

There are some things in life which become our friends forever. This recording contains 35 pieces from the very first music book I bought. It was the book that my friends' father had; he played in the living room while we kids hung about, chatted and listened. "Oh this is my favourite part!" Marie would say, and she'd sing along unable to contain herself. She had grown up listening to her father play from the book. A few minutes later Robert grabs my hand, sweeps me to my feet and we waltz to his favourite one. I decided I wanted to be able to play the guitar too, and so I got the same book. What I did not know at the time was that the music therein would be my companion for life; that I was to come back over and over again, revisiting, re-learning, and every time, the music would have new secrets to tell me. The more I played it, the more varied it seemed, and the more it inspired me. After Mr. Richard passed away, I knew I wanted to make a recording of the book for his wife and his children. It took me many years until I felt like I could do justice to the magic contained in these seemingly simple pieces.

This recording is in memory of Mr. Armand Richard,  
and is dedicated to his wife and family.

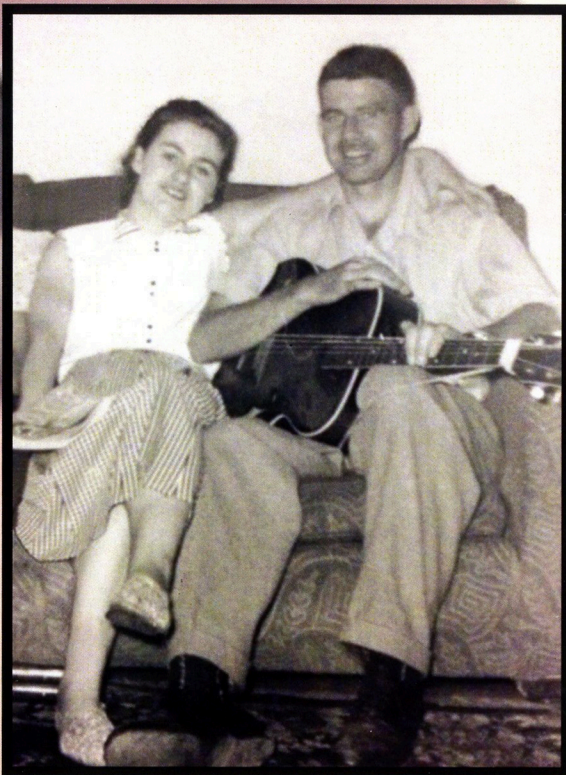
1. *Andante*, Op 35, no. 1
2. *Andantino*, Op 35, no. 2
3. *Allegretto*, Op 31, no. 2
4. *Andante*, Op 35, no. 14
5. *Andantino*, Op 60, no. 10
6. *Waltz*, Op 2, no. 2
7. *Andante*, Op 31, no. 2
8. *Andante*, Op 31, no. 1
9. *Andante*, Op 44, no. 11
10. *Allegretto*, Op 44, no. 10
11. *Waltz*, Op 45, no. 4
12. *Andante*, Op 44, no. 7
13. *Tempo di menuetto*,  
Op 44, no. 3
14. *Andantino*, Op 44, no. 9
15. *Allegretto*, Op 60, no. 6
16. *Allegretto moderato*,  
Op 44, no. 4
17. *Waltz*, Op 8, no. 5
18. *Andante*, Op 35, no. 4
19. *Andantino*, Op 44, no. 2
20. *Andante*, Op 60, no. 3
21. *Moderato*, Op 31, no. 11
22. *Allegretto*, Op 60, no. 5
23. *Andante*, Op 60, no. 14
24. *Waltz*, Op 60, no. 7
25. *Movement de prière*  
religieuse Op 31, no. 23
26. *Moderato*, Op 60, no. 12
27. *Waltz*, Op 8, no. 2
28. *Andante*, Op 31, no. 2
29. *Andantino*, Op 60, no. 13
30. *Andantino*, Op 31, no. 5
31. *Waltz* Op 8, no. 6
32. *Larghetto*, Op 35, no. 3
33. *Andante*, Op 31, no. 8
34. *Menuetto*, Op 2, no. 1
35. *Andante*, Op 45, no. 3

# Heather De Rome

plays Fernando Sor







### The Metronome

Until the metronome came along, music was named according to what you were expected to do with it, that is either listen to it, or dance to it, or sing along. Listening types of pieces were called Fantasias, Fugues, Sonatas and Symphonies; dances, to name a few, could be Allemandes, Courantes and Giges, and later on came the Waltze and Foxtrots. If something was to be sung, the title was usually the first line of the song. After the title, we got a clue as to what mood we should portray. If the composer wanted something to be quick and lively, he would write Allegro to get you going. Something sad might be Grave, and something thoughtful might be Andante, which means "like walking".

Metronomes were actually invented in the 800's, but were not patented as a tool for musicians to use until 1815, when Fernando Sor was about 25 years old. After that time it became customary to call your piece by its metronome speed. Hence, in my collection here, we have eleven Andantes, four Allegros and so on, along with a few Waltzes. This was the norm for about a generation or two, though by the time the Romantic movement was in full swing music was given much more evocative titles, such as Schumann's *Carnaval*, Musorgski's *Pictures at an Exhibition*, or in the guitar world, we have Koshkin's *The Prince's Toys*. Now, with the advent of computers and iTunes, every piece of music is conveniently called a "song", whether it be Beethoven's Fifth Symphony or *Mary Had a Little Lamb*.

