inflections. This however is not to the extent that Vescovo could be accused of developing fancy techniques only applicable to such exotic (to non-asian ears) soundworlds. Nonetheless as with probably all composers who write studies there is a distinct sense that these studies would be of most use to somebody intending to study other works of this composer. Vescovo's musical world is so particular and individual that a complete familiarity with these studies would be of limited use to a player specifically wanting background technique stretching, to deal with the likes of Carter or Henze, though some

help may be had with Dillon or Ferneyhough.

I would though highly recommend this collection to players who wish to progress in complexity beyond Carter, Henze etc, and also to composers, for fingerboard ideas. No jokes about needing four hands and an elephant's trunk to play it please!

The edition is very dense in detail and the engraving and printing is unfortunately quite poor in quality: legible but somewhat fuzzy. Something of a letdown given the quality of the content.

Stephen Kenyon

ADIEUX A LA SUISSE, Tyrolienne de Bruguere varree, Op. 56, Op. 56 pour la guitare by Matteo Carcassi edited by Richard M. Long

Tuscany Publications Guitaromanie editions GME-024 16 pages.

Matteo Carcassi (1792-1853) is a well-known figure in the history of the guitar. His guitar method and his brilliant set of twenty-five etudes are still in print and widely studied today by serious students of the classical guitar. He was born in Florence, but as a young adult settled in Paris, as Restoration Paris was the centre of 'guitaromanie,' and many of the finest guitarists in Europe established themselves there. After 1820 he spent much of his life touring and performing, in addition to his teaching and composing, producing themes, variations, fantasies, often using popular themes from the operas of the day.

In the early 19th century the folk music of Switzerland, hitherto unknown outside Switzerland was brought to the attention of a wider public by the publication by Johann Rudolf Wyss and his collections of *Kuhreihen* or *ranz de vaches*. The Rainer family took this music on a Concert tour, and amazed audiences with its performances of Alpine yodels and songs.

The present work is based on a popular *Tyrolienne*, *Adieux a la Suisse*, by the Frenchman Edouard Bruguere; this song was composed not long after he arrived in Paris in 1824. With harmonies in parallel thirds and sixths, and interval leaps of a sixth or seventh in the melody a *Tyrolienne* evoked simultaneously the Alpine yodel and the song of the cuckoo. On the other side of the Alps in Vienna, such imitation may also be found