

MUSIC FOR AN ISLAND

INTRODUCTION

The programme for 'Music for an Island' evolved when I was selected to perform with my duo (the Eden Stell Guitar Duo) in the Park Lane Group Young Artist Concert Series in 1997. This was a wonderful opportunity for us to immerse ourselves in contemporary repertoire and we devised a programme of works for guitar duo by David Bedford, Stephen Dodgson, Roland Dyens and Michael Ball. "Music for an Island" was the title of Michael Ball's composition, and it took its inspiration from Holy Island, Lindisfarne, off the coast of Northumberland. The piece was so vivid in its textures and sound-scapes that it conjured a strong image in my mind of the Island, even though I had never visited it. There was also something distinctly poetic about the title which captured my imagination and led to me, almost ten years later, returning to this theme and creating a programme around it.

I began to devise the programme, focusing on works by British composers, but quickly realised that all the works I had chosen took their inspiration from a place, region or something tangibly British. As a professional musician I spend my life interpreting scores, and painting pictures with music and it occurred to me that combining images of the inspiration behind each composition with the music might influence not only my interpretation, but also give an audience a heightened listening experience.

There is an increasing necessity for concert artists to devise interesting and vivid programmes and be original in the way they present music, particularly with new compositions. These contemporary works are often challenging for the inexperienced listener and written in an unfamiliar and seemingly incomprehensible musical language. I have always enjoyed talking to the audience to give them a greater insight into the background of each piece before it is performed, and therefore with this deeper understanding, enhancing their perception and enjoyment. I have found that this information often has a profound effect on the way the audience interprets and enjoys the music and I am frequently asked more questions after a concert by audience members as a consequence. This process is taken to a higher level when a concert is presented combined with images, which gives the audience this extra dimension to absorb the music, appreciate the inspiration behind the composition, understand the story line of a programmatic work, or enhance an abstract piece which has no meaning other than being a beautiful piece of music.

The project also gave me the chance to rekindle my passion for visual imagery which I had neglected since studying art 'A' level. Music has been an all consuming career for me and having the opportunity to combine these two disciplines was an exciting prospect. Photography represented a new personal direction, but I felt confident that with the advancement in digital camera technology I would be able to experiment and capture the essence of each location visited.

After researching various camera types I decided that a digital SLR camera would give me the most flexible means of processing what would be a large number of images, whilst allowing me the chance to experiment and make mistakes which would not be costly or a waste of valuable time. I eventually purchased a Canon EOS 350D which is considered to be the most professional standard camera at the lowest cost. The camera came with a 18-55mm lens kit which would be used for wide-angle shots of large areas, but to give me the option to frame shots and bring up focal points from a distance, I bought a second hand telephoto lens (70-300mm). I also researched the possibility of using extra wide 10mm angle fixed, and macro lenses but considered them too costly and also perhaps too confusing for me to have so many options for each shot. A tripod was another essential part of my equipment giving important camera stability when using a long lens, or in lowlight situations where there would be long exposures on the slowest film speed to give the highest picture quality. In reality I found the tripod invaluable as it often slowed me down so I could consider each shot in greater detail and think about all the technical aspects and composition of every image.

At an early stage I also took professional advice and had photography lessons with a local professional. I gained valuable information about additional equipment such as filters but most importantly learnt how to operate my camera and understand the technical elements of photography. Before commencing my project I gained as much experience as possible by practicing and experimenting with the manual modes on the camera, particularly the use of aperture and time value modes which offer the photographer the most scope to influence the picture.

When planning the project I thought it best to have at least three to four days in each location to give the best chance of taking worthy pictures and taking into account the variables such as weather and light. Researching each destination as much as possible was crucial to acquiring the best visual perspective and relevant view points before arriving. This would save possible critical time if there was continuous bad weather and there were only small moments in each day to gain a shot. Most of the research was based on the internet, local guide books and OS maps with detailed information of the geography of each location. I also needed to have some means of storing the many images that would be taken so I used a laptop computer with a good sized hard disk space for transferring and backing up my images.

THE PROGRAMME AND ITINERARY

Detailed below are all the locations visited for each of the pieces in the programme.

Southwell Minster & Sherwood Forest

Fantasy on an old English Melody Timothy Bowers

Lindisfarne

Music for an Island Michael Ball

Liverpool

Fool on the Hill Lennon/McCartney arr. Leo Brouwer

She's Leaving Home

Penny Lane

Eastbourne

Promenade Stephen Dodgson

May Hill & Gloucester Cathedral

Finzi's Rest Herbert Howells

Stromness & Yesnaby

Farewell to Stromness Peter Maxwell-Davies

THE COMPOSITIONS AND THEIR IMAGES

Having performed much of the repertoire for this project for several years I had strong ideas of the sort of images I wanted to create. Some composers were very specific in their own notes on their composition as to what they intended to portray, and the other works are entirely my interpretation and perception of the music. After immersing myself in the composers' notes and scores I noted key points in the music and the images that I required, giving myself a focus for each location. This meant I could ensure as far as possible that I would have a coherent set of images for each piece, but still leave myself open-minded for new directions that might present themselves during my travels.

FANTASY ON AN OLD ENGLISH MELODY - NOTTINGHAM

‘The Leaves be green’ was a melody popular in the sixteenth century and was used by composers such as Byrd, Woodcock, Stuning and the lutenist John Johnson (1579-1594) as a theme to base a fantasia or ‘cantus firmus’ on.

*“The leaves be green, the nuts be brown
They hang so high, they will not come down.”*

The composer Timothy Bowers has repeated the same idea with ‘Fantasy on an old English melody’ in a modern treatment, but one with a strong musical reference to Tudor times. Bowers’ fantasy opens with the theme played in natural harmonics which sound ghostly and skeletal. Here I will start images of leaves close up.

PIC 1 - Close up of oak leaves from Sherwood Forest.

The music quickly blossoms and proceeds to grow organically with each variation following on and blending into the next. In total the piece has 32 variations or divisions which form an arc in the overall architecture of the piece, growing, dying and then reseeded.

It was my intention to play on this natural cycle of growth and decline in music using images of the great oaks in the ancient forest of Sherwood in Nottinghamshire. I wanted to combine this with images of the ‘Leaves of Southwell’, stone leaves reliefs from Southwell Minster’s Chapter House which was completed in the 13th Century by travelling masons.

PIC 2 - Detail of pigs eating acorns hidden by oak leaves (visible only from beneath).

These artisans were responsible for one of the greatest works of art from this period in Western Europe and must have been heavily influenced by the surrounding forest which covered a greater area at that time. There are over sixteen different types of leaf, all of which can be found in Sherwood Forest, and a multitude of animals, birds, and faces.

PIC 3 - Detail of oak leaves.

The natural intertwining of the vines and branches in the Chapter House follow the melodic voices and overall contrapuntal nature of the music, coupled with the imagery of Green men which poke out from amongst the foliage much like fragments of the theme in each variation.

PIC 4 - Ancient oak tree from Sherwood Forest with complex weaving branches.

The image of the ‘green man’ is of uncertain origin but evidence suggests that it dates back to at least 3000 BC in Mesopotamia and it can be found in four different types: the ‘foliate’ head with the face becoming leaves, the ‘uttering’ head where foliage emerges from the mouth, the ‘bloodsucker’ head where leaves and branches sprout

from the eyes, ears and mouth, and 'Jack in the Green' where the head is framed by foliage. Often these forms are combinations of each other but their common basis is the unification of man and vegetable matter, further emphasising my theme of the cycle of life.

PIC 5 - 'An utterer' One of ten green men in the Chapter House all in differing styles.

PIC 6 - Lush foliage and bark of an oak tree in Sherwood Forest.

MUSIC FOR AN ISLAND - LINDISFARNE

The piece 'Music for an Island' by Michael Ball was the catalyst for the project as it was such a musically descriptive and evocative work, managing to instil an understanding in the performers, and audiences, of the ideas and inspirations behind it even though we, the performers, had never been to the place which had inspired it.

"(PLG Young Artists) My favourite week of reviewing...Everyone played well, but these for me were the best. On Wednesday, guitar duo Mark Eden and Christopher Stell played Michael Ball's 'Music for an Island' with clarity and precision, their nails jaggling, their fingertips softening the Lindisfarne landscape of the piece's inspiration."

Evening Standard

A quick explanation from the composer's notes suffice to give a general view of the piece ...

"Music for an Island is one of a number of recent pieces whose original stimulus was the island of Lindisfarne and the landscape and history of the Northumbrian coast. The piece plays without a break but divides naturally into five sections symmetrically arranged, a central slow section flanked by two scherzos, with an introduction and coda. The slow section attempts to convey something of the stillness and serenity of the ruined Lindisfarne priory at night, bathed in bright moonlight and stars. 'Orion strides Farne', wrote Bunting. The gestures and patterns of the two scherzos are influenced respectively by the darting movements of the terns and by the playfulness of the seals. The opening and closing music are a reaching-across, divided by the surge and sweep of the sea."

Lindisfarne was and still is a place of pilgrimage and is known by the locals as Holy Island. The small community of approximately 150 people is mainly concentrated in one area near the ruined priory.

Lindisfarne has a tidal paved causeway so it is cut off from the main land twice in every 24 hour period and therefore it was vital for me to stay in accommodation on the Island itself to enable me to explore its beauty without restriction, especially as the most interesting times for light are sunrise and sunset.

Ball's description of his composition gave me a clear focus for my pictures but I soon realised that I could not achieve every image which he describes in his own notes. Cloud cover prevented me from taking any pictures of stars at night and I found it impossible to find suitable picture opportunities of terns and seals. I had to be flexible enough to find other sources of inspiration which conveyed the same energies and imagery. Holy Island is naturally atmospheric and gaining pictures for the opening section of the piece, the coda, and the central nocturne was not so problematic. Brooding skies and striking sunsets helped to create pictures which evoked the wonder, peace and tranquillity of the location.

I decided to use pictures of the old pilgrims way over the tidal causeway which has a line of posts to mark the way. This was a very photogenic image with strong lines and repetitions, and I imagine I may use some of these pictures at the beginning and end of the music as if you were coming over to the Island and then returning back in the coda. This I hope will magnify and mirror the piece's musical structure, and give the audience the feeling that they are travelling to a remote island.

PIC 7 - Pilgrims way at sunset.

The scherzo sections were the most problematic as they required pictures with movement and close detail to contrast with the serenity of the landscapes of Lindisfarne. I did however manage to capture some pictures with sunlight dazzling on the water, and more detailed pictures of some of the coast around the Island. These I could edit and present at a faster tempo and smaller sizes, screening multiple pictures at a time to gain increased drama and pace. Some rotten posts which formed the shape of a crown and close ups of wild gorse, beach shingle, and rusty iron mooring rings helped to give a more detailed dimension and meant I could save the wide angle pictures for the outer and middle movements.

PIC 8 - Dazzling sunlight on water looking onto the mainland.

PIC 9 - Rotten mooring post under Lindisfarne Castle.

PIC 10 - Rusting mooring ring set into rock.

PIC 11 - Boat with anchor at low tide in the bay.

There were ample situations to use images of the priory in half light either taken at dawn or dusk even though heavy cloud cover at night masked the stars. Ideas from the expression markings in the score helped me look for suitable alternatives such as where it is marked 'Gently Lapping' and I managed to get a long exposure photo of waves lapping onto the beach and rocks off the coast creating an atmospheric misty haze with the castle in the background.

PIC 12 - Gloomy sunrise over looking Burgh Castle on the horizon.

Other images presented which also lent themselves to the feeling of stillness and half-light for the middle nocturne such as: the holy cross on the satellite island where St Cuthbert lived;

PIC 13 - St Cuthbert's Island.

the views over the priory from the nearby cliffs through windswept gorse;

PIC 14 - Ominous clouds over the priory.

and the upturned boats, traditionally used by the Island's fishermen for storing their tackle, which took on the shape of ghostly hulks in some photos I captured before dawn.

PIC 15 - Traditional upturned fisherman's boat.

Visiting Lindisfarne helped me to define the music in a way which would not have been possible if I had not experienced it firsthand. I hope my pictures will bring the piece more to life for audiences and lend weight to the music. Having looked at the score in so much detail I have also reacquainted myself with the markings for dynamics, phrasing and articulation, and this will help me reevaluate my interpretation giving me greater scope for expression and a vivid performance.

FOOL ON THE HILL / SHE'S LEAVING HOME / PENNY LANE - LIVERPOOL

Finding images for the Beatles arrangements presented the most challenging part of the project. These three songs are known and loved by all generations of the population, and I found it an almost intimidating task to capture photos of Liverpool which not only looked thought provoking but also told a story with the music. My first difficulty was I quickly found myself being swept away along the well-trodden Beatles tourist route. The vast majority of these images I found extremely unsatisfying in reality, and with the vast throngs of tourists all on their own personal magical mystery tours, physically difficult to photograph.

PIC 16 - Statue of John Lennon outside the Cavern Club. (This picture will not be included in my final visuals)

I felt I had more success with the old docks and landmark buildings on the Mersey side such as the Royal Liver Building with its two distinctive liver birds perched on top. I was surprised to discover that Albert Dock is the largest group of Grade I listed buildings in Britain. Covering 1.25 million square feet, it was designed by the engineer/architect Jesse Hartley in 1839 and the Dock was officially opened on 30 July 1846 by Prince Albert. It was here in the evening that the opportunity presented to capture some reflections on the water of the quay as the buildings were beautifully

lit at night.

PIC 17 - Dusk in Albert Docks.

PIC 18 - Buoy with Liver Building in the background.

Penny Lane itself looked quite an ordinary road and I found it a challenge to take pictures which immediately appealed to me. I attempted to look for places which were quirky and unusual, alluding to the nostalgic and off beat words of the song.

*“In Penny Lane there is a barber showing photographs
Of every head he's had the pleasure to know.
And all the people that come and go
Stop and say hello.
Penny Lane is in my ears and in my eyes.
There beneath the blue suburban skies”*
(extract)

PIC 19 - Barber shop.

PIC 20 - ‘Blue suburban skies.’

This part of the project I underestimated how hard it would be to take photos I liked and I will certainly revisit Liverpool for additional images. I felt that this location covered such a vast expanse in comparison to everywhere else on my itinerary and I needed more firsthand familiarity with Liverpool to extract the best images from it. Other problems such as my limited time meant that many photos have the same light and weather conditions resulting in little variation of tone, and sky colours. Many of the images possible would have looked better with darker skies, adding drama and creating contrast to other images.

I did however gain useful images of other famous Beatles related places such as the gateway to Strawberry Fields school and the statue of Eleanor Rigby in the city centre.

PIC 21 - Eleanor Rigby.

On reflection I feel I need to revise my approach to this location and not allow myself to become too side-tracked with the Beatles memorabilia. Perhaps I was striving for images which were more profound than necessary to reflect what is essentially a pop song.

PROMENADE - EASTBOURNE

Promenade by Stephen Dodgson is a programmatic work which imagines two people

setting out on a walk along a seaside promenade. The composer tells us

“Two holiday-makers at a seaside resort take an afternoon stroll. They set out, full of joy and energy, sunlight dazzling over the water, and soon come across an aviary. Resuming the promenade, a sheltered spot with an inviting seat is reached, but the peace is abruptly shattered by a dogfight, which causes the promenaders to move on hurriedly, the dogs barking at their heels. Happily, a second inviting seat is found, but the view is suddenly shrouded by an abrupt sea-mist, dark at first, but then dazzling. In the stillness, distant echoes of an old-world-merry-go-round can just be made out. The homeward walk brings it in full view, its sounds harmonising with the evening sun.”

I felt I could approach taking the images for this piece in two ways: either try and get a literal depiction of the piece, or just try and interpret it more freely, but still alluding to the course of events. I opted for the latter as I felt I might be too confined following the more literal approach and risk being disappointed if I was unable to capture the required images.

I chose Eastbourne as it prides itself on being one of the UK's most traditional seaside resorts with a pier, long promenade, and a merry-go-round. I supplemented these with images from neighbouring Brighton and Hove to augment the images I could select from.

The opening section of the score is brisk and full of energy, and I photographed people walking along the front with the sunlight dazzling across the water.

PIC 22 - Sunlight dazzling over the water.

I also tried to capture colourful beach huts and quintessential British seaside images to add to traditional characteristics.

PIC 23 - Eastbourne pier

Deck chairs were a theme I employed for the moments of repose and quite in the score.

PIC 24 - Deck chairs.

Holiday makers lazing in the sun presented me with a picture an audience could easily recognise and relate to.

PIC 25 - A well deserved rest.

A change of weather was welcome on my last day in Eastbourne as I managed to get photos of a wet misty haze with heavy rainy clouds which I took over the cliff edge, looking down onto Eastbourne.

PIC 26 - Low cloud over Eastbourne.

The pier presented ample inspiration for evocative images of Eastbourne. The rusting legs under the pier were perfect in breaking up the lines of the sea and coast line, and I captured them in the reflection of the water.

PIC 27 - Under the pier.

As the sun set the lights from the pier gave off vivid colours over the water which might form a transition from mist to harmonious sunset.

PIC 28 - Long exposure shot of eerie glow from pier lights reflected in the water.

The 'old-world-merry-go-round' was particularly colourful and I took shots panning the camera with the moving carousel to convey the feeling mechanical movement in the last section of the piece.

PIC 29 - Horse from merry-go-round (Brighton)

Images of the merry-go-round perched on the pier with the sea below gave the impression of hearing it in the distance where the melody is played 'lontano' before the final section.

PIC 30 - Merry-go-round on Brighton pier.

Additional scenes of the dog fight and bird aviary will be added at a later date when I have found a particularly photogenic bulldog!

FINZI'S REST - MAY HILL

*"May Hill that Gloucester dwellers
'Gainst every sunset see"*

- Ivor Gurney

The composer Herbert Howells wrote two groups of pieces for clavichord, with each individual piece a homage or character study of friends and musical colleagues. The first called 'Lambert's Clavichord' and the second 'Howell's Clavichord, have both been arranged for the Eden Stell Guitar Duo by our teacher at the Royal Academy of Music, Michael Lewin. The music's intimate charm works beautifully on two guitars. Howells composed 'Finzi's Rest' the morning after hearing of Finzi's death and I chose May Hill in Gloucestershire for my images as this was where Finzi's ashes were scattered by his wife, Joy in 1973.

May Hill in Gloucestershire is an ancient hill fort which overlooks four counties. It is an outstanding area of natural beauty which is maintained by the National Trust and is a favourite view point for locals and walkers. I tried to capture the special light that occurs at sunrise and sunset from May Hill and create a stream of images that illustrate how the light changes objects and colours over the course of a day - perhaps alluding to the span of a life time. The summit of the hill has a coppice of trees within the boundaries of the ancient earth works, which are said to have been planted in 1887 to mark Queen Victoria's Golden Jubilee. Evidence suggests that these trees actually supplemented an existing feature, but this addition has made it a distinctive feature of the surrounding countryside. There was much scope for me to record the light changing on the trees, their shadows, and colour of the grass and shape of the land.

Sunrise on May Hill with the light coming through the trees and also the colour effects on the sky and land.

PIC 31 - Sunrise through trees.

The changing light over the day, casting long shadows from the trees and brought out stunning colours.

PIC 32 - Low light through trees.

The one mistake I felt I made and sorely regretted was not allowing enough time to capture a particular sunrise on the first full day at May Hill. I miscalculated the time it took to walk to the top of the Hill, as much of it is inaccessible by car, and I was fractionally too late to photograph one of the most spectacular sunrises I have seen. I still managed to take some pictures before the sun came up, but there is a moment sometime before that when the sun's rays are just starting to filter over the horizon and the colours in the sky are at their most vivid.

PIC 33 - Sky over top of May Hill.

PIC 34 - Dewy field below May Hill.

PIC 35 - Sunset from May Hill with distant hills

Bad weather affected my progress on one day so I chose to use that day to go to Gloucester Cathedral and take some long exposure shots inside where Howells had heard the 'Fantasy of a theme by Thomas Tallis' by Ralph Vaughan-Williams, which had a profound and long lasting influence on Howell's musical career. I tried to capture the cavernous space inside which was tricky with the amount of visitors to the cathedral. The photos needed long exposures so I had to choose moments when there were few people around, but those in the pictures left ghostly images of themselves as they moved while the shot exposed creating an unexpected effect. The cloisters are some of the most beautiful and ornately carved in the country and are a favourite for film locations such as the Harry Potter movies.

PIC 36 - Cloisters in Gloucester Cathedral.

FAREWELL TO STROMNESS - ORKNEY ISLES

‘Farewell to Stromness’ was written by Peter Maxwell-Davis for piano as part of the Yellow Cake Revue - a musical protest to proposed uranium ore mining in the area of Yesneby which lies no more than a few miles up the coast from Stromness. The proximity of the mining would have spelt the end for Stromness, its close-knit community, and the natural beauty of the coast line and countryside.

Stromness is a fishing port and natural harbour on the south western point of the Orkney Isles. Deceptively the town is not as old as it initially looks, but its hey-day was in the Eighteenth Century when men joined ships from the Hudson Shipping Company to sail to Canada and the USA to hunt for fur. The streets are narrow and the fishermen’s cottages are small stone terrace dwellings, some of which have fallen into disrepair. The harbour is fairly small and can only accommodate a certain amount of fishing trawlers, the largest ship being the car ferry to the main land.

I wanted to take as many pictures of the town and harbour as possible, hopefully capturing something of its character, leaving me time to go further up the coast to Yesnaby Ground and then to explore further around the island for extra pictures.

The piece is divided into three sections, the last being a restatement of the first, with a minor section in the middle. I wanted to mirror the form of these simple contrasted sections with my imagery.

The first section opens with a walking bass line and the melody enters with its distinctive Scottish ‘snap’ rhythms, and for this I successfully found images of the town at day break utilising the water in the harbour .

PIC 37 - Still dawn over the water at Stromness looking out towards Scapa Flow.

PIC 38 - Stromness at dawn.

General images of the town and harbour show its character and day to day life.

PIC 39 - Clear waters of Stromness harbour.

PIC 40 - Vivid red fishing boat buoys with dramatic sky.

PIC 41 - Fishing boat setting out to sea.

PIC 42 - Stromness houses on the water front.

The second section is in the minor and is characterised by mournful chords which drone in a repeating rhythm and here I planned to project the images of Stromness in black and white (or de-saturated) with empty streets depicting a deserted town. The ruined cottages I came across would also lend themselves to the feeling of the abandonment and decay.

PIC 43 - Empty street in Stromness

PIC 44 - Old fish boxes and bench.

Other images from around the Orkney Isles might also be used in this section such as a whale skull at the Brough of Brisay and several ancient stone circles and burial tombs which are concentrated in the centre of the mainland where Loch Stenness and Harray meet.

PIC 45 - Whale skull at the Brough of Birsay.

PIC 46 - Stone of Stenness with Loch Harray in the background.

As this section builds into the major, I want to change the images back into colour and use photos of Yesnaby Ground which has breathtaking coastal scenery yielded ample photographic possibilities even though the weather was extremely changeable and strong winds made it difficult to hold the camera still.

PIC 47 - The 'Old man of Yesnaby' stack.

PIC 48 - Stone pile on Yesnaby coast line

The final section of the piece is a more strident restatement of the opening and finishes with a feeling of hope and resolution. At this point I want to return the imagery to Stromness and conclude the piece with sunset photos on the final chords.

PIC 49 - Sunset from the harbour shot through a davit winch.

PROCESSING AND PRODUCTION

I have under-estimated the huge amount of time needed to filter and process all the images I took and I am still in the process of working through many of the photos. As the photos have been all taken in RAW file format, needed to gain the highest quality and largest size, it was necessary to process them using the latest version of

Photoshop CS2. This software proved quite costly and I have had to use a friend's computer where I was able to experiment and manipulate many of the photos to either correct and rectify problems or increase the vividness and drama of the photo.

NEXT PHASE OF PROJECT

I am now able to move the project forward into the next phase which is the multi-media live performance. The image selection process has been a huge undertaking due in the main to the sheer volume of images taken, and although I would prefer to re-visit Liverpool to supplement my photos, I feel that I am still able to work with what I have and add to it at a future date. With more photographic experience I would probably have taken a far smaller number of images and would have spent longer setting up and considering each shot. I initially planned to use a laptop to control the projector, but I now think that producing a 'choreographed' DVD will be a more reliable method, with less room for error. My vision for the project also involves the creation of workshops for school children entitled 'Music from our Island'. These workshops will guide students in writing their own composition based on a theme local to them, perhaps a folktale, a landmark or place, and they will produce their own images to compliment their music. Each workshop will culminate in a public performance of the students' composition followed by our 'Music for an Island' programme.

CONCLUSION

The Music for an Island project has given me a much relished opportunity to combine my two passions, music and visual art, balancing them in a programme with a themed link running through, but exhibiting a diverse range of mood, style and genre. Personally I feel a great sense of satisfaction both with what I have achieved and also with how the project has panned out, but the photographic experience I have gained as a result has exposed a couple of weaknesses. The first of these is that by necessity, all the images were taken at the same time of year which gave me less scope for variation. I opted for the Summer months to try to capitalise on favourable weather conditions, and although I am still of the opinion that this was the best approach, I would like to have had the opportunity to visit the same locations at different times of the year to capture an even wider range of image. The second weakness was my unfamiliarity with Liverpool where I struggled to take photos I found inspiring. In many of my locations the majority of my images were taken at either end of the day where the light is at its most spectacular, and for obvious reasons my shots were rarely interrupted by passers-by. In Liverpool however, the nature of the majority of the images was such that I was shooting during the day and it was virtually impossible to get a clear shot with the numbers of tourists around. I do intend to revisit Liverpool for another attempt, but I will allow myself a longer time to explore the city and plan my photographs.

The classical guitar falls between two camps where it is perceived as not traditional enough for some, yet too classical for others. Enthusiasts often refer to the guitar's struggle over the last 100 years to gain recognition and a place on the world's concert platforms, but I feel that ironically it is now using its wider popular appeal to break down the boundaries of the classical concert for new generations of concert goers. The classical guitar's place in the music world also lends its self to experimentation with new programmes and concert presentation with extremely eclectic and broad ranging music.

©Mark Eden 2006

































Los Toros Skiffle Group

Richard... Band

Robert Hart

Gang

ALAN Hispanos

cam

Lemon Wood

Lemans Band

The King Bees

Fallons

Jill Martin

y Blush

The Royal Bros

Dekkas

Heated Blood

Jimon Marslers

Gary Walker
The Rain

The Hi Cats

The Incident

The Impact

Graham Stewart Jazz Band

The Harlems

Hy-Katz Skiffle Group

The In Beateens

The Hermit Sound

Golly Golly Boys

Sim

www.cavern-liverpool.co.uk

THE
CAVERN
CLUB





LADIES

DAP

PLUS 10% THIS

DAY

EYE LASH
TINT £3.50

BROW + LASH
TINT TINT
£6.00

FREAKY
FRIDAY

FOIL

HI-LIGHTS

from

£25-

INC CUT/BLOW.

WACKY
WEDNESDAY

PERMS

from

£17.50

INC CUT/BLOW.











AMERICAN STYLE DONUTS
American Style

DONUTS

MIXED

1 for 55p

5 for £1.30

3 for £1.30

10 for £2.50

or £2.50



Watch
them
being
made

















































