

Giorgio Signorile: *Terra e cielo (Earth and Sky)*. Bologna: Ut Orpheus Edizioni, 2009. [CH 121] 11 pp. €16.00.

This music is based on rhythmic ideas in the sonorous key of D, with the sixth string dropped to D.

The main theme in this piece is very catchy, not because of its *cantabile* qualities, but due to its having a rhythmic push that forces one to pay attention. It is not easy to say where it takes its inspirations from; to me, the nearest association is with Steve Howe's solo guitar recordings from the early '80s. This is not a bad reference at all. The rhythm is easy-flowing and effective, and the harmonies are made up from "fingering logic." This may sound like an inferior quality, but compared to the alternatives—modern four-part harmony or even jazzy alterations in up tempos—it sounds attractive to me. It uses the instrument's resources well. The elaborate and complex harmony often makes the technical challenges out of balance with the harmonic expression one can make at fast *tempi*.

It is the rhythmic push that gives this piece's first part its very definite charm. The contrasting second theme, *più tranquillo*, brings in some new elements. My feeling is that this part is a little too similar to the first, according to the structure. Here, the "fingering logic" does not make up for the lack of harmonic substance. Most of the rhythmic push is gone, and I miss the emotional surge from a good harmonic structure, so convincing in the "great pieces" in this style. Here the "tritone-substitute" idea—a little out of balance, though—is not enough to tell the full story.

Altogether, though, this is an attractive concert piece with many good qualities, so long as you can live with its structural shortcomings. It is well designed for medium-to-advanced players.

—Gisle Krogseth

Giorgio Signorile: *Tre impressioni parigine*. Bologna: UT Orpheus Edizioni, 2009. [CH120] 8 pp. \$16.00.

The composer is a highly accomplished performing guitarist, with quite a number of YouTube videos. This is a suite of three short movements ("Soliel levant," "Le isole di Gauguin," "Toulouse-Lautrec"), all playable by Grade 5 students. The fingerings are clear, and the pieces themselves full of the proper Parisian charm and gracefulness. The compositional structure is mainly arpeggio driven, not quite *style brisé* but certainly leaning in that direction. No flashy virtuoso scales or tremolo sections, either. Just eight pages of very well-crafted contemporary music.

—David Norton