

"Rata Blossom" by Aled Start
"Vexation 1" by Stuart Murray-Mitchell
This piece was born out of my own personal frustration of learning to play piano. The main melody switches from the right hand to the left before attempting to return again at the end. The bassline, now, however offers no support and pauses seek to focus the agitated performer, though he ultimately snaps.

Kate Liley
Alexandros Drosos

"A Vision of desire fulfilled" by Amir Sadeghi
"When for an infinite second you leap like an antelope out of times snaking passage you leave attachment behind, It fades into the distance. Timeless, without expectation You're born into non-attachment." Omar Khayyam

James Hodgson

No.17 A flat major
No.18 F minor
No.19 E flat major
No.20 C minor

Neville Croft
Charles Ross
Gabriel Keen
Stephen Ward

"Fallen" by Effy Efthymiou
This piece should be played with as much confidence and gusto as the player can muster. To laugh after a fall shows grace and intelligence.

Martin Allen

"Lullaby" Giorgi Janiashvili
The piece explores a dream-like atmosphere; it has a surrealistic quality. Harmony is simple and is influenced by Georgian folk and church music, though on a more abstract level and in a more simplified manner. The piece was created through the process of thinking and intuitive decision, particularly by exploring subconsciousness.

Jane McConkey

"The Mariana Trench" by Matt Roberts
It is often said that we know less about the ocean floor than we do about the surface of the Moon. At over 11km deep, The 'Mariana Trench' is the deepest part of the ocean. If Mount Everest were to be set in it, there would still be over 2km of water left above it.

Ian McKinnell

"Lumber Mills steal my dreams" by Vinzenz Gstrein
"The whispering leaves" by Caroline Heslop
No.21 B flat major
No.22 G minor
No.23 F major
No.24 D minor

Suzanne Laboisne
Haddy Davis
Robert Snaith
Peter Fitzsimons
Mitsue Sutherland
Alena Mitricova

Twenty Five

World Premières of Piano Works

Composed by Trinity Laban
students

Michael Bryan, Ben Corrigan,
Manu Delago, Effy Efthymiou,
Litha Efthymiou, Beth Georgiou,
Matthew Gordon, Andrew Gorman,
Vinzenz Gstrein, Laura Harrison,
Caroline Heslop, Theo Jamieson,
Giorgi Janiashvili, Amir Sadeghi,
Timothy Maryon, Liam Mattison,
Maral Mohammadi, Stuart Mitchell,
Andreas Papapetrou,
Ahura Rastegar, Matt Roberts,
Christopher Starkey, Aled Start,
Helen Whitcher, Kit Wilson

together with

24 Preludes Op.28
by Frederic Chopin

performed by
piano students of
The City Lit

19:30, Wednesday 23 March 2011
St Lawrence Jewry, Guildhall Yard, London, EC2V 5AA
nearest tube stations: Bank, St Paul's, Moorgate

No.1 C major	Jayne Kongmeesook
No.2 A minor	David Graham Young
No.3 G major	Colin Stuart
No.4 E minor	Emiko Iguchi
“LIPS” by Theo Jamieson	Janet Gilman
“Return” by Maral Mohammadi	Alexandra Holt?
“Tectonic Plates” by Ben Corrigan	Natasha Thompson
“Undecided” by Manu Delago	Tanis Hinchcliffe
“Fourths Prelude” Ahura Rastegar	Sheila Curtis
No.5 D major	Daniel Wood
No.6 B minor	Nena Zinovieff
No.7 A major	Alexandra Holt?
No.8 F sharp minor	Michael Gifkins
“Vestibule” by Matthew Gordon	David Humphrey
“Evaline’s Lullaby” by Liam Mattison	Basil Pain and Nick Murray
<i>Evaline's Lullaby takes you through two dreams. The sweet dream we all want, and the nightmare we sometimes end up with. The soothing song of a mother can't always help us, but she will keep singing to calm her child.</i>	
“Frozen Grapes” by Michael Bryan	Natalia Mcbain
“All work and No Play” by Christopher Starkey	Helen Jinks
“As the white pigeon died” by Timothy Maryon	Samantha Bonnici
<i>On a cold and overcast day I found a pigeon lying on the side of the road, bleeding. The bird was clearly in pain. I stood and watched for a while, trying to weigh up the situation. Should I kill the pigeon to put it out of its pain or should I stand back and let nature take its course? This piece is based on the thoughts surrounding this dilemma.</i>	
No.9 E major	Wendy Lampa
No.10 C sharp minor	Nicole Thatcher
No.11 B major	Clare Jones
No.12 G sharp minor	Pablo Lopes
“03:00” by Beth Georgiou	Islay Fullerton
<i>This piece is supposed to reflect the distant sound of bells at the emptiest time of night. The sound is simultaneously comforting and deeply disturbing.</i>	

“Sombre” by Litha Efthymiou	Spiros Kyriacou
“The abandoned lighthouse” by Andreas Papapetrou	Jemina Murray
<i>Lighthouse keepers, a profession that has disappeared because of modern technology, used to live a life of loneliness, even though the light they kept aflame through the night might have saved the lives of many lost sailors. This piece is inspired by the rotating light of lighthouses travelling through dark seascapes, the strange energy emanating from them even though they might have been abandoned for years, and thoughts about their symbolism and the hope they gave.</i>	
“Obsidian” by Andrew Gorman	Richard Donmall
<i>Obsidian is naturally occurring volcanic glass formed in the immediate aftermath of an eruption from the rapid cooling of felsic lava over extrusive igneous rock. The diverse possibilities for its composition seemed to provide the perfect metaphor for the potential versatility of this piece which could either represent an eruption or the ashen calm afterwards. The "Glowing Light In Between" is reflected by the contrasting texture of the inner section of the piece.</i>	
“Is it still the same house” Kit Wilson	Joshua Leff
<i>The piece is loosely based on a simple philosophical question: if a house is built and continually modified over time, until none of the original structure remains, is it still the same house? Here, the music is constructed around a few simple motivic ideas, which are variously elaborated upon before the texture is cut away, exposing an altogether different idea.</i>	
No.13 F sharp major	Susan Parker
No.14 E flat minor	Irina Szafran
No.15 D flat major	Maureen Parry
No.16 B flat minor	Chris Cullen
“Gold from Mud” by Helen Whitcher	Beatrice Haffne
<i>This piece is composed of a series of 3 harsh chordal thuds. The repeated melodies that follow should emerge at a constant dynamic, through the muddiness of the preceding chord. The final 2 notes of the piece should be played as quietly as physically possible.</i>	
“Aerial” by Laura Harrison	Mari Mitchell
<i>Aerial Silks is a circus art in which an artist performs aerial acrobatics while suspended from a hanging fabric. During a routine the performer uses no safety line and must rely solely upon their training and skill as they use the fabric to perform a mesmerizing display of wraps, climbs, falls and rolls.</i>	