

two of the notes. After a four second pause, during the silence of which one is instructed to observe a crescendo (!?), the second and final bar consists of a low E semibreve, and a C fifth string semibreve. This miraculous bit of writing occupies a page to itself about a third of the way down the page, the rest of which is blank. *Stasimo sa W.A. Mozart K487* follows and extends its length to a massive two lines of unbarred and unbeamed groups of chords, with an instruction to play the second line in a particular group of sequences. Again the middle of the page is used, the rest is blank. *III Microlude: Brunette on the stage (Finale)* follows 17 quavers' worth of unbarred notation that again takes mere seconds to get through, ending on a glissando to a top G. *IV Intermezzo Ecstasy, repeats (sic) its symbols* is mostly solo crotchets with a last line consisting entirely of 34 single Fs to be played on string 2, fret 6.

I could go on but frankly do not have the heart or stamina to do so. The curious spacing on the page and ridiculous lack of anything that looks or sounds musical is completely bewildering to me.

The music is extremely alien to any but the most modernist of players and listeners.

Chris Dumigan

TERRA E CIELO by *Giorgio Signorile*

Ut Orpheus Edizioni. 9pp.

This quite extended one-movement work has a great bounce to it and immediately looked and sounded very interesting. The folk/acoustic instrumental element of players like Anthony Phillips and Gordon Giltrap also crossed my mind, being a little similar in feel.

With a dropped D and a *Ritmico* marking, one is immediately launched into lots of syncopated material often based around moving chord shapes atop an ever moving bassline with a jaunty melody that repeats with an ever increasingly complex arrangement underneath that does require careful reading at first, for some of the syncopations are destined to catch the player unaware at times, with the odd 7/8 bar thrown in for good measure. After a lengthy beginning couple of ideas the music eventually moves onto a middle idea, which although a contrast of sorts, has the feel of being an extension of the opening section. There is the odd touch here and there of percussion and a temporary drop in tension, before the opening idea returns anew, with a few slight differences to keep the interest going. It all comes to a very effective rollicking finish.

This is a very worthy piece, lots of fun to play, plenty of bouncy rhythms and toe-tapping melodies to please an audience and is definitely only for the intermediate to advanced players amongst you. Deserves to do well.

Chris Dumigan

FOUR PIECES by *John Dowland*

New Karl Scheit Edition Universal. 16pp.

From what I can muster from the preface, this is not one of the 'old' Karl Scheit editions, re-hashed, but a new publication, edited by one of three guitarists, in the name of Karl Scheit.

The four pieces on offer here are for a third string tuned to F#, not notated as such above the music but inherent in the fingering within, which is absolutely fine, as his music fits superbly well in the best possible way, when the guitar's tuning structure, mimics that of the renaissance lute.

A *Dream* is perhaps not as well known as many of Dowland's other pieces, and makes a fine start to the quartet. Set in E minor, this tripartite little

gem is harder than it might first appear, as the mistake often made is to start off too fast, resulting usually in a jumble of notes a little later on.

Melancholy Galliard is next in the running, and is one of his very finest works. Here the three parts have their own variation rather than a repeat marking and again the piece is best taken cautiously regarding the speed.

Sir John Smith, His Almains with its often frenetic runs of semiquavers needs care when attempted but is another fine work that sounds well on the guitar.

A *Fancy* is the final work (this is the one with the apparent tremolo section near the end); definitely the most difficult and most extended of the four. It builds to a wonderfully exciting climax. Although it needs a very good player to do it justice, is well worth the effort required to make it playable.

This is a nice book, with four great pieces but by now most players would surely have as many of these fine pieces as they need, and I wonder how much room there is in the market for another Dowland book?

Chris Dumigan

7 PEZZI BREVI by *Fabio Selvaforita*

Ut Orpheus Edizioni. 9pp.

One good thing about this piece, in comparison to his other two (see previous reviews) is the fact that at least all the pieces go from the top of the page to the bottom without all the strange spacings observed in the others.

These seven short pieces are unnamed and merely numbered. Here there are at least certain attempts at bar-lines placed on the music in a dotted fashion. For the greater majority of the seven there are no time signatures or, god forbid, key signatures.

No1 is an *andante con moto* that begins on a chord of mixed harmonic and ordinary notes before moving on via a wide combination of rhythms and notes littered with numerous accidentals, making this very hard to read and really not very easy to play at all. The movement stops apparently in midair, leading straight into *No2* marked to be played *liberamente, nel tempo*. This three-lined little item is notable for its two flourishes of very small notes written for the most part in as demisemiquavers. A harmonic note leads to *No3*, marked *meccanico, senza espressione*. For the first time a key signature of three sharps can be observed and a vast array of changing time signatures of 5, 6, 7, 8, 9, 11 and 12/8. This little, robotic piece is certainly harmonic in nature and there are no accidentals anywhere other than the key signature sharps. A pause leads to *No4* where we are back without key, or time. It is generally in two voices, beginning simply in nature and becoming more complex towards the end. A pause, leads us straight into *No5*, where two contrasting voices in semiquaver quintuplets lead one into a much more complex set of rhythms, closing with a *corale* (named as such) written on three staves and one assumes, to be played as one. *VI* is a *largo* semi-quaver driven little piece, in two voices, linked via a cadenza-like section of small notes into the final *No7*, which after one line of two voices breaks out into a *largo*, again, written on three separate staves, before a *con fuoco* reverts to the one line system. All ends on a single G# on the sixth string.

Again, as with all his other works, this is heavily atonal - the *meccanico* movement excepted - and the complexity of the music would necessitate that only competent players looking for this style of music need venture any further.

Chris Dumigan