

2001

CLASSICAL

APRIL

GUITAR

www.classicalquitar magazine.com**SCOTT SANCHEZ**

Derby Classical Guitar Society,
Cedar Park, Derby. 17 February
2001

Making his U.K. debut, the American guitarist Scott Sanchez charmed the audience with a well-delivered, musical performance of an interesting and entertaining programme.

Beginning with three of the *Five Preludios* by Maximo Diego Pujol, Sanchez drew the audience into his playing with his excellent performance of the first of the three *preludios*, a performance which at times was introspective and at others extrovert. He captured the intrinsic nature of the writing and brought new life to this work, which lesser players do not capture. Such a pity Sanchez did not choose to play the entire set as this was the best interpretation of these pieces I've heard to date.

The beautiful lyrical playing which this player can deliver was much in evidence in his setting of six of Mendelssohn's *Songs Without Words*. These skilful arrangements worked extremely well on one guitar and Sanchez made light work of playing what at times looked like some fearsomely difficult passages.

If ever evidence were needed that Eduardo Sainz de la Maza was anything less than an excellent composer for the guitar, then the three pieces Sanchez chose to conclude the first half of the recital should serve as prime examples of

this composer's proficiency. *Bolero*, *Homenaje a Toulouse-Lautrec* and *Colorado Trail* showed off not only the composer's skill in capturing vastly different moods – respectively a Spanish dance, an impressionistic waltz in a definite 'French' style and an American traditional melody with a strong 'cowboy-on-the-lonesome-trail' feel to it – but also the player's excellent intuitive style of playing in, once again, a fine interpretation.

The second half opened with the, sadly neglected, Ponce 'Weiss' hoax, the *Suite in A minor*. Sanchez delivered a performance which was stylish and virtuosic.

Due to a false nail which was loosening up, Sanchez decided the best option would be to drop the two Jorge Morel pieces which were programmed next and skip forwards to the final item, the excellent Morel arrangement of Bernstein's *Three Pieces from West Side Story*, the fine performance of which brought forth two encores: Barrios's *Una Limosna por el Amor de Dios* and a delightful, brief

study written by one of the player's former teachers, Ricardo Iznaola.

This was a thoroughly entertaining and pleasurable evening from a very musical and technically competent performer.

Steve Marsh