

Concert information

Christina McMaster – ‘Lie Down and Listen’

Saturday May 25th

10.00pm – 11.00pm

St Laurence’s Church

Meredith Monk	<i>Ellis Island</i>
William Byrd	<i>Tregians Ground</i>
Rachmaninov	<i>Etude Tableau Op. 39</i>
Debussy	<i>Estampes:Pagodas</i> <i>Prelude no.1 (Danseuses de Delphes)</i> <i>Prelude no.2 (Voiles)</i>
John Cage	<i>In a Landscape</i>
Debussy	<i>Des pas sur la Neige</i>
Nico Nuhly	<i>Quiet Music</i>
Terry Riley	<i>Keyboard Study No. 1</i>

Programme shown may be changed without notice

This event has received financial support from Ludlow’s Portcullis Surgery. Dr Catherine Beanland says “*Music therapy is an established health profession that has been clinically proven to reduce anxiety, improve mood and decrease pain perception during cancer treatment. We would encourage all our patients to explore options that include music as part of their therapy.*”



Christina McMaster studied at the Royal Academy of Music with Joanna MacGregor. She has since performed internationally and has appeared on BBC Radio 3, Radio 4 and Classic FM.

A truly creative spirit, she has collaborated with numerous artists, including, DJ and wellness music pioneer Tom Middleton, folk musician Peggy Seeger and has also worked on music-and-words collaboration for a film on sustainability, by Mary McCartney.

Christina has performed at leading festivals and venues (including QEH) and has worked with composers such as Harrison Birtwistle, Tansy Davies, and Stephen Montague.

In 2016 she was a “young artist in residence” at St John’s Smith Square, and from 2013-17 she curated programmes of multimedia and piano events for The Royal Academy of Music annual Piano Festival.

She has been a mentor for Geneva International Music Competition and given talks at Universities in the U.K and U.S.

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Programme notes

Meredith Jane Monk (b.1942) is an American composer, singer, director/choreographer. She is a pioneer in “interdisciplinary performance.” *Ellis Island* is a haunting reflective piece on Ellis Island and the immigrants who passed through there.

William Byrd (1543-1623) was an English composer considered one of the greatest of the Renaissance. *Tredians Ground* is a piece for keyboard that consists of a series of variations on a repeated bass line (the Ground).

Sergei Rachmaninoff (1873-1943) composed the *Études Tableaux (study pictures) op 39* between 1916-17, the last works completed before he left Russia. They are intended to be musical images of external stimuli, but he was keen that the listener “paint for themselves what each suggests”.

Claude Debussy (1862–1918) was among the most influential composers of the late 19th and early 20th centuries. The *Estampes* aim to evoke the atmosphere of different countries - something at which Debussy was particularly adept even when he had never visited them! *Pagodes*, with its pentatonic scales and atmospheric pedal effects reminds one of Chinese music.

The *Préludes* are 24 pieces for solo piano. The first prélude is *Danseuses de Delphes (Dancers of Delphi)*. It is inspired by a bas-relief sculpture of three dancers from the ancient Greek sanctuary of Delphi, which Debussy saw at the Louvre Museum. The second prélude is *Voiles (Veils or Sails)*. Debussy was inspired by the Javanese gamelan music he heard at the 1889 Paris Exposition. *Des pas sur la neige (Footprints in the Snow)*. Debussy performed the premiere of this piece himself in 1910. It is one of the préludes that he wanted to be played intimately - as if privately.

John Cage (1912-1992) was an American composer, artist and philosopher who experimented with different musical styles and techniques. *In a Landscape*, was composed in 1948 accompany a dance by Louise Lippold. The music, calm and serene, is inspired by Erik Satie.

Nico Muhly (b.1981) is a contemporary classical composer. *Quiet Music* is part of his album ‘Speaks Volumes’, released in 2006. The piece, which evokes a sense of stillness and reverence, was inspired by water, architecture, and sacred music.

Keyboard Study No. 1 is a minimalist piece by American composer **Terry Riley (b.1935)** written in 1965. It consists of two pages of musical cells and two pages of instructions for how to play them. The performer can choose the order, duration, and dynamics of the cells, creating a unique and improvised version of the piece each time. The piece is influenced by ragtime piano, Indian music, and jazz.

