

Brian Inglis - Some reviews & comments:

Piano Trio

...there proved to be plenty of 'passion' in the work, generated by the rapid-fire juxtapositions, alternations and altercations of Inglis's score, as well as contrasts between syncopated propulsion, rhythmic hyper-tension and disturbing dissipation of movement.

Inglis's materials are eclectic and at times combative. He draws on gestures from diverse genres – jazz, the neo-baroque, Palm Court light music, to name but a few of the voices which jar against, superimpose upon, and fade into each other – and incorporates direct quotation (though I struggled to discern these on this single hearing), from piano trios by both Robert and Clara Schumann, Charles Alkan and Cécile Chaminade. (Perhaps the gender 'inclusiveness' might be thought to match the 'democracy' with which the varied styles and languages are treated ...).

The Aquinas Piano Trio gave a committed performance and seemed to enjoy the protean, acrobatic argumentativeness of the music. (Claire Seymour, *seenandheard-international.com*, 29.1.2018)

Burmese Pictures

'Brian Inglis's Burmese Pictures ... had a pleasantly tropical luxuriance.' (Ivan Hewett, *The Telegraph*, 18/1/2011)

'Along the same lines, Brian Inglis uses overblowing, multiphonics, key clicks and flutter-tonguing to create contrasting ritornellos against the traditional counterpoint and folksy chorale around which his work, Burmese Pictures, rotates.' (Garrett Schumann, *www.sequenza21.com*, 21/12/2010)

The Song of Margery Kempe

'The future of opera' (Charlotte Ray, *PRS Foundation*)

'The most accomplished piece was Brian Inglis's opera for solo voice, *The Song of Margery Kempe*, based on the 1430 autobiography of the medieval mystic.... The punchy Lore Lixenberg has a splendid dark mezzo voice and is adept at the vocal gymnastics needed.' (Clare Colvin, *The Express*, 8/8/2009)

'[Lore] Lixenberg's flexible soprano constantly stoked the dramatic fire with ecstatic visions, demonic outbursts and anguished meditations.' (Geoff Brown, *The Times*, 6/8/2009)

'The finale of the evening was by far the most impressive item, the concert premiere of Brian Inglis' opera *The Song of Margery Kempe*, based on the autobiography of a medieval housewife and visionary. It is written for a single, unaccompanied singer and opens quite simply with the plainchant hymn *Veni, Creator Spiritus*, and that persistent little tune entwines its way through the entire piece. Life was far from unexciting in 15th century Norfolk, and Margery endures visions of demons as well as confronting a trial for heresy before her spiritual journey reaches inner peace and entry to paradise. An unaccompanied musical monologue imposes severe difficulties for the singer, but they were triumphantly surmounted by Loré Lixenberg.' (Serena Fenwick, *www.musicalpointers.com*, August 2008)

Without Loss

'I found this a moving piece and we were delighted to have sponsored it' (Stephen Connock, *Ralph Vaughan Williams Trust*, July 2008)

Sailing To Byzantium

'your extraordinary work...is excellent, offers a variety of ideas and sounds and is a real challenge for recorder players'. (Franz Müller-Busch, *Moeck Music*, Celle, 2005)

Jubilee Prayer

'Your fine composition for the Millennium Service for Wales has received unqualified praise. The combination of the Leviticus text and the poetry of Dafydd ap Gwilym was inspired, while the original music succeeded in lifting our hearts and spirits.... Undoubtedly, your "Jubilee Prayer" was a highpoint of the service, leading the Prince of Wales to remark that he'd particularly appreciated the musical content of the occasion.' (Revd. Gethin Abraham-Williams, General Secretary, *Churches Together in Wales*, January 2000)

Visions of Sorrow and Joy

'... the choir... worked heroically, and there were moments in the orchestra which provided a welcome contrast to the permeating dark, *Angst*-ridden mood.' (Roderick Dunnett, *Church Times* February 1999)

'Brian Inglis' exciting new work, *Visions of Sorrow and Joy*, heard for the first time, was a powerful experience for all concerned' (*Bath Chronicle* February 1999)

Flute Sonata

'We were highly impressed with your piece, and hope to programme it in a recital in the future.' (Dr Malcolm Galloway, judge, *Kathryn Thomas Flute Composition Competition* 1999)

Rondeau Chocuna

'A significant addition to the repertoire'. (Piers Hellowell, workshop with Lesley Hatfield, solo violin, *Sonorities Festival* 1997)