

Gordon Quinton, *Woodnight Moon*. Pigeon Inlet, PIP-739, 1982. (Pigeon Inlet Productions, 1 Stoneyhouse St., St. John's, Newfoundland, A1B 2T5).

Another very fine recording from Pigeon Inlet Productions, is a label dedicated to preserving and promoting the music and musicians of Newfoundland. Gordon Quinton, born in Windsor, Newfoundland, proves himself to be a sensitive and versatile guitarist on this, his debut solo album. *Woodnight Moon* is an all-instrumental album featuring crisp, simple arrangements of mostly traditional tunes. John Lacey, another fine guitarist from Newfoundland, joins Quinton on most of the cuts, adding rich textures and harmonies to the arrangements.

Quinton's decision to perform the tunes in a straightforward, simple style is a happy one, for the beauty of the melodies is allowed to reign supreme. He has drawn the tunes from a variety of sources, countries, and periods. The Irish influence, so prevalent in Newfoundland, is given ample representation with old standards such as "The Road to Lisdoonvarna" and O'Carolan's "Planxty Fanny Power" and "Planxty Irwin." Although his performance of these tunes is flawless, yet another recording is hardly needed. Far more interesting are the pieces which reflect something of Quinton himself, either in source or interpretation. "Uncle Len's Jig" was learned from the accordion playing of his uncle, and this very appealing tune shows Quinton to be an accomplished flat-pick guitarist. Similarly, "Sunny Side Up" is a lively arrangement of a fiddle tune written by a close friend and serves as a showcase for his fine technique. And his version of "St. Anne's Reel" is enough to set the guitar strings to smoking as he races through at full throttle. Sandwiching "The Flowers of Edinburgh" between two times through of the reel makes for an effective and fluid arrangement. Quinton also pulls all stops on Merle Travis's "Cannonball Rag," adding his own flourishes while proving that he is equally at home with a finger-picking style. Very beautiful renditions of "The Leaving of Liverpool," "Spanish is a Loving Tongue," and "Maid of Glensee" are also included and provide opportunities to pause for breath from the breakneck pace of other pieces.

The most exciting tune on the album, however, is the title cut which is also the only original piece on the album. The mood is introspective, dream-like, almost ethereal. The notes on the album jacket state that childhood memories were the inspiration for the piece, and it is easy to conjure up past images as one listens. While the same basic picking pattern continues throughout the piece, variations weave in and out, creating subtle changes in mood.

In a recent interview on CBC's "Simply Folk," Quinton

stated that he hopes to release a second album consisting entirely of original tunes. Encouragement and support for this project should be given to Quinton, for he shows great promise as a composer and needs the space of an entire album to further develop his style. In the meantime, *Woodnight Moon* serves as an excellent sampler of the range of which Quinton is master and leaves on listening for more.

Judy Dyki