

**Resonance: landscape-inspired works for piano, played by Mark Lockett**  
**St Mary's church, Wirksworth**  
**12<sup>th</sup> September 2016 at 7.30pm**

**Philip Glass**

**Etudes 2 and 3**

Philip Glass never really liked the term “minimalism” applied to his music, and preferred to speak of himself as a “composer of music with repetitive structures”. Amongst his most striking early works are the filmic landscapes *Koyaanisqatsi* and *Powaqqatsi* created in collaboration with the experimental documentary film director Godfrey Reggio. His music immerses the listener in a kind of sonic weather that twists, turns, surrounds and develops. The *Etudes* for solo piano were composed during the years from 1991 to 2012 largely as a pedagogical tool for himself: “in the course of learning the music I became a better piano player.”

**Mark Lockett**

**Mono Lake 1**

Composed following a visit to the Sierra Nevada in California. This saline lake has a productive ecosystem: many migratory birds come to feed on the brine shrimp and brine fly, the pupae of which have always been an important food source for the Kutzadika'a people. That day the sun shone across the strange tufa formations emerging from the still surface.

**Claude Debussy**

**Les Collines d'Anacapri**

The island of Capri in the bay of Naples and its principal town share the same name. Anacapri is a separate comune located in the hills to the west of the island where Debussy was a frequent visitor. An Italian folksong and distant cowbells are hidden inside this exuberant prelude, which was inspired by the label on a wine bottle.

**Mark Lockett**

**Mono Lake 2**

**Howard Skempton**

**Leamington Spa**

One of a set of pieces composed for John Tilbury in 1997 for a Sony CD which was recorded but never released. Howard is a long-time resident of Leamington Spa and the warm melodic character of the piece might be considered an expression of Pliny the Elder's famous phrase “home is where the heart is”.

**Mark Lockett**

**San Francisco Sketches**

- 1 The Church on Judah
- 2 Alcatraz

The first piece describes a long walk down towards the ocean one Sunday morning and overhearing the sounds from a gospel church. The second a kind of barcarolle for an island in the SF bay, sacred to the Indians long before it became an infamous prison. This piece was originally composed for synthesizers and appears on Mark's CD “Hollowed Ground”.

**Franz Liszt**

**Sonetto 123 del Petrarca from “Années de Pèlerinage”: 2ème Année: Italie**

“Having recently travelled to many new countries, through different settings and places consecrated by history and poetry; having felt that the phenomena of nature and their attendant sights did not pass before my eyes as pointless images but stirred deep emotions in my soul, and that between us a vague but immediate relationship had established itself, an undefined but real rapport, an inexplicable but undeniable communication, I have tried to portray in music a few of my strongest sensations and most lively impressions.” FL

**Mark Lockett**

**La Source Miraculeuse**

Originally composed for a concert in the basilica of Notre-Dame de Marceille, a 14<sup>th</sup> century gothic basilica in Limoux, on the pilgrimage route of Santiago de Compostela. The miraculous spring nearby was thought to cure problems of eyesight and bears the inscription MILLE MALI SPECIES VIRGO LEVAVIT AQUA.

**Federico Mompou**

**Paisajes**

1 La fuente y la campana

2 El lago

Bells are one of the principal 'presences' in Mompou's music. His grandfather had a bell foundry which the composer must have frequented as a young boy. 'The Fountain and the Bell' was written in 1942 when Mompou had just returned to Barcelona after a twenty-year exile. The piece is an evocation of a courtyard in the Gothic Quarter of the city near the cathedral. 'The Lake' composed in 1947 was inspired by a lake in Montjuic Park. It has a strange sense of distance and depth, and around the middle of the piece the ripples cease; we look past the lake and hear the breath of the wind carrying the bells to our ears.

**Mark Lockett**

**Ode to a darkened cheese-shaped room**

An enduring memory of a particularly characterful hotel room in Toulouse on the corner of the Place du Capitole. A strange wedge of a room with enormously high ceiling, windows open onto the square below; the heat, the swallows, the traffic, the late-afternoon light fading to dusk. The magnificent and decrepit Grand Balcon has, sadly, had a complete makeover recently and is now a bland and very luxurious hotel.

**Mark Lockett**

**Arbor Low**

Composed for the 2016 Wirksworth Festival. First performance.

**Maurice Ravel**

**Jeux d'eau**

This shimmering tone-painting was composed in 1901 towards the end of Ravel's studies with Gabriel Faure. The sounds made by water – those of fountains, waterfalls and streams – were a popular subject in musical impressionism. Liszt had already explored this in his "Jeux d'eaux à la Villa d'Este" (Années de Pèlerinage: 3ème Année), and it was also a subject that inspired Ravel.

**Peter Garland**

**Nostalgia for the Southern Cross**

"My heart remembers many things,  
seeing those four stars shining.  
They always appear: me, I am going away.  
I will never return: me, I am going away."  
(Tarascan Indian)

Mark Lockett was a Wirksworth resident in the 1990s and was involved in the music programming of the festival in its early years. He ran a jazz workshop for Anthony Gell school, a samba school ("Not from Ipanema"), a gamelan group with home-made instruments, and gave lessons in piano and composition. In his spare time he was a lecturer in ethnomusicology at Birmingham City University. He has lived in France since 2003 with writer/illustrator Kate A. Hardy and their son Ezra, collaborating with other artists and musicians, and teaching at the Carcassonne conservatoire.