



Royal Conservatoire
of Scotland

The Piano Festival

Friday 8 March - Sunday 10 March 2013

In association with



the musical instrument finance company

Welcome

The fifth annual Royal Conservatoire of Scotland Piano Festival is excited to present a wide and diverse series of concerts, culminating in a tribute to the 100th anniversary of the world premiere of Stravinsky's *Rite of Spring*. Fittingly, as the opening of the Rite is loosely based on Lithuanian folk tunes, we are delighted to welcome the distinguished Lithuanian pianist, Petras Geniušas, for his first recital appearance at the Conservatoire. He has been an old friend of the RCS keyboard faculty and we are grateful for his participation at this year's festival.

Over recent years, the RCS keyboard department has become known for expanding the repertoire of multiple piano works. Keeping in that tradition, two new works especially commissioned for this year's festival will be premiered at the multiple piano concert on Friday evening. Vera Stanojevic, distinguished composer based in America, once again returns to the Conservatoire with an eagerly anticipated new piece for four pianos and tape. J Simon van der Walt, our new coordinator of the Masters programme, has composed a tribute to Stravinsky with his work for four pianos and analogue electronics, called *RITE*. Since the first piano festival in 2009, we have attempted to push boundaries and spark collaboration across the Conservatoire. As a result, free improvisation has featured in each festival and this year is no exception. Visiting artists and free improvisation specialists, Anto Pett and Anne-Liis Poll, will lead a group of free improvisations at the multiple piano concert and will also be joined for the first time by electro-acoustic composer and faculty member, Alistair MacDonald.

The festival will climax with a large-scale, collaborative performance of the *Rite of Spring*. A performance of Stravinsky's original transcription of the score, played by five, two-piano teams, will be accompanied with choreography by students from the ballet school, led by Georgia Moffa. Following the successful commissions of two silent movies from students from our DFTV department at last year's festival, we have once again commissioned them to produce a film to be played with the performance of the *Rite of Spring*. This concert will also explore the friendship and connections between Debussy and Stravinsky and will feature a performance of Debussy's ballet music for *Jeux*, which was premiered only two weeks after the *Rite of Spring*. *Jeux* was, perhaps, initially overshadowed by the premiere of the Rite but it is a beautiful and evocative score which certainly deserves even wider exposure. Pianist and scholar Roy Howat will introduce the concert and discuss the Debussy and Stravinsky connection and then perform Debussy's two-piano suite, *En blanc et noir*, whose final movement was dedicated to Stravinsky.

Aaron Shorr
Head of Keyboard and Collaborative Piano

Piano festival

Friday 8 March - Sunday 10 March 2013

Friday 8 March

1.00pm / Stevenson Hall

Friday at One - Petras Geniušas

4.00pm / Guinness Room

Masterclass with Petras Geniušas

6.00pm / Guinness Room

Junior Conservatoire Gilbert Innes Prize

7.30pm / Stevenson Hall

Multiple Piano Extravaganza

Saturday 9 March

12.30pm / Guinness Room

Young Artists Concert

7.30pm / Guinness Room

Student and Faculty Showcase

Sunday 10 March

7.30pm / Stevenson Hall

Rite of Spring @ 100

Friday 8 March

Petras Geniušas

1.00pm / Stevenson Hall / *Fridays at One*

FRANZ SCHUBERT (1797-1828)

Piano Sonata in c minor, D958

- I. Allegro
- II. Adagio
- III. Menuetto: Allegro - Trio
- IV. Allegro

SERGEI PROKOFIEV (1891-1953)

Piano Sonata No.7 in B flat, Op.83 'Stalingrad'

- I. Allegro inquieto
- II. Andante caloroso
- III. Precipitato

Masterclass with Petras Geniušas

4.00pm / Guinness Room

Inga Liukaityte **Piano**

ALEXANDER Scriabin (1872-1915)

Fantasie in b minor, Op.28

Junior Conservatoire Gilbert Innes Prize for Piano

6.00pm / Guinness Room

Andrew Chen

JOSEPH HAYDN (1732-1809)

Keyboard Sonata in C major, HobXVI.50
Allegro

Duncan Fraser

GABRIEL GROVLEZ (1879-1944)

Sarabande

Durness Mackay-Champion

FRÉDÉRIC CHOPIN (1810-1849)

Étude, Op.10 No.4 in c-sharp minor

Jordan Leung

BRIAN KELLY (b.1934)

Nocturne

Ivy Lai San Ng FRANCIS POULENC (1899-1963)	Mouvements perpétuels <i>Assez modéré, Très modéré, Alerte</i>
Christopher Keenan CHOPIN	Waltz in A flat major, Op.69 No.1
Kate San San Ng CLAUDE DEBUSSY (1862-1918)	From <i>Préludes Book I, No.4</i> <i>Les sons et les parfums tournent dans l'air du soir</i>
Paraschiva Florescu SERGEI RACHMANINOFF (1873-1943)	Prelude in c sharp minor, Op.3 No.2
Cara Tavendale RACHMANINOFF	Prelude in G major, Op.32 No.5
Daniel Silcock FRANZ SCHUBERT (1797-1828)	Piano Sonata in a minor <i>Movement I</i>
Liana Storey WOLFGANG AMADEUS MOZART (1756-1791)	Piano Sonata No.1 in C major, K279 <i>Allegro</i>
Rachel Joint RACHMANINOFF	Melody
Ian Dunnett RACHMANINOFF	Liebestraum No.3
Anna Michels SCHUBERT	Impromptu No.3 in G flat major, Op.90
Juliette Lemoine JOHANNES BRAHMS (1833-1897)	Three Intermezzos, No.2 in b flat minor, Op.117
Iona Wheeler CHOPIN	Nocturne in e minor, Op. posth. 72 No.1
Eliza Younger HAYDN	Keyboard Sonata in D major <i>Movement I</i>
Jack Findlay DEBUSSY	Deux Arabesques, No.2 Andantino con moto
Iain Clarke RACHMANINOFF	Prelude in g minor, Op.23 No.5 'Alla Marcia'
Yue Wu DEBUSSY	Sarabande from <i>Pour le Piano</i>

Multiple Piano Extravaganza

7.30pm / Stevenson Hall

Free improvisations for multiple pianos, electronics and voice

Improvisation 1

Anne-Liis Poll, Anto Pett and Alistair MacDonald.

Improvisation 2

Anne-Liis Poll, Anto Pett, Aaron Shorr and Alistair MacDonald

Improvisation 3

Anne-Liis Poll and Alistair MacDonald

Improvisation 4

Anne-Liis Poll, Anto Pett, Aaron Shorr, Alistair MacDonald

STEVE REICH (b.1936)

Six pianos

Jonathan Plowright, Alina Horvath, Maraike Breuning, Monika Palsauskaite, Catherine Clark and Donal McHugh

Six Pianos (1973) grew out of the idea I had to do a piece for all the pianos in a pianos store. The piece which actually resulted is a bit more modest in scope since too many pianos (especially if they are large grands) can begin to sound thick and unmanageable. Using six smaller grands made it possible to play the fast, rhythmically intricate kind of music I am drawn to while at the same time allowing the players to be physically close together so as to hear each other clearly.

The piece begins with four pianists all playing the same eight-beat rhythmic pattern, but with different notes. The other two pianist then begin in unison to gradually build up the exact pattern of one of the pianists already playing by putting the notes of his fifth eight-note on the seventh eight-note of their measure, then his first on their third, and so on until they have constructed the same pattern with the same notes, but two eighth-notes out of phase. This is the same process of substituting beats for rests as appears for the first time in *Drumming*, but here, instead of the process happening by itself, it happens against another performer (or performers) already playing that pattern in another rhythmic position. The end result is that a pattern played against itself but one or more beats out of phase. Though this result is similar to many older pieces of mine, the process of arriving at that result is new. Instead of slow shifts of phase, there is percussive build up of beats in place of rests. The use of pianos here is more like the sets of tuned drums.

When these phase relationships have been fully constructed, one or two other pianists then double some of the many melodic patterns resulting from this four or five piano relationship. By gradually increasing the volume of these resulting patterns they bring them to the surface of the music, and by gradually fading out enable the listener to hear these patterns, and hopefully many others, pre-existing in the ongoing four or five piano relationship. The decisions as to which resulting patterns were most musical, and what their order would be, were made by James Preiss, Steve Chambers and myself during rehearsals.

This process of rhythmic construction followed by doubling the resulting patterns is then continued in three sections marked of by changes in mode, key, and gradually higher position on the keyboard, the first being in D major, the second in E dorian, and the third in B natural minor.

Steve Reich

VERA STANOJEVIC

Droplets of Dew for 4 pianos and electronics

Sinae Lee, Graeme McNaught, Fali Pavri, Aaron Shorr

The Droplets of Dew is inspired by the Matsuo Basho haiku:

*I like to wash,
The dust of this world
In the droplets of dew.*

The piece is written especially for this occasion and involves four concert grand pianos and fixed media (pre-recorded computer sound). The sounds of water and resonances of the piano are the basic sound materials of the piece. I'm very grateful to my husband, Thomas Wells, who has amazing expertise in computer music and the knowledge of all kinds of useful sound-synthesis applications, for helping me realize some sound imagery—for example, the sound the piano strings set into vibration by a drop of water. In general, I'm trying to achieve the beauty of the piece on a more intimate level—concentrating on a palette of timbres, and in some ways disregarding the traditional expectations of and approaches to piano music and performance. Both the pianos and the computer sounds are treated as instruments of an imaginary orchestra.

Vera Stanojevic

Free improvisations for multiple pianos, electronics and voice

Anne-Liss Poll, Anto Pett, Petras Geniušas

J SIMON VAN DER WALT (b.1961)

RITE for four pianos and four effects units

Sinae Lee, Fionnuala Ward, Beth Jerem, Marlon Bordas Gonzalez

Douglas R Hofstadter's 1979 *Gödel, Escher, Bach: an Eternal Golden Braid* is the kind of book which would obviously appeal to a failed science undergrad, wannabee hacker and composer such as myself. I have already drawn on it once in a piece called *The Pearl* dating from 2000, where, with the author's permission, I set a fragment of text outlining the mathematical theory which lies at the heart of the book:

'The pearl is prized for its luster and simplicity; the oyster is a complex living beast whose innards give rise to this mysteriously simple gem.

Gödel's Theorem appears as Proposition VI in his 1931 paper "On Formally Undecidable Propositions in Principia Mathematica and Related Systems I." It states:

To every ω -consistent recursive class κ of formulae there correspond recursive class-signs r , such that neither $v \text{ Gen } r$ nor $\text{Neg } (v \text{ Gen } r)$ belongs to $\text{Flg } (\kappa)$ (where v is the free variable of r).

Actually, it was in German, and perhaps you feel that it might as well be in German anyway. So here is a paraphrase in more normal English:

All consistent axiomatic formulations of number theory include undecidable propositions.

This is the pearl.'

Hofstadter 1979 p17

I have probably managed to struggle through this book more or less in its entirety two or three times in my life. I can't claim to wholly follow the maths, although - on the second reading, it may have been - I felt I came close to grasping the central idea.

Now, although the book still claims pride of place on my bookshelf, I can only remember the sketchiest outline of the arguments. I recall Hofstadter talking about the paradoxical sentence 'This statement is false', which breaks no grammatical rules yet appears to destroy its own meaning, and the Russell paradox, which one can capture as 'the list of all lists that don't list themselves'.

Gödel's Incompleteness Theorem is a translation of this kind of contradictory, self-referential statement into the language of number theory, in a way which demolishes the central project of Bertrand Russell & Albert North Whitehead's *Principia Mathematica* to formulate a consistent axiomatic basis for all mathematical theorising.

In the later chapters of the book, which become increasingly speculative (and hard to take, in my view) Hofstadter widens his fascination with recursion and self-reference to take in everything from chaos theory to artificial intelligence to economics, with the a central thesis revolving around what he terms 'strange loops' and the complex, interesting, and unpredictable behaviour they can produce.

Jump cut. A couple of years ago I stumbled upon some internet references to people using an obsolete effects unit, the Tandy 'Realistic Electronic Reverb', in a feedback configuration as a noise maker - at which point I recalled that, somewhere amongst my boxes of old junk, I actually had one of these. And, yup, I pulled it out and found out you can make some pretty crazy sounds with this thing by just feeding the output back into the input.

I acquired a few more old effects units, and began to incorporate this 'recursive synthesis' into my live electro-junk performance work, most notably perhaps in *The Whirlies* in 2008. (A lovely joke that, 'recursive synthesis': Alistair MacDonald put me onto this archly pseudo-academic term for plugging something back into itself and seeing what happens.)

Point is... 'plugging something back into itself' is exactly what Hofstadter is talking about: sentences which plug back into themselves, a mathematical formula which plugs back into itself.

Another jump cut: the Rite of Spring. Ostinati. An ostinato is a repetition. It's as a kind of symmetry, something which remains invariant under a transform, in this case a shift in time. As well as half-digesting *Gödel, Escher, Bach*, I have also in my time half-digested a number of computer programming languages, including BASIC, Lisp, Forth and the music programming language SuperCollider. In a hazy kind of way, I'm aware that repetition in a programming language can be done in broadly two ways, iteration - 'do' loops and so forth - and, - typically in Lisp - by the use of recursion: by plugging a function back into itself.

RITE, for four performers on four pianos with four (obsolete) effects units, is the outcome of all of this thinking. And of course, the musical materials are themselves recycling's, drawn from three sources: the orchestral score, the two piano arrangement, and the ascii text of the Wikipedia entry.

The title of the piece is an acronym: it might also be spelled R.I.T.E. Perhaps it stands for this:

Recursive Invariant Transform (Electronic) = RITE

Or possibly:

RITE is terrible ecronym.

Saturday 9 March

Young Artists Concert

12.30pm / Guinness Room

Durness Mackay-Champion

DOMENICO SCARLATTI (1685-1757)

Piano sonata in f minor, K238

Piano sonata in f minor, K239

CLAUDE DEBUSSY (1862-1918)

From Préludes Book I

Minstrels: Modéré

Anna Michels

WOLFGANG AMADEUS MOZART (1756-1791)

Sonata in F major, K280

Allegro assai

STEPHEN HOUGH (b.1961)

Valse Enigmatique No. 2

Andrew Chen

JOSEPH HAYDN (1732-1809)

Sonata C major, Hob XVI/50

Daniel Silcock

FRANZ SCHUBERT (1797-1828)

Sonata in a minor, D784

Iain Clarke

FRÉDÉRIC CHOPIN (1810-1849)

Étude in G flat major, Op.10 No.5

SERGEI RACHMANINOFF (1873-1943)

Prelude in g minor, Op.23 No.5 'Alla Marcia'

Student and Faculty Showcase

7.30pm / Guinness Room

Xiaofen Song and Tingqian Zhang

LI HUANZHI (1919-2000) arranged SHICUO WU
Spring festival overture

Veronika Shoot

WOLFGANG AMADEUS MOZART (1756-1791)
Fantasy No.4 in c minor, K475

George Todica

MAURICE RAVEL (1875-1937)
Sonatine
I. Modéré
II. Mouvement de menuet
III. Animé

Petrica Ciobanu

FRÉDÉRIC CHOPIN (1810-1849)
Andante spianato et grande polonaise, Op. 22

Interval

Kerem Hasan

FRANZ LISZT (1811-1886)
From *Années de pèlerinage: Première année: Suisse, S160*
Vallée d'Obermann
Les cloches de Genève

Mohamed Shamseldin

FRANZ LISZT (1811-1886)
Dante Sonata

SUNDAY 10 MARCH

Rite of Spring @ 100

7.30pm / Stevenson Hall

Roy Howat, Aaron Shorr

CLAUDE DEBUSSY (1862-1918)

En blanc et noir

- I. Qui reste a sa place: Avec emportement (Barbier et Carre)
- II. Prince, porte soit des serfs: Lent. Sombre (Villon)
- III. Yver, vous n'estes qu'un vilain: Scherzando (Charles d'Orleans)

Jonathan Plowright, Graeme McNaught

CLAUDE DEBUSSY (1862-1918)

Jeux

Interval

IGOR STRAVINSKY (1882-1971) arranged STRAVINSKY

The Rite of Spring

Choreography Georgia Moffa

Original Films Struan Robertson, Andrew Wright, Melissa Murray, Ben Cook

Act I Adoration of the Earth

Introduction

The Augurs of Spring - Dances of the Young Girls

Ritual of Abduction

Spring Rounds

Hanna Choi and Liivi Arder **Piano**

Ritual of the River Tribes

Procession of the Sage

The Sage

Dance of the Earth

Inga Liukaityte and Jonathan Plowright **Piano**

Act II The Sacrifice

Introduction

Mystic Circles of the Young Girls

Donata Vaitkute and Xizi Zhang **Piano**

Glorification of the Chosen One

Evocation of the Ancestors

Ritual Action of the Ancestors

Sarah Ayoub and Pavel Markov **Piano**

Sacrificial Dance

Mohamed Shamseldin and Ed Cohen **Piano**

Royal Conservatoire of Scotland BA Ballet

Elizabeth Carol Bishop

Olivia Cemah

Hayley Cunningham

Stefanos Dimoulas

Rebecca Dodge

Gabriele Gusciute

Louise Haughey

Jamie Haughton

Paul Howard

Christine Humbach

Rebecca Lee

Georgia F. Moffa

Emily Munn

Katie Joy Murray

Lewis Normand

Javier Orozco

Annabel Pearce

Jamie Reid

Emma Victoria Robinson

Katherine Rogers

Elayne Seaton

Jamie Shields

Diana Sorokova

Moritz Toellner

Abigail Wood

Aaron Shorr

Head of Keyboard and Collaborative Piano

Artistic Director of the Piano Festival

Since settling in the United Kingdom in 1984, **Aaron Shorr** has established an international career as soloist, chamber musician and educator. As well as appearing as soloist at London's South Bank in over thirty concertos, he has toured extensively as a recitalist and chamber musician worldwide. More recent performances have included tours of Italy, Germany, France, Spain, Italy, Portugal, Holland, Turkey, Australia, China, Japan, Korea, Mexico and the United States. He has performed extensively in the United Kingdom appearing in concerti, solo recitals and chamber music concerts at the Wigmore Hall, St. Martins in the Field and St. John's Smith Square and festivals throughout Britain. He has also appeared in major European Festivals including the BBC Proms, Menuhin Festival, Munich Biennale, Hanover Expo, Paganiniana in Genoa, Venice Biennale, Instrumenta Festival Mexico, the Skopje Days of New Music, Cyprus International Contemporary Music Festival and the Istanbul Biennale. He has broadcast frequently for radio, including BBC Radio 3, BBC Scotland, Classic FM, Bavarian Radio, Swiss Classical Radio, ABC Australia, and WQXR New York.

Aaron Shorr has recorded for Naxos, Mettier, Olympia, NMC and Meridian. His recordings of Beethoven with duo partner, Peter Sheppard Skaerved, have won universal acclaim. Research on composers in Beethoven's inner circle of friends and contemporaries has yielded modern recording premieres of works by Mayseder, Ries and Archduke Rudolph as well as unknown chamber version of Beethoven's Third Symphony. He has also enjoyed close associations with composers and has given countless premieres and performances of works, including those by Hans Werner Henze, George Rochberg, Sadie Harrison, David Matthews, Paul Moravec, Elliott Schwartz, Jorg Widmann, Michael Alec Rose, Jeremy Dale Roberts, Judith Bingham, Rory Boyle, Marek Pasieczny, and Sidika Ozdil.

Aaron Shorr studied at the Manhattan School of Music in New York and the Royal Academy of Music in London, where he received their most prestigious prizes for performance. His teachers have included Alexander Kelly, Solomon Mikowsky, Gary Graffman, André Watts, John Browning and chamber music with Joseph Seiger, former duo partner of legendary violinist Mischa Elman.

Aaron Shorr was a professor and researcher at the Royal Academy of Music in London since 1992. His students have gone on to win major prizes at international competitions including the Munich, St. Petersburg, Tokyo, Redding-Piette and the Schubert Competition in the Czech Republic. His students have also won prizes in major UK competitions, including the Royal Overseas League, Park Lane Debut Series and the Moray Piano Competition.

In 2006, he was appointed Head of Keyboard at the Royal Conservatoire of Scotland, and in July 2013 will be conferred with the title of Professor by the RCS.

Biographies

Pianist **Petras Geniušas** is one of the most prominent, versatile and adventurous Lithuanian performers. Having mastered an extensive repertoire of classical, romantic and contemporary works, he frequently appears in recitals and concerts with Lithuanian symphony orchestras, and various chamber ensembles and musicians. He has shared the stage with giants such as Rostropovich, Menuhin, Kniazev, Geringas, Chekassin, Tarasov amongst others. His musical interests range far beyond his background as a classical concert pianist - from English virginalists and ethnic music from different parts of the world to avant-garde, jazz and electronic dance beats. This also affects the way he interprets classical music, which makes this piano virtuoso so special.

Born into a musical family in Vilnius, Petras Geniušas graduated from the Lithuanian Academy of Music under Prof. Jurgis Karnavičius, and continued his studies at the Moscow Conservatory under Prof. Vera Gornostayeva. A series of highest awards at the important piano competitions (including second prize in the 1989 Pilar Bayona Piano Competition, Zaragoza; first prize in the 1991 YCAA International Piano Competition, Oberlin; third prize in the 1991 AMSA World Piano Competition, Cincinnati; and first prize in the 1992 Palm Beach Invitational International Piano Competition) confirmed his reputation as one of the most gifted and accomplished Lithuanian pianists of his generation. In addition to regular engagements in Lithuania, Petras Geniušas has toured countries around the world, performing at the world's major concert venues including the St Petersburg Philharmonic Great Hall, New York Lincoln Centre's Alice Tully Hall and Avery Fisher Hall, Tokyo Geijitsu Geikijo, and Vienna's Musikverein.

Petras Geniušas has given masterclasses in Tokyo and Osaka, the Swedish-Baltic Master Classes Academia Baltica and the Royal Academy of Music in London. From 1992 to 1998 he taught regularly at the Yamaha Master Class in Tokyo, and currently holds professorship from the Lithuanian Academy of Music and Theatre.

Petras Geniušas has recorded several critically acclaimed CDs for different labels in Germany, Japan and Lithuania. In recognition of his wide-ranging concert activities and artistic accomplishments, he became the recipient of the Lithuanian National Award 1992 and WIPO Creativity Award 2004. In 2011 he was awarded by the Ministry of Culture with the medal "Bring your light and Believe."



Born and brought up in Ayrshire, **Roy Howat** studied piano at the RSAM with Wight Henderson and Michael Gough Matthews - as well as violin with Thirza Whysall - before taking up a Music Scholarship at King's College Cambridge. His love of French music then took him to Paris to make a special study of French music with the distinguished pianist Vlado Perlemuter, who had worked closely with Fauré and Ravel. At the same time Roy undertook a doctorate on Debussy's music that turned into the groundbreaking book *Debussy in proportion* (1983). Roy's concerts, lectures, classes and broadcasts regularly take him worldwide: he has appeared as soloist with orchestras from the BBC Scottish Symphony and Scottish Chamber to the Sydney Symphony Orchestra, and with an array of distinguished chamber music partners and singers. Last weekend he was the animating spirit at the Perth Concert Hall's Gabriel Fauré Festival, performing three concerts on consecutive days.

Besides his performing life, Roy is one of the founding editors of the Paris-based Complete Debussy Edition (*Œuvres complètes de Claude Debussy*), for which he has edited much of the piano music; among his other publications are numerous Urtext editions of Fauré, a Dover edition of Chabrier's piano music, the recent book *The Art of French Piano Music* (named 2009 Book of the Year by *International Piano*), and

chapters in books on Schubert, Chopin, Debussy, Ravel and Bartók. Roy's recordings include the complete solo piano music of Debussy, piano music by Fauré and Chabrier, and several CDs of chamber music. Since 2003 he has been Keyboard Research Fellow at the Royal Academy of Music. He often returns to play or give classes at the Royal Conservatoire of Scotland.



South Korean-born **Sinae Lee** leads a busy life as a soloist, chamber musician and lecturer based in Glasgow. Since her UK début with the Royal Scottish National Orchestra, playing Brahms Piano Concerto No.1, she has also played with the Korean Symphony Orchestra, St James Orchestra, Glasgow Orchestral Society, Royal Conservatoire of Scotland Wind Ensemble and Orchestra. She has frequently appeared in concerts in New York, St Petersburg, Riga, London, Edinburgh and Glasgow as well as cities in her native Korea such as Seoul, Suwon and Busan.

In Korea, she studied piano at Yewon School and Seoul Arts High School. After graduating Seoul National University with Distinction, Sinae was offered a place to study at the Conservatoire with a full scholarship awarded by the Inches Carr Trust. A year later she obtained MMus with Distinction. While studying in Seoul, she won many prestigious prizes, such as the *Chung-Ang Daily Newspaper* competition, and the Korean Music Association for Overseas competitors. Her prizewinning career had continued in UK where she won the London Intercollegiate Beethoven competition as well as numerous Conservatoire prizes including the A Ramsay-Calder Debussy Prize, Bach Prize, Governors' Recital Prize, Concerto Prize, Ian D Watt Award and the Dunbar-Geber Prize.

In 2006, Sinae recorded Karol Szymanowski's complete piano works on four CDs, released by Divine Art Record Company. These recordings mark the first complete CD set in the world, containing the late published Prelude in C sharp minor, and has received highly acclaimed reviews, and been broadcast on BBC Radio 3, Radio New Zealand and Busan KBS TV.

Between June and July 2011, she performed the entire series of the *Années de pèlerinage* by Liszt in the UK and in Korea, celebrating the 200 anniversary of the composer's birth. The studio recording of this repertoire was released by Nimbus Alliance in July 2012 and was described as 'phenomenal' by the *Classical Reviewer*. Sinae also has been in demand for prize adjudications, including the Yamaha Music Foundation of Europe Piano Scholarships at Royal Northern College of Music, A Ramsay-Calder Debussy Prize and Walcer Prize at the RCS. Sinae studied piano with Hwa-Young Yi, Hyoung-Joon Chang in Korea and Philip Jenkins in UK. Since 2001, Sinae has been teaching piano as a Lecturer in the department of Keyboard and Collaborative Piano at the Conservatoire.



Alistair MacDonald has been working with technology to explore and create sound since the days of reel to reel tape recorders. His work draws on a wide range of influences reflecting a keen interest in improvisation, transformation of sound, and space.

His music has won a number of awards including a Creative Scotland Award, and is performed and broadcast in the UK and abroad. Current projects include *Strange Rainbow*, a live electroacoustic improvising duo with clarsach player Catriona McKay which featured at Celtic Connections, Sound festival and the Norwegian Film Festival. He has also worked with composer Jo Hyde, saxophonist Paul Dunmall and pianist Keith Tippett in free improvisation involving live instruments and technology. Commissions include music for The Scottish and The Paragon Ensembles, BBC Radio Scotland, Norwegian Radio Girls'

Choir, the ensemble Elision, choreographers Shobana Jeyasingh and Anna Krzystek, Theatre Cryptic, Reeling & Writhing and the Royal Museum of Scotland. Interactive work includes *Sensuous Geographies* in collaboration with digital choreographer Sarah Rubidge; *Silver Wings and Golden Scales*, an installation in collaboration with Canadian artist Jennifer Angus; and *SeaUnsea* with choreographer Carol Brown and the Danish architect Mette Ramsgard Thomsen.

He is a member of *invisbleARts*, a group of Scottish based composers, has worked extensively with the electroacoustic ensemble *BEAST* producing and diffusing concerts, and was for many years a board member of Sonic Arts Network, the UK association for electroacoustic music. He teaches composition and is director of the Electroacoustic Studios at the Royal Conservatoire of Scotland.



Graeme McNaught grew up in Motherwell and studied initially at the Royal Scottish Academy of Music and Drama, then with Alfons Kontarsky, Hans Leygraf and Maria Curcio in Munich, Salzburg and London, respectively. As unanimous winner of the first Scottish Piano Competition in 1986, recitals and concerto appearances with all of Scotland's orchestras soon established him as one of the country's leading musicians. He has performed throughout the UK, Central Europe and in the Far East both as soloist and with a wide range of musical partners, including Ruggiero Ricci, Lynn Harrell, Christine Cairns, Jane Irwin and Willard White.

Through his involvement with the celebrated Chamber Group of Scotland, numerous commissions and first performances followed, taking him to the festivals of Huddersfield, Edinburgh and Bergen, amongst others, and leading to frequent radio broadcasts and commercial recordings.

He became a regular guest of the Paragon and Hebrides Ensembles, of Mr McFalls Chamber and of the Scottish Chamber Orchestra, recording James MacMillan's *Cumnock Fair* with them under the composer's direction, for BIS. Other recordings to date reflect a particularly diverse and colourful career: Copland with White; Beethoven and Sarasate with Ricci; Bevan-Baker with the Hebrides Ensemble; McGuire, Piazzola and Piaf with McFall's; and Roslavetz under Volkov with the BBC Scottish Symphony Orchestra. A recently released Delphian disc with cellist Robert Irvine of Rachmaninoff and Shostakovich sonatas has been met with widespread critical acclaim. Graeme teaches piano, chamber music and Lieder at the Royal Conservatoire of Scotland.



Fali Pavri enjoys a busy and varied career as soloist, chamber musician and teacher. Born in Mumbai, India, where his first teacher was Shanti Seldon, he studied the piano at the Moscow Conservatoire with Professor Victor Merzhanov and at the Royal Academy of Music, London with Christopher Elton.

While still a student, he was invited by the great Russian cellist, Mstislav Rostropovitch to be his pianist on an extensive concert tour of India. This was followed by his London debut at the Purcell Room and concerts in prestigious venues around the world. He has performed and collaborated with many eminent musicians including the Vertavo Quartet, Leopold Trio, Paragon Ensemble, Scottish Ensemble, clarinettist Andrew Marriner, cellist Franz Helmerson, singers Roderick Williams and Mark Padmore and composer Mauricio Kagel.

Some concert highlights include concertos at the St Endellion Festival with Richard Hickox and at the Scottish Proms with the Royal Scottish National Orchestra, Wigmore Hall concerts with cellists Wolfgang Schmidt and Tim Gill, a recital tour of South Africa with his wife, the cellist Naomi Pavri and performances at many music festivals including Sangat in India, Langvad in Denmark and Cheltenham and Leamington-Spa in the UK. In June 2009 Fali gave the world premiere of *In Memoriam*, a powerful new piece for piano and percussion by the Serbian-American composer Vera Stanojevic. This led to an invitation to be the guest artist at the 2013 Society of Composers, Incorporated, National Conference in Columbus, Ohio performing three new works by American composers.

He has recorded two critically acclaimed discs with the cellist Timothy Gill on the Guild label, including world premieres of works by the Indian composer, John Mayer. In 2009 he recorded the song cycle *Black Sea* by the British composer Anthony Bolton, with the tenor Richard Edgar-Wilson. With the cellist Robert Irvine, he has recorded the music of Giles Swayne and of William Sweeney, both for the Delphian label. His CD featuring the music of the Swiss composer Volkmar Andreae was awarded the coveted "IRR Outstanding" accolade by the *International Record Review*. Andreae's piano concertos, recorded with the Bournemouth Symphony Orchestra under Marc Andreae, have just been released. Radio broadcasts include regular appearances on BBC Radio 3, where he has played some unusual and challenging repertoire including the Sinding Piano Quintet with the Vertavo Quartet and Alexander Goehr's *Das Gesetz der Quadrille* with the baritone, Roderick Williams. He has recorded for All-India Radio with Mstislav Rostropovich and for CBC (the North-American premiere of *La trahison orale* by Mauricio Kagel).

A committed and sought-after teacher with many international prize-winning students, Fali Pavri is a Professor of the Royal Conservatoire of Scotland. He has given masterclasses in many countries around the world including recently in Estonia, Finland, Lithuania, Cyprus, India, USA and South Africa, where he was also a jury member at the Unisa International Piano Competition.



Anto Pett graduated from Conservatoire of Tallinn (now Estonian Academy of Music and Theatre) as a pianist and composer. Since 1987 he has been teaching harmony and improvisation in the Estonian Academy of Music and Theatre. In 1988 he discovered that improvisation was to become his main method of artistic expression. Since 2002 he has taught contemporary improvisation at the Estonian Academy of Music and Theatre. During his twenty years of teaching Anto has developed an original improvisation teaching method that works successfully with all instruments and singers. Many of his students have been awarded prizes at the Leipzig Improvisation competition.

Anto Pett has presented his teaching method and delivered masterclasses in many music schools in Estonia and abroad, including: Helsinki, Stockholm, Oslo, Haag, Utrecht, Hamburg, Odense, Paris, Bordeaux, Marseille, Riga, Vilnius, Antwerpen, Cardiff, Glasgow, Warsaw, Krakow, Gdansk, Brighton, Vienna, Evanston and London. He has directed the improvisation groups Extemporists (1994-1997) and PROimPRO (1998-2002). In 2006, together with his main performing partners, Anne-Liis Poll (voice) and Jaak Sooäär (electric guitar), the Free Tallinn Trio was established; the ensemble celebrated its first success at the Christophers festival in Vilnius 2006. Anto Pett has also performed solo improvisation concerts in several European countries, as well as improvisation orchestra concerts in Glasgow, Vienna, Helsinki, and Stockholm. Among the improvisators whom Anto Pett has worked with are Kent Carter, Sylvain Kassap, Joelle Leandre, Etienne Rolin, Francois Rosse, Emile Biayenda, Albrecht Maurer, Sten Sandell, Petras Visniauskas, and Stanislaw Skoczynski.



Anne-Liis Poll received her degree in choral conducting under the direction of Professor Kuno Areng at the Tallinn Conservatoire (now the Estonian Academy of Music and Theatre) as part of the chamber choir Eesti Projekt. The choir rapidly became a significant rival to Estonia's best choir, winning the Grand Prix at the international choir festival Tallinn '88. A-L Poll has studied singing under the direction of Galli Kulkina, Prof. Eva Märtson-Wilson and Prof. Matti Pelo. She has appeared as soprano soloist in Bach's *Magnificat*, Händel's *Messiah* and *Israel in Egypt*, and Mozart's *Mass in C minor*. She has also performed solo cantatas by Telemann, Bach, Händel, Vivaldi etc.

Her connection with Anto Pett began in 2000, when A-L Poll started her master's programme in the Higher Theatre School of the Estonian Academy of Music. She has given many concerts both in Estonia and elsewhere with several leading improvisation groups, and has been featured on a number of recordings as well as giving voice improvisation masterclasses. She has participated in a number of festivals as a member of the ensemble PROimPRO, which has played an important part in her life, and also sings with the improv ensemble Free Tallinn Trio. She has co-operated with several masters of improvisational music both in Estonia and abroad (A. Pett, P. Lehto, J. Sooäär, T. Ruben, A. Önnis, M. Vind, F. Rosse, K. Carter, E. Rolin, W. Kerchek, M. Etxekopar, A. Maurer, H. Bok, S. Sandell, S. Kassap, P. Visnjauskas, S. Skoczynski, R. Macdonald, J. Léandre). Voice improvisation classes by A-L Poll are available in Viljandi Cultural Academy of the University of Tartu as well as in the Estonian Academy of Music and Theatre.

Anne-Liis Poll teaches singing and voice improvisation in EMTA (Estonian Academy of Music and Theatre) and EKA (Estonian Academy of Art). She has developed a teaching method of voice and creativity *Voice Games* that she presents in her workshops at academies and conservatories around Europe (Warsaw, Vienna, Glasgow, Cardiff, Antwerpen, Helsinki, Udine etc.).



Hailed by reviewers as "a colossal musical mind" with a "transcendent technique", **Jonathan Plowright** is recognised globally as a truly exceptional pianist. Gold Medallist at the Royal Academy of Music and a Fulbright Scholar, prize winner in many competitions, Jonathan won Gold Medal at the Royal Overseas League Competition as well as first prize at the European Piano Competition. Critics, colleagues and audiences alike have since had unanimous praise for his many national and international performances and he has been in demand all over the world as recitalist, appeared with leading orchestras and ensembles and given numerous radio broadcasts.

During the past decade Jonathan has become well known as an advocate of the Polish Romantic repertoire and, besides his popular disc of pieces by Chopin, his first recording of a rare collection of pieces by Paderewski earned Jonathan an invitation by the Paderewski in Memoriam Foundation to give the closing recital of the Polish Parliament's 2001 Year of Paderewski celebrations in Warsaw. To commemorate the 150th anniversary of the birth of Paderewski in November 2010, Jonathan was invited back by the Polish Music Centre in Los Angeles for a series of recitals in the USA.

Jonathan's recordings featuring the music of the largely forgotten Polish/US emigré Sigismund Stojowski led to a revival of interest in his music after several generations of neglect and attracted considerable attention in the international music press. The discs, on Hyperion Records, were both named 'Record of the Month' in the Polish national music monthly *Muzyka 21* and Jonathan has since been invited to perform with the Warsaw Philharmonic Orchestra, Polish Radio Symphony Orchestra and the Polish National Symphony Orchestra.

In 2006 he gave a sell-out Weill Hall recital promoted by the Kosciuszko Foundation in New York. Whilst in the USA he was invited to perform at a special event at the Polish Music Centre at the University of Southern California, in the presence of Stojowski's surviving family, on the occasion of the 60th anniversary of his death and in celebration of their donation of the Stojowski manuscripts and personal papers to the University.

Recent memorable engagements included recitals with the Szymanowski Quartet in Krakow, at the Wigmore Hall in London, at the Albeniz Centenary celebrations in Majorca, as well as concerto appearances with Chichester Camerata and the Arthur Rubenstein Philharmonic in Poland. To celebrate the 200th anniversary of the birth of Chopin in 2010, as well as recitals throughout Poland, Jonathan was also invited to appear with the Warsaw Philharmonic Orchestra during their special Year of Chopin celebrations.

Highlights for 2012 include the release of his first chamber music CD with the Szymanowski Quartet, recording his third Romantic Piano Concerto CD both for Hyperion Records, and his first appearance at the Australian Chamber Music Festival.

Jonathan is Head of Keyboard at the University of Chichester and on the Keyboard Faculty of the Royal Conservatoire of Scotland. He is also often invited to give masterclasses, consultation lessons and prize adjudications at competitions and international conservatoires.