

Music We'd Like to Hear

16 July 2008

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| Michael Parsons | Levels for 16 open strings (2007)
(for retuned string quartet) |
| Michael Parsons | Oblique Piece 10 (2007);
Piano Piece August 2001;
Piano Piece May 2003 |
| Henry Purcell | Four part Fantazia No.9 (1680)
(transcription by Michael Parsons, 1994) |
| Michael Parsons | Piano Piece March 1968;
Moladh Uibhist (In Praise of Uist) (1992)
(piano arrangement of a traditional Scottish melody) |
| Michael Parsons | Highland Variations for string quartet (1972)
(Theme and 8 variations) |
| interval | |
| Orlando di Lasso | Fantasia No 2 in two parts (viola and cello) (1585) |
| Cornelius Cardew | Second String Trio (1955) |
| Michael Parsons | Krapp Music for live and recorded piano (1999) |
| Orlando di Lasso | Fantasia No. 4 in two parts (violin and viola) (1585) |
| Anton Webern | String Quartet op. 28 (1938) in three movements:
I Mässig – fließender (Theme and six variations);
II Gemächlich (Scherzo and Trio);
III Sehr fließend; gewichtig – sehr ruhig
(‘Scherzo’ form with ‘fugal’ development and two ‘episodes’)
(descriptions in brackets from Webern’s own analysis) |

Note on Krapp Music:

Krapp Music was written in 1999 for John Tilbury, as part of a programme of pieces based on the play Krapp's Last Tape by Samuel Beckett. In the play, for a single character (with tape-recorder) the writer, Krapp, listens to and comments on a recording which he made 30 years previously. This suggested a similar relationship in the music: the pianist plays in response to two recordings made in the same space, one at medium distance, another more remote. The contrast between live and recorded speech is reflected in the music's use of live and recorded sound to create a perspective of different distances and resonances.

Performers:

The Post Quartet Mizuka Yamamoto, Jennifer Allum, violins
~~Richard Jones, viola Beely Dixon, cello~~

Michael Parsons, piano

John Lely, sound projection

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