

then moves into a *Waltz for the Old Folks*, that is written deliberately to sound 'wrong'. *Ballad for the Lonely* follows, a bleak and lonely flute tune swapping melodies with the guitar here, with the final *Samba* a much more optimistic piece and a fitting conclusion to what was a more than interesting piece.

There are two *Stolen Moments*, both written by the guitarist, Meredith Connie. They are quite distinctly original but are well worth hearing.

Bogdanovic's piece is in two movements starting with an emotionally charged *largo* and leading to a 'funky' *allegro* that is lots of fun, and requires the utmost control from both players.

The final piece, Andrew Earle Simpson's four-movement *Fireflies* has lots of fine attractive melodies and harmony work. I particularly liked *In The Sunflower Patch*, and the final piece, *Hallelujah, I'm A Bum!*

This was a fine recording with the flute not too shrill with the guitar beautifully balanced, and not too recessed. Moreover I hadn't come across a single one of these pieces before, so anybody who likes approachable modern flute and guitar recordings should love this.

Chris Dumigan

FROM THE FOREST

R. EDWARDS: *Dianaba*. N. WESTLAKE: *Songs from the Forest*. J. LENNON/P. McCARTNEY: *She's Leaving Home*; *The Fool on the Hill*; *Penny Lane*. P. HOUGHTON: *The Mantis and the Moon*; *Lament*; *Alchemy*; *Brolga*. E. GRANADOS: *Intermezzo*. M. de FALLA: *Spanish Dance No. 1*; *Danza Espanola No. 2*. D. SCARLATTI: *Three Sonatas*. P. PETTI: *Toccata*. R. EDWARDS: *Emily's Song*.

The Australian Guitar Duo

www.australianguitar duo.com

Along with kangaroos, wombats, AC/DC, Smallman guitars and Granny Smith apples, here is something else, which could be added to the nicest things that Australians have given to the world. The Australian Guitar Duo, consisting of Rupert Boyd and Jacob Cordover, has got it all; perfect synchronisation, beautiful phrasing and tone, and charismatic good looks. They met in 2000 whilst studying with the brilliant Timothy Kain and since then have developed the type of playing relationship, which comes with working closely with each other over a length of time.

This is, surprisingly, their debut album and a fine one it is too. The programme is well chosen with some of the old regulars mixed together with other lesser-known (but musically, equal) ones. The contemporary works by Australian composers Ross Edwards, Nigel Westlake and Phillip Houghton were, for me, the highlights of the programme, perhaps due to their unfamiliarity, but these are all classy bits of writing for this medium.

The whole disc is wonderfully and entertaining, with a good recorded sound and well-produced packaging.

'Should go far' ... as they say.

Steve Marsh

RUSSIAN GUITAR - VOLUME 1

TRADITIONAL arr. S. OREKHOV: *The Godmother/Kamushka*; *The Gypsies were Travelling/In the Red Handkerchief*; *Vengerka*; *Tramp/Brodyaga*; *Why Am I In Love?*. I. SOKOLOV arr. S. OREKHOV: *Sokolov's Polka*. G. PONOMARENKO arr. M. Yelutin: *Do Not Regret, Do Not Shed Tears*. Y. SHASHINOV arr. M. Yelutin: *I Set Out Alone Along the Road*. D. TUKHMANOV arr. M. Yelutin: *Futile Words*. V. BASNER arr. M. Yelutin: *Fragrant Bunches of White Acacia*. B. FORMIN arr. M. Yelutin: *Only Once In My Life*. E. RODYGIN arr. M. Yelutin: *Ural Rowan Tree*. V. SIDOROV arr. S. Rudnev: *Ragtime/Friendship*. TRADITIONAL arr. S. Rudnev:

My Joy Is Alive. N. LIPATOV arr. K. PIOTROWICZ: *A Letter to My Mother*. TRADITIONAL arr. A. Sychra: *As From Beyond the Forest*. A. PETROV arr. L. Shumidub: *Love - Magic State*. I. SHATROV arr. L. Shumidub: *On the Hills of Manchuria*. TRADITIONAL arr. V. KOLOSOV: *Maple Tree*.

Krzysztof Piotrowicz

cdbaby.com; amazonmp3 etc.

Krzysztof Piotrowicz was born in Poland, lives in Australia and has become that country's leading exponent of the Russian guitar, which stylistically, is a different breed to the 'classical' guitar. Within the term 'Russian guitar' there are other categories including 19th-century Russian guitar music, Russian folk melodies, Romani guitar music and Romances. Another major difference is that on the 7-string guitar (Piotrowicz uses both 7 and 6-string guitar on this recording) the strings are tuned to DBGdbgd - an open G major chord.

All the items on this recording are unfamiliar to me as, I would imagine, they will be to most readers, but I recommend this new release to anyone who wishes to explore fresh listening experiences within the world of guitar. There are melodies a-plenty, including some real stunning beauties of melancholy nature; standing alongside these are several exciting foot-stompers.

Piotrowicz gives splendid and at times, spectacular performances during this programme. The disc is well recorded and there are informative and interesting sleeve notes.

Recommended

Steve Marsh

HOMBRES DE ARGENTINA

YUPANQUI: *Aguita de Rio*; *Malquistao*; *Zamba del Grillo*; *Para Rezar en la Noche*; *Yo Tosca Piedra Naci*; *Poncho de Cuatro Colores*; *Preguntitas Sobre Dios*. PONFERRADA/ESPINOSA: *Algarrobo Albarrobal*. OJEDA: *Rasguido Doble*. DAVALOS/FALÚ: *Cancion del Jangadero*. DIAZ: *La Finadita*. PENALOSA/FILIBERTO: *Caminita*. PARDO/ROCCA: *La Tropilla*. PIAZZOLLA: *Adios Nonino*. SAUVALLE: *El Corralero*. VALADARES: *Subo, Subo*. BORGES/PIAZZOLLA: *Jacinto Chiciana*. MANZI/PIANA: *Milonga del Novecientos*. AGUIRRE: *La Guitarrera*. FLEURY: *Estilo Pampeano*; *Mudanzas*; *Real de Guitarreros*; *Pegando la Vuelta*; *Pago Largo*; *Cifra*; *Pajaros en el Monte*. DE ROBERTIS: *Hijo*. MALDONADO: *Guitarra Vieja*; *Camino*; *Domingo de Mananita*; *Una Pagina Rota*. DURAN/HERRERA: *Zamba del Fiero*. TRADITIONAL: *Pa'que*. MARTINEZ/ZARATÉ: *Danza*.

Raul Maldonado/Christian de Chabot

www.editions-soldano.fr

This double CD of songs and instrumentals from Argentine composers features music from the well-known to the obscure. The first CD involves the joint efforts of Maldonado and de Chabot from recordings they made together in 2011; the second disc is a remastered version of performances made in the 1970s by Raul Maldonado.

Throughout this long programme the performances are very well delivered, the songs (which feature much more than the instrumentals) are nicely performed by Maldonado with good clarity and are never over-shadowed by the lovely guitar accompaniments, which are kept at a subtle distance. The style of music which this programme encompasses is wide, varied and entertaining.

This is lovely release, which should delight all lovers of South American music. The recording quality is excellent and the presentation packaging top quality. The 20-page booklet contains the lyrics to all the songs but is in Spanish and French only.

Steve Marsh