

Dear lovers of music and all things new...

It gives me immense pleasure, pride and excitement to welcome you to this, the 10th anniversary of our PLUG festival.

It's strange reflecting back now to those first animated meetings over ten years ago when my idea of the RCS, then RSAMD, giving over a whole week to new student work, all hot off the press, seemed neither a feasible or practical possibility.

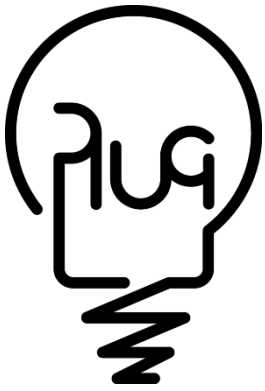
But ten years on, and literally hundreds of world premieres later, we have something much more than a festival of new work. We have the projection of an ethos that envelops all the departments of the School of Music – through composers, performers, staff both in front of house and behind the scenes, and so many other people who understand and buy into the nature of “newness”.

It's so good that many of our composers through the years have gone on to keep that “can do” attitude and have gone on to do remarkable things. It's also so good that we were able to give them a start through our festival.

Already planning the 20th anniversary...enjoy the week.

Dr Gordon McPherson
Head of Composition

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1: Opening Concert

RED NOTE

Red Note Ensemble *Associate Contemporary Ensemble*

with RCS MusicLab

Garry Walker **Conductor**

Andrey Rubtsov **Leverhulme Conducting Fellow***

Red Note

Nicolas Miribel **Violin I**
Robert Irvine **Cello**
Nikita Naumov **Double bass**
Marie Lloyd **Clarinet / Bass clarinet**
Andy Saunders **French horn**
Tom Hunter **Percussion**
Judith Keaney **Piano**

RCS MusicLab

Abigail Young **Violin II**
Nichola Kerr **Viola**
Adrienn Kantor **Flute / Piccolo**
Jacob Rosenberg **Trumpet**
Ismael Sanchez Jimenez **Trombone**
Callum Reid **Tuba**
Lewis Dunsmore **Electric guitar**
David Kerr **Percussion**

Sound diffusion

Timothy Cooper
Alistair MacDonald

HENRY MCPHERSON

Ūhte *Broadcast premiere*

Henry McPherson **Composer & Librettist**

Ray Tallan **Director & Editor**

Magician 1 David Horton

Magician 2 Emma Mockett

Magician 3 Kenneth Reid

Martin Brabbins **Conductor**

BBC Scottish Symphony Orchestra

Laura Samuel **Leader**

side-by-side with RCS String Department students

Chorus

Anna Churchill, Katie Dobson, Rebecca Godley **Soprano**

Ellen Mawhinney, Lynn Bellamy, Eva Macfarlane **Alto**

Ted Black, Robert Forrest, Ian McBain **Tenor**

Michael Longden, Peter Norris, Thomas Chenhall **Bass**

James Slimings **Choral Assistant**

Film crew

DFTV 2 & 3

Ūhte – (*Old Saxon*) – *lit.* “the hour before dawn”

At the corners of our eyes dwell secrets; old, forgotten memories of shadowy things, glistening lights, strange sounds and sweet beckonings...the child’s mind can be a mysterious place.

Ūhte is a retelling of a common story. It is a fairy tale, albeit a dark one. It is the end of things we have known. It is the beginning of things we know not. It is a glimpse into the child’s eye, into the shimmer of half-known things, and into the little spaces – the quiet at the edge of sleep. Perhaps we’ve just forgotten to believe?

“Did you know, we’re not needed anymore?

Did you know, we haven’t ever really *been* at all?”

Ūhte is a joint production between Henry McPherson, Ray Tallan, the RCS Digital Film & Television and Opera departments, BBC River City Studios and the BBC Scottish Symphony Orchestra.

NB: This film contains scenes that some viewers may find disturbing

GREGOR FORBES
Infinite Avenues

'Infinite Avenues' is to do with perceptual experiences of everyday life. The piano plays a continuum of shorts chords throughout the piece, rather like instances of consciousness in the flow of time. The woodwind and brass instruments exist in a small network of archetypal shapes of musical lines, while the strings play mostly an accompaniment role. The percussion and guitar shade all of this with a nuanced palette of harmonic and timbral colour.

SHONA MACKAY
How to Undress in Front of Your Husband *

There is often an unspoken internal struggle between who we are and who we are told we should be; what we like and what we are told we should like; how we look and how we are told we should look. It's easy to say "just be yourself" but it's more difficult, given the culture we live in, to put it into practice. It seems like some things haven't changed.

MARTIN KEARY
NEW *Winner of the Craig Armstrong Prize*



PRESENTING

NEW

MARTIN KEARY

- 2016 -

FEATURING

AMAZING

SOUNDS & IMAGES

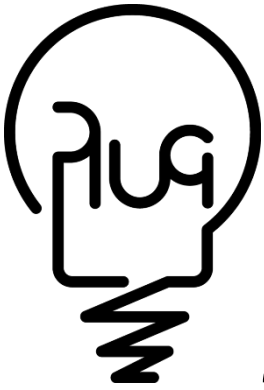
NEVER

BEFORE

ARRANGED

IN PRECISELY THIS ORDER





2: Late Night Guitar Trio

Marco Ramelli, Sasha Poya Savaloni, Ross Wilson **Guitar**

SAMUEL-L-BEAGLES

Psychopant

Oh look; a Psychopant! They will do what they are supposed to do, but they will almost, most definitely, be angry about it. You cannot tell a Psychopant is in your staff or surroundings until they eventually give in to their true nature and reveal themselves, but by then it will probably be too late... It wouldn't be: Psychopants are indeed harmless, yet inside they are emotionally very angry.

RORY COMERFORD

Underdog Heart

How often in the rush do we forget? In this world, the heart is the underdog.

TANER KEMIRTEK

For spaceflight

"It was the NASA psychologists who put the guitar on the Space Station. They recognised that music and art are fundamental and necessary for mental health, and for the soul." - Chris Hadfield

MATTHEW GROUSE

Judder

'Judder' is the result of my interest in building a sort of 'machine' out of three classical guitars. The piece explores the inner-workings of said machine; how it builds itself; its deconstruction and the complications that arise while it runs. I wanted to balance cog like intricacies for example the intertwining, placid harmonics of the first section with a brash and raw percussive quality that remains unpredictable and temperamental. I developed an interest in blurring the divide between instruments, performers, and compositional material and instead present a fully encompassing mechanical unit.

MARCO RAMELLI

Sketching the horizon on a cloudy path

To Pavel Steidl

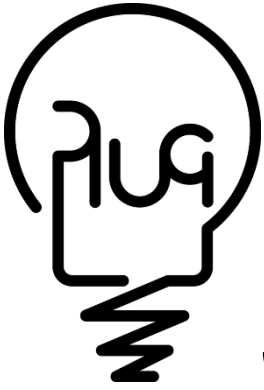
The sound of guitar, rich in colours and nuances, has a highly imaginative power. It is delicate and quickly fades away in the air, but can take the listener towards the imaginary, beyond the horizon of the visible world.

This composition is written for three guitarists with different backgrounds and origins. Its aim is to be a meeting point of their experiences and their musical and artistic sensibilities.

The composition begins with the vibration of a pencil that then generates the material of the piece. This pencil is used as a symbolic element of the power of creation. In the middle of the composition, this first vibration turns to the verses of the Persian mystic poet Rumi. I used the verses of Rumi because of their message of love and brotherhood, but also for their evocative sound that brings the listener in an ancient poetic world.

The body is not hidden from the soul, nor the soul from the body;
But seeing the soul is not permitted.
This flute is played with fire, not with wind,
and without this fire you would not exist.

Jalāl ad-Dīn Muhammad Rūmī
Masnavi - The Song of the Reed



3: The Composers Collective

REZA KHOLOSI

A journey through space

Adrian Sit **Conductor**

Heather Storer, Joseph Hodson **Violin**

Nicole Stefani **Viola**

Iain McHugh **Cello**

Eloise Kretschmer **Double bass**

Graham Dickson **Flute / Piccolo**

Matthew Wilkinson **Oboe / Cor anglais**

Pawel Jaworski **Clarinet / Bass clarinet**

Ronan Whittern **Bassoon**

Hayley Tonner, Isaac Wilsher **French horn**

Lloyd Griffin **Trumpet / Flugel**

Daniel Eddison **Trombone / Bass trombone**

Colin Hyson* **Percussion**

Teresa Barros Pereira Romao Conceica **Harp**

Zihan Zhang **Piano / Celeste**

'A journey through space' is a piece about going into a tourist spaceship and travelling through different areas in space. The piece is divided into six sections;

- I. Opening; entering space, the launch.
- II. In space, the view, looking around.
- III. Tense moments, a hint of danger, going to some unfamiliar place.
- IV. Gliding through some beautiful place.
- V. Dangerous moments, traveling through hazardous locations.
- VI. Arrival at some beautiful place, landing, walking out of the spaceship and looking around, feeling tranquil and relieved upon arrival.

ZOË DARBYSHIRE
in Widerspruch stehen

Raffael De Giacomediti **Conductor**

Joseph Hodson, Sarah White **Violin**

Nicole Stefani **Viola**

Iain McHugh **Cello**

Eloise Kretschmer **Double bass**

Graham Dickson **Flute / Piccolo**

Matthew Wilkinson **Oboe / Cor anglais**

Robert Digney **Clarinet / Bass clarinet**

Ronan Whittern **Bassoon**

Sophia Bosbach **French horn**

Lloyd Griffin **Trumpet / Flugel**

Daniel Eddison **Trombone**

Maria Donohue **Piano**

Colin Hyson* **Percussion**

'in Widerspruch stehen' translates from German as 'to clash', 'to disagree' or 'to conflict with'. The themes of disagreement and conflict feature throughout this piece as it aims to explore the abstract concept of discord. The piece comprises of four juxtaposing themes which appear in a variety of forms and combinations throughout the piece. The first theme, a melodic figure based largely on whole tones is of a sombre nature which contradicts the second, sprightlier theme. The second theme is based heavily on rhythm and is heard both with and without pitch. The third theme, a buoyant melody, first heard in the violins, conflicts with the material which has gone before it both in manner and rhythm, and the fourth theme, a chromatic melody both cheeky and ominous, first heard in the piano, sets about mocking the chaos but only adds to it further.

'in Widerspruch stehen' is based on SCP-814 by "Mr Carbon": scp-wiki.net/scp-814

NICHOLAS OLSEN
Delta U

Adrian Sit **Conductor**

Heather Storer **Violin**

Nicole Stefani **Viola**

Iain McHugh **Cello**

Eloise Kretschmer **Double bass**

Graham Dickson **Piccolo**

Pawel Jaworski **Clarinet**

Ronan Whittern **Bassoon**

Hayley Tonner **French horn**

Lloyd Griffin **Trumpet**

Daniel Eddison **Trombone**

Fionnuala Ward **Piano**

Colin Hyson* **Percussion**

'Delta U' is about a power hungry violin; nothing can get in its way. It takes its name from the first law of thermodynamics, internal energy.

'Delta U' is based on SCP-1687. The online entry for SCP-1687 reads:

"SCP-1687 is kept in a locked violin case in secure storage at Site 19. ... [it] is a violin of uncertain provenance and age. At baseline, it appears to be in a state of great disrepair, with chipped F-holes, a partial crack through the neck, and fraying sheepgut strings. When played while in this state, the quality of music is extremely poor, in keeping with the apparent condition of the instrument.

However, when played simultaneously with other musical instrument(s), it repairs itself at a rate directly correlated to the number of other instruments and the duration and quality of the musical performance. The quality of the music it produces improves simultaneously, matching the apparent state of repair of SCP-1687. When used as part of a full operatic orchestra, SCP-1687 was able to improve from baseline to world-class within 17 minutes of cumulative playing."

'Delta U' is based on SCP-1687 by "Drewbear": scp-wiki.net/scp-1687

THOMAS BROWN

Videostrobolaringoscopy

Raffaele De Giacometti **Conductor**

Heather Storer, Sarah White **Violin**

Nicole Stefani **Viola**

Iain McHugh **Cello**

Eloise Kretschmer **Double bass**

Graham Dickson **Flute**

Clara Lafuente Garcia **Oboe**

Pawel Jaworski **Clarinet / Bass clarinet**

Ronan Whittern **Bassoon**

Sophia Bosbach **French horn**

Lloyd Griffin **Trumpet**

Kyle MacCorquodale **Bass trombone**

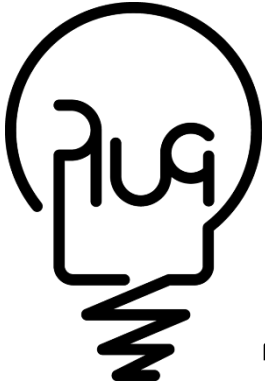
Fionnuala Ward **Piano**

Colin Hyson* **Percussion**

**RCS graduate*

I have had a number of specialists poke, prod and scan my neck, due to a large swelling when there's high air pressure, most noticeable when I'm playing trumpet. The medical profession has been fascinated by this, so much so that it has attracted a great deal of media interest including Fox News following an article in the *British Medical Journal*.

A videostrobolaringoscopy is the most uncomfortable examination I've had. The process examines the larynx using a tentacle-like instrument which is inserted into the nostril and then passed down the throat. A strobe light allows the consultant to see the vibration of the vocal chords. Since I had to play the trumpet at the same time, this is probably the strangest performance experience I have ever encountered!



4: GNME does SCP



Glasgow New Music Expedition
Jessica Cottis **Conductor**

Ben Norris **Violin**
Ben Kearsley **Viola**
Elias David Rooney **Cello**
Chris Sergeant **Double bass**
Sarah Hayes **Flute**
Fraser Langton **Clarinet**
Christopher McShane **Bassoon**
Etienne Cutajar **French horn**
Daniel de Gruchy-Lambert **Trumpet**
Antonio Jimenez Marin **Trombone**
Glynn Forrest **Percussion**
Sinae Lee **Piano**

NORA MARAZITE

Containment Procedures

Every object or being in the SCP files, even the ones deemed to be 'Safe', has instructions about their 'Special Containment Procedures'. It is the very basic and primitive human fear of the unknown and the supernatural that forces one to seek to isolate and contain all that is poorly understood and potentially dangerous that inspired this piece.

Special Containment Procedures: listen at your own risk.

'Containment Procedures' was inspired by www.scp-wiki.net

AIDAN TEPLITZKY

SCP 434

'SCP 434' is about an enchanted conference table that creates apparitions of whoever sits at it with only certain aspects of the original person's personality present within the spectral creations. When the individual sits at the table and the clones come forth a psycho-analytical argument takes place and results in the participant to fall into madness.

'SCP 434' is based on SCP-434: A Meeting with Myself by "Marshall, Carter and Dark": scp-wiki.net/scp-434

ANNA GRIGOREVA

The lab (Ambitious Doctor)

As a composer I was given a task of exploring the SCP foundation web site to find inspiration for my piece. The web site is full of some very specific stories of weapons, their uses and storage requirements, which are fictional. Having such a wide variety to choose from, I have started asking myself "How would all this be developed and invented if it would have been real?"

Every weapon, fictional or real, needs to be invented, developed and tested. This piece tells a story of a 'mad' genius professor who has decided to create a molecular destabilizer of some sort that he has read about on SCP foundation web site. No experiment in history has gone smoothly, and this one is no exception.

'The Lab (ambitious professor)' was inspired by scp-wiki.net

PATRICK SHAND

timmi & friends (or 76 instances of the word 'home')

My initial inspiration for this piece was SCP-1192, a seven-year-old boy trapped in the body of a cockatoo. SCP-1192 communicates with researchers, in the aviary where he is contained by the Foundation, by using his feet to scrawl crude sentences with a pencil. He tells the researchers that his name is "timmi" and that he "wana go hom" to his human family. timmi's life in the aviary is miserable and he spends his days repeatedly writing the words "mom" and "home".

I imagine that most people who read the whole article on SCP-1192 have an emotional response to it. It is unfair that timmi doesn't get the love he yearns for, after all. My aim for this piece was to explore the fact that we naturally sympathise with animals when they are presented to us as protagonists, but we are desperate to remain comfortably unaware of the very real suffering of the billions of animals exploited in the food industry every year who, like timmi, are much more sensitive and intelligent than they may appear.

'timmi & friends (or 76 instances of the word 'home')' is based on SCP-1192 by "Aelanna":
scp-wiki.net/scp-1192

JUTA PRANULYTE
deus ex machina

'deus ex machina' is based on SCP-2000: Deus Ex Machina by "Keter-Thaumiel":
scp-wiki.net/scp-2000

ALEX MACKAY
A Voice Amidst The Silence (SCP-1965)

Phase0: white noise. regular patterns
NOEXPRESSIONWHATSOEVER:YOUAREPRODUCTOFSCP-1965produced by SCP-1965ORAREYOU?rather than naturalAREYOUREALLYJUSTAPRODUCTOFSCP-1965? processes.

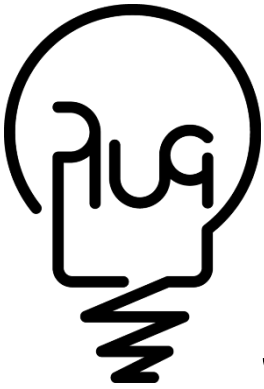
Phase1: rebroadcasts material transmitted over the prior 48 hours. Material has deviated
WHATISTHATVOICECOMINGFROMTHERADIO?from known recordings
ISTHISCLASSIFIEDINFORMATION? voices speak or sing direct statements
THISISNOTHOWTHEBROADCASTWASMEANTTOGOfrom SCP-1965
WEREALLYNEEDTOSTOPITBEFOREITHITSPHASE2/NOREALLY,THISISNOTADRILL/LASTCHANCE

Phase2:SHIT. material identical to Phase 1. Events has prove difficult to predict
WE'VEGOTABOUT45SECONDS can30be prevented20from10"spreading"5by broadcasting high-energy bursts4of white noise3210.....

Phase3: energy output increases / produce effects similar to electromagnetic pulse phenomena / physical destruction of devices receiving or transmitting.

Incident 1965-1: On █/█/20█, outbreak of a Phase 3 event at Site-1015, resulting in deaths of █ personnel and \$█ of property damage. Began broadcasting recording of actor Morgan Freeman reading "Casey At the Bat". Sr. Researcher █ before he could be restrained by security, broadcast statement demanding that SCP-1965 explain why it had killed his friends. The broadcast deviated from recording and, in Freeman's voice, delivered a monologue, believed to be only communication from SCP-1965 to the Foundation.

'A Voice Amidst The Silence (SCP-1965)' is based on SCP-1965 by "Smapti (edited by Malodorous Stank, Litfried and anqxyr)": *scp-wiki.net/scp-1965*



5: Late Night Electro

ALEX MACKAY
Dead Women

Katie Oswell **Voice**
Alex Mackay **Electronics**

RONAN WHITTERN
Oberon, King of Shadows

Samuel-L-Beagles **Trombone**
Ronan Whittern **Electronics**

KATIE OSWELL
Song of the Selchie

Maria Donohue **Piano**
Katie Oswell **Voice / Zither / Electronics**

ROBERT ALLAN
Landscape (Interrupted)

Samuel-L-Beagles **Trombone**
Robert Allan **Electronics**

VICTOR NEKLUDOV
Catch

Samuel-L-Beagles **Trombone**
Maria Donohue **Piano**
Victor Nekludov **Electronics**

RORY COMERFORD
Appropriate, Darling

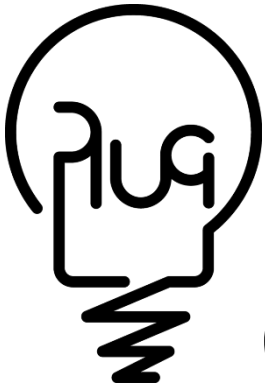
Paul Shofolahan **Djembe**
Nima Sene **Microphone stand**
Rory Comerford **Electronics**

MARIA DONOHUE
Marion מריון

Katie Oswell **Voice**
Victor Nekludov **Cello**
Maria Donohue **Piano / Electronics**

SAMUEL-L-BEAGLES
Sleep Deprivation 101

Ronan Whittern **Bassoon**
Les Sinewaves **Choir**
Samuel-L-Beagles **Performer / Electronics**



6: The Poetess

LUCY HOLLINGWORTH

The Poetess

Adrian Sit **Conductor**

RCS MusicLab

Lisa Robertson **Violin**

Iain McHugh **Cello**

Hannah Foster **Flute**

Robert Digney **Clarinet**

Joe Walters **Bass trombone**

Jia Ning Ng **Piano**

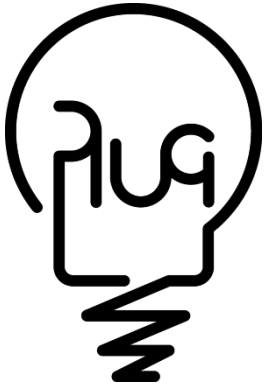
Zoe Bullock **Director**

Amelia Noble, Tierney Nolan **Performers**

The Poetess is a drama with music. The story is drawn from real lives and investigates the impact of abusive relationships on a young woman's hopes of a career as a writer. It is about how society imposes expectations on her, and about the search for the inner strength she needs to find in order to live her own life.

The work started out in 1983 as a rather different piece for music theatre which never reached the stage due to financial constraints. Thirty-three years on, the piece has been reimagined, the music has been reworked, and an entirely new script has been written by the composer. The dramatic realisation is by students on the MA Classical and Contemporary Text course at the RCS.

It is dedicated to many women; friends, colleagues and women I have never met, who dared to dream.



7: Ensemble Modern does Plug



Ensemble
Modern
Frankfurt

Ib Hausmann **Clarinet**
Christian Hommel **Oboe**
Johannes Schwarz **Bassoon**
Saar Berger **French horn**
Valentin Garvie **Trumpet**
Ueli Wiget **Piano**
Rumi Ogawa **Percussion**

Toby Thatcher **Conductor**

ROBERT ALLAN

Les Minets Sauvages

Les Minets Sauvages (literally translated as 'Wild Twinks'; released in English under *Tough and Tender*) is a 1984 gay hardcore porn film directed and produced by Jean-Daniel Cadinot. Like much of Cadinot's later output, this film explores the boundary between pornography and art film, abruptly juxtaposing explicit sexual imagery with extended dialogue, plot devices and dramatic acting. In many instances the erotic nature of the work is counterbalanced by the graphic sexual violence depicted in it, with five of the film's nine distinct sex scenes being shown as non-consensual, four of those depicting gang rape.

I find many of the ideas discussed and challenged within Cadinot's work incredibly musically compelling, and they manifest themselves here in the piece's structural composition, through the direct and often abrupt contrast between passages of extremely high velocity and forward momentum, and moments of extreme and extended stasis. Violent gesturalism often gives way to calmer sostenuto passages, before abruptly returning to louder, faster material, imitating both Cadinot's structural approach and his effort to combine elements of art film and pornography as a means of challenging our societal preconceptions of both. Character and plot development, as well as non-linear structuring, are used in the film as means of delaying and controlling the climax of the work - both structurally and sexually - and this notion also finds itself reflected in my attempt to control and often subvert musical anticipation and expectation here.

HENRY MCPHERSON

Mannequin - Three Portraits of a Mad-Woman

From the very start, there were several people I held in mind while writing this piece.

The first and foremost is the late designer Alexander McQueen, whose work I have taken as the stimulus for the vast amount of material here. Three of his pieces acted as inspiration of each of the movements, respectively: *Ensemble* (autumn/winter 2010-11), *Dress* (Widows of Culloden 2006-7), *Dress* (The Horn of Plenty 2009-10).

The second individual was renowned choreography and artist Pina Bausch, whose philosophy of movement and divising is becoming increasingly influential in my work. Perhaps it was McQueen's fascination with the macabre and the ugly which reminded me of some of Bausch's more visceral works, but I think more than anything, I saw in his designs an underlying sense of melancholy, something deep and dark, which reminded me of Bausch's poignant and timeless work *Café Muller* (1978).

Behind McQueen, behind Pina, there was the constant, towering figure of Bertha Mason, the famed 'Madwoman in the Attic' from Brontë's *Jane Eyre*. It is out of sympathy for her, and in acknowledgement of the horrendous living conditions afforded to 'hysterical' individuals, particularly so dubbed 'insane' women, who underwent extreme persecution in the centuries leading up to the present, that I wanted to write this piece. I do not use the word 'madwoman' lightly in the subtitle for the piece, and am aware of its far reaching connotations.

These *Portraits* are dedicated, with all due respect and reverence, to the memory of Pina and Bertha, and I also humbly offer them as a tribute to the genius and enduring memory of Alexander McQueen.

ARAN BROWNING

Morning

I used to be an early morning person, but as I have become older I appreciate sleep a lot more. Every morning I wake up to a number of staggered alarms, set the night before with intentions of prising me from my bed the next day. Once stirred, there is always the inner conflict of “do I get up?” Part of me knows I should rise and be productive, yet the other side of me wishes nothing more than to remain in bed. Fluctuating between the two, I drift in and out of sleep. How long can I continue to doze? Have I got enough time to get sorted? Just ten more minutes...

Ultimately I always have to wake up.

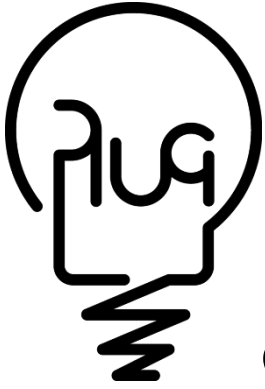
NICHOLAS OLSEN

Numb

‘Numb’ is inspired by my anxiousness and absolute hatred for all things dentistry.

It’s something that runs through my family; watching them petrified in the chair only makes me more scared. It’s a vicious circle.

I will always remember a story, that has been retold graphically countless times, of my grandmother biting her dentist during a check-up. I don’t think I’m that bad but I look forward to sharing ‘Numb’ with Dr Bowen on my next visit to his torture chamber.



8: Late Night Big Band

RCS Big Band Chris Greive Director

Saxophone

Samuel Tessier
Micheal Murray
James Steele
Mateusz Sobieski
Phillip Martin

Trumpet

Thomas Clay-Harris
Joshua Elcock
Cameron Thomson – Duncan
Callum Neil

Trombone

Liam Shortall
Daniel Pickering
Ismael Sanchez Jimenez
Emily Tse

Keys

Daniel Brown

Guitar

Joseph Williamson
Christopher Amer
Guillaume Laprade

Double bass

Euan Taylor

Drums

Graham Costello

JOE WILLIAMSON

Light Up the Sky

This piece was initially inspired by watching fireworks in the autumn, and was written to capture the feelings of awe and joy I had as a child of enjoying the bright lights and colours of a display from my bedroom window. Originally written for quartet, this extended arrangement features an introduction influenced by the work of minimalist composer Steve Reich, featuring percussive rhythmic interplay across the band exploring the key centre of G, with a folk-inspired melody over the top. It goes on to feature several soloists from across the sections, building to an exciting climax, in which the sections come together with a strong, lyrical melody, anchored by a powerful bassline in an eleven beat structure.

EUAN TAYLOR

The City of Broken Windows

This piece was inspired by the idea of combining aspects of folk music from around the world.

It began as a bass riff inspired by African folk music and it slowly grew as I added elements of Balkan, European folk and contemporary jazz.

I wanted to create a 'soundtrack' to the image of a multicultural market in a fantastical city where there would be traders and merchants from all over the world.

While I was writing the piece I imagined a young boy running through this market causing mischief as he goes.

The title is loosely inspired by my recent travels to Seoul, South Korea, specifically the area Itaewon.

GUILLAUME LAPRADE

Brouillard

Brouillard means fog in French. This tune is one of the first I have written since arriving in Glasgow. It has some elements of the jazz tradition - with traditional harmonic changes – while at the same time it has a non-conventional form.

I have been working on the original form of the tune while bringing in some elements of Classical techniques, such as counterpoint. As I like pop music as well, I have added some harmonic elements. By examining different atmospheres that come from developing both textures and in particular time, I am sure to be very close of my first impression of the 'Brouillard'.

CHRIS AMER

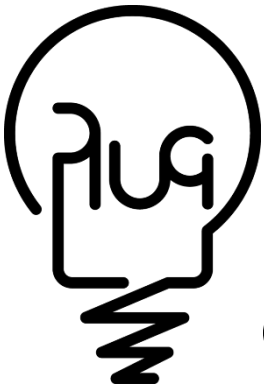
Slowly rousing...

Edinburgh, my home city, has always been an inexhaustible source of inspiration for me.

Rows of tall, elegant townhouses inhabit the New Town district of the city. When I walk around the area, I allow my imagination to ponder what it would be like to live here, and to wake up atop such a house. This piece tries to illustrate that imaginary sensation.

The material is based on a short melody I penned in 2014. Throughout the piece I have tried to use the big band ensemble to explore different sounds, colours and textures.

As a result, I hope some pleasant images are painted onto your mind's canvas.



9: Hebrides Ensemble

**HEBRIDES
ENSEMBLE**

Maximiliano Martín **Clarinet**
William Conway **Cello**
Philip Moore **Piano**

LISA ROBERTSON

Dereliction *Runner-up: Walter and Dinah Wolfe Memorial Award*

The word dereliction has many connotations. It may be used to describe the state of having been abandoned or the act of abandoning. To be left empty and dilapidated. Another meaning is that of deliberate negligence, a failure to carry out duties or even delinquency. In these times of mass migration caused by oppression and fear, dereliction is a state which is ever present in our minds.

The act of delinquency by some may cause fear and oppression for others, who may then be forced to abandon a place which they love.

This piece reflects many of the resonances of this word. There is a sense of emptiness in the bare soundscape which is interrupted by the force of a constant rhythmic piano beat. Occasionally, the stillness is broken by passages of 'delinquency' and the agony of abandonment, portrayed with passages of heightened emotion.

SIR JAMES MACMILLAN

Cello Sonata No.1

- I. Face
- II. Image

The work was commissioned by the Bath and Queensland Biennial Festivals of 1999 and specially written for its dedicatee Raphael Wallfisch. The most important element in the Sonata's two movements is the interval of a minor third, from which emerges much of the music's material and which binds the ideas together.

The first movement 'Face' begins with a lyrical, cantabile melody for the cello accompanied by delicate trills, shimmering tremolandi and scurrying scales on the piano. The cello gradually descends to its lowest register with a brooding and introspective theme. Against this the piano has a completely contrasting idea – an innocent and simple theme like a child's clockwork musical toy.

The cello writing becomes faster, evoking the dance lilt of a jig, but the piano gradually becomes more ominous. This leads to a central 'fantasy' section of violence and brutality with strange, surprising sounds coming from both instruments.

Another dance-like episode follows for pizzicato cello, punctuated by brittle clusters on the piano. Towards the end of this section a short, keening, two-note figure emerges and provides the basis of the final section. The cello rises anxiously and expressively using only five notes (across a number of octaves) while the piano material is based on a martial idea that becomes increasingly agitated. The climax of this interaction leads to a short *coda* in which the music winds down through a number of earlier ideas.

The second movement 'Image' is a mirror image of 'Face'. The structural procession of elements is inverted, and the roles of the instruments are reversed. Even some of the themes are retrograded. The *coda* brings the music back to the melodic and tonal simplicities of the opening bars of the first movement, before fading serenely to nothing.

James MacMillan

MATTHEW GROUSE

Mortise *Winner: Walter and Dinah Wolfe Memorial Award*

"The hours after you are gone are so leaden" – Samuel Beckett

MACMILLAN

From Galloway

'From Galloway' was written in September 2000 and dedicated to John Cushing. It relates strongly to two other works by MacMillan, his *Galloway Mass* and Clarinet Concerto 'Ninian', also dedicated to Cushing. The *Galloway Mass* and Concerto were both premiered in 1997, celebrating the anniversary of the arrival of St Ninian in 397AD, the founder of Christianity in Scotland. The *Galloway Mass* has a main melody that runs through the setting in order for the congregation to sing the Mass. This melody underpins the concerto. One of the strong representations of this melody can be heard at the end of the first movement when Ninian resurrects a robber from the dead. 'From Galloway' is a simple representation of this melody in the style of a Pibroch. It starts quietly and builds up in dynamic and range and ends indefinitely. It's as if this melody never stops. MacMillan in his unique way is able to conjure up melodies that seem to have been around for centuries.

Calum Robertson, RCS Graduate

KENNETH LEIGHTON (1929-1988)

Fantasy on an American Hymn Tune

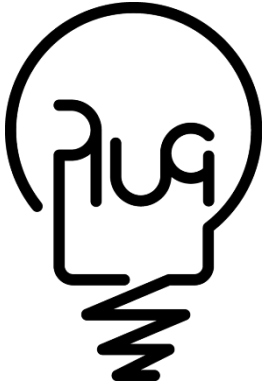
This work was composed during the summer of 1974 and commissioned by Gervase de Peyer, William Pleeth and Peter Wallfisch with funds provided by the Arts Council of Great Britain.

The famous and emotive hymn 'At the River' was composed (both words and music) in 1865 by the Rev. Robert Lowry and it plays an important part in my Symphony No.2 Opus 69. It has attracted the attention of a number of composers (Ives, Rubbra and Copland in his beautiful arrangement) and is one of the most perfect examples of the union of words and music. The tune revolves for the most part round the mediant, and it is only at the very end on the word "God" that it descends to the tonic. Thus this Fantasy begins and ends with the tonic chord (here the chord of C major) and at various other points the music resolves on to the same chord.

There are six main sections.

1. A slow introductory section on a chromatic idea quite distinct from the hymn tune. Fragments of the tune do however appear in the course of the commentary on clarinet and cello.
2. A playful and rather 'jazzy' variation in which a whole section of the tune is used rather in the manner of a chorale prelude.
3. An intense and slower interlude, which concentrates on one single line of the tune with a second passionate commentary on clarinet and cello.
4. A second scherzoso section, freely based on the shape of the hymn-tune, but this time faster and building up to a clamorous climax.
5. A cadenza-like section permeated by trills and arpeggios.
6. A final slow movement in which the whole of the hymn-tune appears (partly on cello and partly on piano) as a very slow cantus firmus. The inner conflicts of the music are expressed towards the end in the opposition of chromatic clusters and the simple chord of C major.

Kenneth Leighton



Ensemble Modern does Ensemble Modern



Ensemble
Modern
Frankfurt

Ib Hausmann **Clarinet**
Christian Hommel **Oboe**
Johannes Schwarz **Bassoon**
Saar Berger **French horn**
Valentin Garvie **Trumpet**
Ueli Wiget **Piano**
Rumi Ogawa **Percussion**

NIKOS SKALKOTTAS (1904-1949)
Quartet No.1 for oboe, bassoon, trumpet and piano

SAMIR ODEH-TAMIMI (b.1970)
Duet for percussion and French horn

MAURICIO KAGEL (1931-2008)
Morceau de concours, for trumpet and French horn

HEINZ HOLLIGER (b.1939)
Piano Quintet

Interval

SÁNDOR VERESS (1907-1992)
Sonatina for oboe, clarinet and bassoon

EDISON DENISOV (1929-1996)
Ode for clarinet, piano and percussion

VITO ŽURAJ (b.1979)
Contour for trumpet, oboe, clarinet, bassoon and French horn

Composers

Glasgow born-and-bred **Robert Allan** is a final year undergraduate at the RCS, studying piano with Sinae Lee and Professor Aaron Shorr and composition with Stuart MacRae. Having begun piano lessons at the age of seven, he went on to complete a diploma from Trinity College, London, while still at school. Competition successes in 2015 include reaching the finals of both the RCS' Concerto and Bach competitions.

Having written for distinguished ensembles including Ensemble Modern, Red Note Ensemble, Ensemble x.y and the BBC Scottish Symphony Orchestra, recent compositions have been praised for their "clarity and sonic inventiveness" (*The Scotsman*) and hailed as "exquisite... a real gem" (*The Herald*). He is also thrilled to have recently been appointed Associate Member of London Symphony Orchestra Soundhub.

As a pianist, he has played with a variety of ensembles including the BBC SSO and Red Note Ensemble, under conductors including Garry Walker and Jessica Cottis, and with soloists including Nicola Benedetti. Also a keen educator, he also holds the positions of Associate Accompanist with the National Youth Choir of Scotland, Accompanist and Musicianship Tutor with Perth Boys' Choir and recently toured to Berlin with the High School of Glasgow Chamber Choir.

Scottish guitar player **Chris Amer** is slowly but surely establishing a reputation for his tasteful, distinctive, musically intelligent playing style. Over the past few years whilst studying Jazz at the RCS, Chris has developed an original sound that utilises space, texture and carefully chosen notes; an ethos that informs both his musical voice as a guitarist and his work as a composer. As well as Jazz, Chris is equally at home playing Scottish traditional music.

As a composer, Chris has had his work played on BBC Radio, and last year had an original piece for solo flute and electronics premiered at the 2015 PLUG New Music Festival, Glasgow. For this year's PLUG Festival, Chris has composed a new work for Big Band inspired by the writings of Orkney Poet, George Mackay Brown.

Samuel-L-Beagles is a young composer and free improviser from Sheffield. He previously studied at Sheffield Music Academy and Sheffield Music School where he learnt the basics of jazz improvisation, compositional theory, and performance practice. He moved to Glasgow to study Composition at the RCS to further hone his skills, and in the process discovered free improvisation. He is a proud member of both the Glasgow Improvisers Orchestra and a free improvisation trio called F.I.T. Indeed...

Aran Browning is an English composer from the Lake District. He is currently studying in his fourth year at the RCS under the tutelage of Professor Rory Boyle. Since coming to Glasgow he has worked with a variety of performers and artists including Mieko Kanno, Red Note Ensemble, the ECME, BBC Scottish Symphony Orchestra and through Leeds Lieder, poet Ian Harker. During 2015, he collaborated with Toronto-based visual artist Tong Lam on a video piece and created sound with performers and director Jack Lynch in an RCS Bridge Week Project.

Performed in May, his work 'Gameshow Format' was a collaboration with Drake Music Scotland, incorporating different technologies alongside acoustic instruments into a combined ensemble. Continuing on from this, he was involved in a pilot project in Orkney with Inclusive Creativity and was recently awarded the Kimie Composition Prize, through Live Music Now!, to create a new work for Sirocco Winds to be performed in inclusive environments. Aran is currently working on a number of projects in 2016.

Thomas Brown began studies at the RCS following success in the 2013 BBC Inspire Young Composers' Competition where the "joyfully exuberant" (Anna Meredith) 'Recomposed Baroque' was performed by members of the Aurora Orchestra at the BBC Proms and broadcast on BBC Radio 3. A year later, 'Cairo' was commissioned for members of the BBC Symphony Orchestra, which was again recorded for broadcast.

Thomas attended Holmfirth High School, taking part in many events at home and abroad, including the School's Prom at the Royal Albert Hall. He also arranged music to accompany *Britain's Got Talent* winner Paul Potts at this time. At the age of sixteen he began studies in composition, trumpet and piano at Chetham's School of Music. He participated in many composers' concerts, often directing his own works, and was awarded the Douglas Steele Award for Composition. In 2012 'Chetham's Fanfare – A Fanfare for Mass and Space' was composed for the opening ceremonies of the new school building.

More recently he spent a year at the helm of the Glasgow University Brass Band and regularly performs with the Kirkintilloch Band.

Rory Comerford is a composer, writer and performer based in Glasgow. His practice involves diverse fields of work, including Scottish traditional music, pop and electronic music, work in a theatre context and notation-based classical composition. Rory is currently in his fourth year of an undergraduate degree in composition at the RCS.

Zoë Darbyshire began music studies aged four when she started receiving piano lessons and by the age of nine she was also receiving lessons in the trumpet. She studied both the trumpet and piano at the Junior Royal Northern College of Music in Manchester, as well as taking academic classes there. Zoë was a member of the National Youth Brass Band of Great Britain where, in 2012, they had the honour of performing a range of contemporary music in the BBC Proms at the Royal Albert Hall. It was this experience which initially sparked her interest in contemporary music. In 2013 Zoë began studies in the trumpet at the RCS and at the end of her first year received the Euing Prize for History, Form and Analysis. Composition has always been an interest for her, however it was not until recently that she started to explore this interest and in 2015 decided to move her principal area of study from the trumpet to composition and currently studies under the tutelage of Stuart MacRae.

Maria Sappho Donohue is from Brooklyn, New York. She has performed numerous concerts in America at Carnegie Hall, Lincoln Center and the Brooklyn College of Music. She has also given recitals in Scotland at the Edinburgh Festival Fringe, participated in events within the RCS, and composed, directed and performed numerous shows, including a performance designed for people with severe and multiple learning and physical disabilities. She previously studied at Fiorello H Laguardia High School in Manhattan, famous for its representation in the *Fame* movies.

She is now in her fourth year at the RCS studying under Heather Slade-Lipkin, having previously been taught by Graeme McNaught. She has received distinctions in the NYSSMA music exams as well as graduating with a music diploma endorsed by the former mayor of New York, Michael Bloomberg. Maria has been commended for several awards including the Governors' Recital Prize for Keyboard, and won the New Piano Stars competition. Upcoming events include a tour to New York in March 2016 with a show commemorating the life of John Cage and his collaborative work with dancers, artists and a look into the philosophies of twentieth century America.

She is a juxtaposition of polar opposites; a young woman with petite hands dominating full ranges on the piano with vigour, intensity and robust sound. Maria believes that Classical music has been a world kept for the wealthy, and well educated, for far too long. She is a firm believer in the universal language of music and its connecting powers that cross all cultural boundaries. She strives to ever expand her audiences and create theatrical collaborative performances to ensure Classical music has a place in the modern world.

Gregor Forbes (b. 1993) is in second year of a Master's degree in Composition, studying with David Fennessy. He graduated from the University of Cambridge Music Tripos in 2014. As well as composing, Gregor plays the piano, conducts, and organises concerts, and is interested in film, writing, art, and a variety of other things.

Born into a family of piano technicians, **Anna Grigoreva** started her journey into music at an early age. Aged six she was accepted to music school as a singer and pianist. After graduation she continued her education at DK Viborgsky (St Petersburg), where she trained as a jazz singer and theorist. Aged sixteen Anna entered music teacher training college (St Petersburg) where she qualified as a music teacher, studying an extremely wide variety of activities, with a main focus on music theory and the history of music. In 2006 Anna began studying composition with Sofia Levkovskaya (St Petersburg Conservatory), while also studying counterpoint, harmony, musicology and conducting. In 2009 Anna started taking composition consultations with Sergei Slonimsky. In 2013 she came for a Summer School at the RCS where thanks to guidance of Dr Gordon McPherson and Professor Rory Boyle she made the decision to make a much-loved hobby into a life-long ambition of becoming "a good enough composer". Anna accepted a place at the Conservatoire later that year.

Matthew Grouse is in his second year at the RCS studying composition with David Fennessy and Jazz guitar with Kevin Mackenzie. Past work includes a collaboration on 'Abrasion', a three movement saxophone quartet, with Governors' Recital Prize-winning Francisco Sánchez Diaz, Richard Scholfield, Lewis Banks and Rory Simons; 'Olhão Compass' for solo piano premiered by Sinae Lee at Plug 2015; multiple sharings of an electroacoustic piece 'Only Solace' including the INTER festival in Glasgow; scoring a movement-based theatre piece centred around the children's novel *Watership Down*, that was premiered at RCS Bridge Week 2016 and will be performed at a theatre festival in Arran in August; and incidental music for a comedy sketch-based show *Fly Off the Wall* with actors at the RCS. Future collaborations include a commission to work collaboratively on a sound installation, 'BOUND', for St Andrews New Music festival. An opportunity in conjunction with Leeds Lieder Festival 2015/16 sees Matthew collaborating with the poet Margaret Greenwood on a new work, 'Orchids, Thrift and Silverweed', to be performed by mezzo-soprano Charlotte Heslop and pianist Fionnuala Ward.

Lucy Hollingworth

I have had two lives as a composer. The first was nurtured at Manchester University where I obtained a MusB Hons in 1982. I worked as a freelance performer/composer in the 1980s and the early 1990s, had work performed by the SPNM and won prizes at the YAA Young Composers' Competition at the Huddersfield Festival. 'The Endless Knot', commissioned by viola player Susan Bicknell, was premiered in 1994. Then for nearly twenty years circumstances in my life made composing impossible, but I returned to music in 2009 and obtained an MMus in Composition at Edinburgh University with Nigel Osborne in 2012. I am now undertaking a PhD in Composition and Dissertation at the RCS supervised by Dr Gordon McPherson. Recent performances include 'An Archaeology of Feeling' performed by Red Note Ensemble in Edinburgh in 2013 and 'What the Living Do' performed by Sinae Lee at the RCS in May 2015.

Martin Keary

I am a composer currently living in London while studying part time for an MMus degree in composition. I am also a user interface designer currently working at Microsoft. Over the years I have become very interested in the field of Visual Music and have begun exhibiting my work in London and Ireland since early 2015.

Guillaume Laprade is a Jazz guitarist, composer and arranger.

When he was young, he started playing the cello and practised this instrument for thirteen years. He is still very inspired by classical music and plays cello in several bands.

At home, his family mostly listened to pop and rock music which inspired Guillaume to play the guitar to imitate Jimi Hendrix and Rory Gallagher. In his early twenties, jazz was a revelation to him, especially when he heard Jim Hall. From that point he decided to concentrate on the guitar.

He is currently studying at the Royal Conservatoire of Scotland on the Jazz course and composes and arranges for many musical projects based in Paris.

Alex Mackay is an artist making work across media including sound/music, image and performance for a wide range of contexts, including recorded media, installation, live performance as well as collaborative work in the fields of visual art, dance and film.

He has recently worked with artists and companies such as Jana Winderen & Mike Harding (of sound art label Touch), Red Note, BBC Scottish Symphony Orchestra and the Red Ensemble, and his work has been presented at venues around the UK and Europe.

He is graduating from the RCS in 2016.

Shona Mackay is a composer, mixed-media artist and musician based in Glasgow. She is currently undertaking a PhD at the RCS, under the supervision of Dr Gordon McPherson. Her research focuses mainly on autobiographical processes in her own creative output.

As a composer her work has been performed by groups including Hebrides Ensemble, Astrid Quartet, Ensemble Thing, Duo9 and Red Note Ensemble. She has also taken part in the St Magnus Composers' Course in Orkney, On the Rocks Arts Festival in St Andrews, Harrogate International Festival and the Edinburgh International Film Festival Composers' Lab. Shona has also been involved in a number of

school and community projects, including a role as Composition Workshop Leader for the Scottish Flute Trio's Soundstreams project at Madras College in St Andrews, delivering vocal workshops for Parkinsons UK, performing as a vocalist with theatre company Fish & Game and working as Assistant Musical Director for the Gaelic project Struileag.

Nora Marazaitė is a third year Lithuanian Composition student at the RCS. She is currently studying with David Fennessy.

Henry McPherson is a composer/performer based in Glasgow. He is interested in exploring the creative arts from a musician's perspective, and is fascinated by the crossover between different forms of media. Henry creates work coloured by a holistic world-view, producing auditory and cross-disciplinary pieces with a wide range of collaborators and artistic partners – notable projects include *A Midsummer Night's Music Video*, directed by Emily Dias-Geoffrey, for which Henry composed an original score in collaboration with Ronan Whittern on sound-design; *Book of Trees*, a set of piano miniatures with accompanying pen-and-ink illustrations by artist and creative partner Hannah Lee; and *Paradise for Arthur*, a project examining gender and performance, devised in conjunction with fourth-year singer Inkeri Kallio. Henry is a founding member of the new arts production house Crossline, whose curatorial premiere *Woodroom*, conceived by Henry, took place in the RCS Bridge Week festival 2016. He is currently working in collaboration on several new works with Glasgow-based collaborators, as well as an exciting new intermedia project as one-third of Crossline, to be shown in late 2016.

Victor Nekludov was born in Sweden. He started playing the violin at the age of seven but switched to cello after nagging his parents for six months. After finishing his undergraduate studies at the Royal College of Music in Stockholm, he moved to Glasgow to continue his studies at the Royal Conservatoire of Scotland, where he is now in his final year. With a passion for broadening his horizons, Victor has developed an interest for innovative techniques, collaboration across disciplines and composition. Exploring electroacoustic performance has become a great interest which he hopes to pursue more in the future. He has found it great fun to experiment and learn with the fellow musicians in this project, to develop ideas and share creative input with colleagues of such imagination and talent!

Taner Kemirtlek was born in Birkenhead and grew up in Wallasey, Merseyside. His father is Turkish and his mother is Scottish. His interest in composition began after taking up the keyboard at the age of fourteen, using a self-taught approach through the Internet. He later decided to have private piano lessons and began to take his interest in music more seriously; finding a passion for improvisation that led to an eagerness to know more about composition.

Taner is currently in his third year of BMus Composition studying with Professor Rory Boyle. In 2015, he was thrilled and very grateful to have his first première – his Piano Concerto – as part of the RCS Plug festival. The RCS BMus degree is extremely rewarding and provides exposure to many influential artists. Subsequently, he is currently undertaking a project to collaborate with a Contemporary Performance Practice (CPP) artist hoping to devise a performance of three of his compositions for trio, where the performance is based on the concept of the number three.

Reza Kholosi is British composer born in London, currently studying BMus Composition at the Royal Conservatoire of Scotland under Stuart MacRae. He began taking music studies seriously in 2007, learning violin and composition, and later piano, organ and harpsichord. In 2011 he joined the Sheffield Music Academy under the direction of John Grundy. During the summer of 2012 he took part in the Sound and Music composition course, where he was taught by David Horne and premiered his work 'Theme and Variations'. During Reza's first year in Glasgow in 2014, he composed 'Fragmented Fantasia' for three Wagner tubas, for the Red Note Ensemble's Noisy Nights series. In 2015 he was awarded the Agnes Millar Harmony and Counterpoint Prize, and for the RCS Plug Festival he composed the woodwind octet 'Amalgamated Reflections', premiered by Stevenson Winds. Reza is now in his third year, and after over seven years of composing has written over ninety compositions for a variety of musical forms and ensembles.

Nicholas Olsen is currently in his third year of his undergraduate degree in composition at the RCS under the tutelage of Dr Gordon McPherson, after previously studying with Stuart MacRae. He also studies the piano with Heather Slade-Lipkin.

In 2015, Nicholas was awarded second prize at the International Composition Competition Artistes en Herbe. Recent compositions include 'Echoes of Empire', written for Red Note Ensemble, and performed at the opening night of Plug 2015. He has undertaken a number of collaborations, including with poet Kenneth Steven for a setting of his poem 'Sometimes', performed aboard HMS Unicorn docked in Dundee.

Works by Nicholas have been played in venues around the UK; his work 'O Woweth Me! A Transmografie' was performed in the Recital Room of the Glasgow Royal Concert Hall. His works have been performed in venues including the RCS, Reid Concert Hall (Edinburgh), and the Bradenstoke Hall (Vale of Glamorgan).

Katie Oswell is a Glasgow-based artist working primarily in voice and dance. Trained as a coloratura soprano in her final year at the RCS, she has experience in opera and song, with a focus on contemporary works. Whilst studying at California Institute of the Arts, she explored experimental vocal techniques, working with Maya Dunietz. She has collaborated across various media, including electronics, video and performance art. Trained in classical ballet and Le Coq, Katie is currently working closely with pianist Maria Donohue on works by John Cage which will be showcased in New York in 2016.

Juta Pranulyte is an emerging composer from Lithuania, currently based in Glasgow. In 2013 Juta graduated from the Liepaites Choir Singing School, specialising in musicology; from 2013 to 2014 she studied composition with professor Mindaugas Urbaitis at the Lithuanian Academy of Music and Theatre. Currently, Juta Pranulyte is studying at the RCS with Dr Oliver Iredale Searle, where she was awarded an ABRSM scholarship.

Juta's first composition, 'Suite of Steps' for piano from 2012, was awarded a laureate diploma at the Lithuanian Composer Union's Competition for student composers. Since then, Juta has participated in international festivals and competitions, including 'Ahead' International Electro-Acoustic Music Festival, Druskomanija International Contemporary Music Festival, Plug, NCEM Young Composers Award as well as Sounding Bodies, an intersectional cooperative project within the creative industries.

Born in Milan (Italy), **Marco Ramelli** graduated from the RCS with a Masters Degree in Performance (APEL) with Distinction under the supervision of Professor Allan Neave. He is currently a Doctorate student and his RCS Contemporary Guitar research project will involve composers, guitar makers and institutions from all over the world with the aim of widening the guitar repertoire and finding new developments in the technique and construction of this beautiful instrument.

Marco has performed all over Europe. During his career he has been awarded various first Prizes in international competitions in Italy, Spain, UK, France and Serbia. As a composer, he has won the prestigious World Guitar Composition Competition and his music is performed in Italy and abroad by internationally acclaimed soloists including Andrea Dieci, Sean Shibe, Marta Dolzadelli, Duo Ricci-Colonna, Sasha Savaloni, and Juliane Bergemann.

Marco has recorded on for Nimbus Alliance, Naxos and Dynamic records. But his dedication to music is not only confined to his performances: Marco is also Artistic Director of music festivals in Italy, including the increasingly important Festival Corde d'Autunno in Milan in collaboration with the Sistema Italia - as well as being a very enthusiastic guitar teacher.

Lisa Robertson is a violinist and composer from the West Highlands of Scotland and is currently a final year Masters student at the Royal Conservatoire of RCS. Prior to attending the RCS, she graduated from Royal Holloway, University of London where she studied violin with Anna Cashell and composition with Mark Bowden, Helen Grime and Christopher Mayo. Whilst at Royal Holloway in her second year, she won the Edward and Florence James Prize for the most promising music student. She also won the concerto competition which gave her the opportunity to perform Wieniawski Second Violin Concerto with the Royal Holloway Symphony Orchestra. Since moving to the RCS she has studied violin with Bernard Docherty and Andrea Gajic and composition with Professor Rory Boyle and Dr Oliver Searle. She has performed with many of the RCS's ensembles and with the BBCSSO, RSNO and Orchestra of Scottish Opera in side by side projects. In 2015 she was highly commended in the Walter and Dinah Wolfe prize for composition and is delighted, as runner up of the 2016 prize, to have the opportunity to have her piece performed by the Hebrides Ensemble.

Patrick Shand

I'm a Glasgow-based composer and musician in the second year of my undergraduate studies at the RCS. In addition to notated instrumental compositions, I also make electronic music and perform as a singer/songwriter equally inspired by jazz, punk and poetry. My work, in all mediums, can often be inspired by my politics, although I believe it is naive to think that art can do much to affect social change, itself, instead I see it as a means to continue pressing conversations in our society.

Something else which is regularly explored in my work is my own feelings of guilt and selfishness due to the fact that that I am an artist and especially because I work in mediums with such upper-class and aristocratic histories. I understand that it is paradoxical that my own insecurities about being an artist fuel my work but I somehow find it strangely comforting. Recent accolades of mine include being a featured composer in the Bournemouth Symphony Orchestra's Composers' Day 2015.

Euan Taylor began his musical education at the age of nine playing the trumpet and over the years has progressed down the orchestra; playing tuba for seven years and developing a love for the lower end of ensemble playing. This spurred him on to take up the electric bass and later, the acoustic bass. Embracing all styles of music, Euan has played gigs in a number of settings, ranging from intimate jazz gigs, musicals, pop and rock shows, and live sessions on BBC Radio Scotland.

Composition is another aspect of Euan's musical output, with his work being featured in RCS's 'On The Verge' theatre festival in Glasgow, STV News, web series *The Lucien Simon Story*, and two theatre pieces taken to international festivals in the Czech Republic: *Manning*, a production by fellow students at the Royal Conservatoire of Scotland and *Surrounded*, a collaboration between students at RCS and Carnegie Mellon University in Pittsburgh, Pennsylvania.

Euan was recently awarded with a place on the Daiwa Anglo Japanese Foundation Scholarship and in September 2016 will be moving to Tokyo to study the Japanese language and Japanese music.

Aidan Teplitzky is currently in his second year studying composition with Dr Gordon McPherson at the RCS. His passion for writing music came about from his studies in the Junior Conservatoire of Scotland with his teachers Audrey McPherson and Gareth Williams. During the Plug 2015 festival his piano piece 'A Doctor's Dilemma' had its premiere from pianist and RCS lecturer Sinae Lee' and he has taken part in the St Magnus' Festival's collaborative project Inclusive Creativity with Drake Music Scotland.

Aidan is currently working on a number of pieces for larger ensembles and is writing the music for the *One Foot in This Space* radio programme as part of the RCS' Equality and Diversity programme.

Ronan Whittern is a UK-based Irish performer/composer. He is also a founding member of Crossline, a new Glasgow-based arts production house.

Much of Ronan's work involves collaboration; recently, he has worked with Henry McPherson and Samuel L. Beagles, and will be working with Robert Allen on a work for solo bassoon to be premiered this year. Over the last year, Ronan has worked as a sound designer and composer for several projects, including Crossline's *Woodroom*, Samuel L Beagles *Warbirds*, and *A Midsummer Night's Dream*, a recent short directed by Emily Dias-Geoffrey. Ronan also has a keen interest in historical performance, and has performed across the UK with various ensembles including Les Bougies Baroque and the Yorke Trust.

Joe Williamson is a jazz guitarist, composer and arranger based in Glasgow, in his final year of study at the RCS. He regularly performs in the Scottish jazz scene with various ensembles, notably as a leading member of quartet Square One, winners of the Peter Whittingham Jazz Award 2015. Joe is a prolific composer, writing much of the music for Square One, as well as writing pieces for larger ensembles that have been performed live on BBC Radio Scotland.

Performers

Since its founding in 1980, **Ensemble Modern** (EM) has been among the leading New Music ensembles.

It currently unites twenty-two soloists from Argentina, Belgium, Bulgaria, Germany, UK, Greece, India, Israel, Japan, the USA and Switzerland, illustrating the culturally diverse background of the ensemble. Resident in Frankfurt am Main, the ensemble has been incorporated as a civil law association (GbR) under German law since 1987, with the musicians as partners. EM is known for its unique organisation and working method, foregoing an artistic director: projects, co-productions and financial matters are decided and implemented jointly. Its unique and distinctive programming includes musical theatre works, dance and video projects, chamber music, ensemble and orchestral concerts. Tours and guest appearances have taken it to the most renowned festivals and distinguished performance venues, such as the Salzburg Festival, Klangspuren Schwaz, Festwochen Wien, Musikfest Berlin, MusikTriennale Cologne, Lincoln Center Festival in New York, settembre musica in Turin, Festival d'Automne à Paris, Holland Festival in Amsterdam and the Lucerne Festival, as well as Alte Oper Frankfurt, Frankfurt Opera, Cologne's Philharmonie, Berlin's Konzerthaus, Essen's Philharmonie and Baden-Baden's Festspielhaus. It has had its own subscription series at the Alte Oper Frankfurt since 1985, presenting most recent works and developments. It regularly produces musical theatre works in cooperation with the Frankfurt Opera, as well as a series of workshop concerts entitled ›Happy New Ears‹, introducing and explaining central works and composers of the twentieth and twenty-first centuries. Since 2011 Ensemble Modern has joined the Frankfurt Radio Symphony Orchestra in presenting the festival ›cresc... Biennial for Modern Music Frankfurt Rhine Main.

The ensemble strives to achieve the highest possible degree of authenticity by working closely with the composers themselves. The musicians rehearse an average of seventy new works every year, twenty of which are world premieres. Its work is characterised by extraordinary and often long-term cooperative ventures with renowned artists, such as John Adams, George Benjamin, Peter Eötvös, Heiner Goebbels, Hans Werner Henze, Mauricio Kagel, György Kurtág, Helmut Lachenmann, György Ligeti, Benedict Mason, Karlheinz Stockhausen, Steve Reich or Frank Zappa.

In addition to its multi-faceted concert activities, Ensemble Modern presents the results of its work through regular radio and CD recordings, many of which have gone on to win ECHO Awards and the Prize of the German Record Critics, as well as several Grammy nominations. Almost thirty of the more than 150 CD productions have been released by the ensemble's own label, Ensemble Modern Media. Ensemble Modern was declared a ›Leuchtturm‹ or ›beacon‹ of contemporary culture in Germany in 2003 by the German Federal Cultural Foundation. That same year, Ensemble Modern began bundling its existing education and further education projects under one roof, founding the International Ensemble Modern Academy (IEMA) with the goal of passing on the musical heritage of modernism. IEMA's formats developed especially for specific target groups include the Master's Degree course »Contemporary Music« for young professional musicians in cooperation with the Frankfurt am Main Academy of Music and Performing Arts as well as international master courses, composition seminars and school projects. All these pursue the goal of educating a broad public about a great variety of contemporary musical tendencies and an open, creative approach to artistic processes.

www.ensemble-modern.com

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Aventis foundation

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The **Glasgow New Music Expedition** are an ensemble drawn from some of the best emerging Scottish-based or Scottish-trained classical musicians with a few more experienced individuals alongside. We are led by conductor Jessica Cottis and our Artistic Director, composer Richard Greer.

Our mission is to commission, perform and create new work primarily from young, Scottish-based or Scottish-trained composers and artists alongside work from international artists and to take this new work to the people of Scotland. We support composers at all stages in their development and especially look to the nurturing of new and young talent. We believe the only differences between established composers and artists and those beginning their journey are time, experience and training. Ultimately, it is our conviction that by supporting composers, artists and musicians in this way we can bring something unique, interesting, challenging and engaging to the people of Scotland.

Come and explore with us.

With programmes that are diverse, imaginative and inspiring, **Hebrides Ensemble** has established itself as one of the foremost chamber music collectives in the UK. Co-founded and led by its artistic director, the cellist and conductor William Conway, the Ensemble is renowned for its fresh and intelligent approach to programming, which places contemporary music at the heart of a diverse range of repertoire. This includes everything from solo and chamber music, to opera and music theatre – and much more besides. By combining new commissions (of which there have been more than seventy since its inception in 1991) with historical repertoire, Hebrides Ensemble breathes new life into familiar works, often revealing curious connections between seemingly disparate artworks and encouraging its audiences to approach traditional pieces with fresh ears.

The Ensemble's flexibility is its strength, drawing its performers from a pool of the most outstanding musicians in the UK and beyond, ensuring the exceptional performance standards for which it has become renowned. This is an international ensemble with its roots in Scottish culture, a collective committed to supporting the next generation of performers and composers, particularly those with links to Scotland. In recent years it has commissioned and premiered new works from Sally Beamish, John Bevan Baker, Lyell Cresswell, Hafliði Halgrímsson, Edward Harper, Sir Peter Maxwell-Davies, Helen Grime, David Horne, Sir James MacMillan, Stuart MacRae, John McLeod, Gordon McPherson, Peter Nelson, Alasdair Nicolson, Alasdair Spratt, William Sweeney and Martin Suckling.

The Ensemble's growing outreach and education programme demonstrates its commitment to furthering the reach of contemporary music. In 2015 the Ensemble broke new ground by becoming the first professional ensemble to simultaneously connect musicians in Edinburgh to London and Italy in realtime. As Hebrides Ensemble celebrates its twenty-fifth birthday in 2016, it will launch the next phase of its pioneering digital strategy, which will allow audiences around the world to be part of every performance the Ensemble gives, using live streaming, Twitter feeds and cutting edge digital technology.

While Scotland is its home, Hebrides Ensemble performs regularly at venues and festivals throughout the UK and Europe, and is regularly featured in broadcasts for BBC Radio 3. In recent years, the Ensemble has given premieres at the Muziekgebouw in Amsterdam, London's King's Place, Wigmore Hall, Aldeburgh Festival and Edinburgh International Festival. Among other accolades, Hebrides Ensemble's outstanding achievements were acknowledged by the Royal Philharmonic Society Awards in 2009, with a nomination in the Chamber Music Category.

MusicLab is the RCS's student ensemble dedicated to performing music of the twentieth and twenty-first centuries. It performs repertoire of a wide range of composers, as well as working closely with the Conservatoire's own composition students. Recent concerts include the ensemble's London debut in a Composer Portrait concert to mark James Dillon's sixtieth birthday at the BBC Proms, broadcast on BBC Radio 3; a repeat invitation from the Proms for a Composer Portrait of Scottish-based composer Sally Beamish; performances of Karlheinz Stockhausen's *Aus dem sieben Tagen* in Glasgow and Edinburgh for ECAT; regular side-by-side concerts with Red Note, the RCS Associate Contemporary Ensemble; and of course MusicLab plays an integral role in Plug, the Conservatoire's annual festival of new student compositions.

The **Ramelli-Savaloni-Wilson Trio** was formed in 2015 after the three members performed together at the Big Guitar Weekend whilst studying at the RCS. They have recently undertaken a project in which they will perform five premieres of works written for them by young Glasgow-based composers.

Red Note Ensemble was founded in 2008 by Scottish cellist Robert Irvine, and is directed by John Harris (Chief Executive and Artistic Co-Director) and Robert Irvine (Artistic Co-Director). The Ensemble performs the established classics of contemporary music; commissions new music; develops the work of new and emerging composers from around the world; and finds new spaces and new ways of performing contemporary music to attract new audiences. Red Note's performing ensemble is drawn from the deep talent pool of Scottish new music expertise, and counts amongst its players some of the very finest performers working in the UK today.

Red Note undertakes a Spring and Autumn season each year comprising tours, site-specific work and collaborations with other companies within Scotland, around the UK and abroad, and runs regular new music series showcasing the work of new composers (Noisy Nights and Noisy Words). It is also extensively involved in the education sector, particularly at the RCS and the Sound Festival in Aberdeen. The company is now developing collaborations and new work with companies abroad. Red Note is Associate Contemporary Ensemble at the RCS, an Associate Company of the Traverse Theatre Edinburgh, and Associate Ensemble of the Sound Festival Aberdeen.

Conductors

Hailed in the UK music press as “the one to watch”, **Jessica Cottis** is fast gaining an international reputation as one of the most promising Australian and British conductors of the younger generation. Possessing intellectual rigour with innate musicality and an easy authority, she is a charismatic figure on the podium who brings dynamism, intensity and clarity of vision to all her performances.

Frequently in demand as guest conductor, this year Jessica Cottis has appeared with soloists including Pascal and Ami Rogé, Nikolai Demidenko, Kathryn Stott, Nicola Benedetti and Sarah Chang. Recent guest conducting includes: BBC Scottish Symphony, Sydney Symphony, Queensland Symphony, BBC National Orchestra of Wales, London Philharmonic, Orchestra of the Royal Opera House, Southbank Sinfonia, BBC Philharmonic, Mozarteumorchester Salzburg, Women of the World Orchestra at the Royal Festival Hall, New Zealand Symphony, Orchestra of Scottish Opera, Red Note Ensemble, Bit20 Ensemble Bergen and the Philharmonia, amongst others. In 2014 Jessica Cottis was appointed Principal Conductor of the Glasgow New Music Expedition.

Cottis' international career was launched through close working relationships with some of the world's finest conductors, including her mentors Vladimir Ashkenazy, Charles Dutoit, and Donald Runnicles. From 2012 to 2014, she was Assistant Conductor of the Sydney Symphony Orchestra where she conducted in over thirty concerts per year. From 2009 to 2011 Cottis was the first Fellow in Conducting at the RCS and Assistant Conductor at the BBC SSO. She made her BBC Proms debut in 2010 and went on to make her Edinburgh Festival debut in 2011, conducting Weill's *Die sieben Todsünden* for Scottish Opera. In 2014 she conducts a new work by Sir Peter Maxwell Davies for the opening of the restored organ at London's Royal Festival Hall.

She came to international attention in 2010 after stepping in at short notice to conduct the premiere of James Dillon's *Nine Rivers* cycle with the BBC SSO and Les Percussions de Strasbourg to critical acclaim, described by *The Guardian* as “unquestionably the most significant new-music event in Britain this year”. Very active as a conductor of new music, she is guest conductor of Scotland's Red Note Ensemble and has conducted numerous premieres with ensembles such as the BBC SSO, Manson Ensemble, London Sinfonietta and at festivals across the UK.

Born in Australia and a dual British-Australian citizen, Jessica Cottis obtained a first class honours degree in organ, piano and musicology from the Australian National University and continued her studies as an organist with Marie-Claire Alain in Paris, winning awards from the Royal Philharmonic Society and Royal College of Organists. Specialising in romantic and modern French repertoire, she made her European debut at Westminster Cathedral in 2002 and has given important recitals across Australia, North America and Europe. A wrist injury subsequently halted her playing career and she began conducting studies in 2006, studying with Colin Metters and Sir Colin Davis on the postgraduate conducting course at the Royal Academy of Music. Cottis was awarded all of the Academy's top conducting prizes upon graduation in July 2009, the same month she was appointed to her positions at the BBC SSO and RCS, and also Manson Fellow in Composition at the Royal Academy of Music.

Her operatic career began in 2007 when she founded London's Bloomsbury Opera, conducting productions of *The Magic Flute*, *Don Giovanni*, *Hansel and Gretel* and *Eugene Onegin*. She has gone on to conduct new operas at the Aldeburgh Festival (Anna Meredith's *Tarantula in Petrol Blue*), Royal Academy of Music (Martin Georgiev's *The Mirror*), and in Nuremberg (Rory Boyle's *Kaspar Hauser*). On the concert platform she has already built up an extensive repertoire, having conducted major works by

Mozart and Beethoven through Brahms, Tchaikovsky, Mahler, Sibelius, Strauss, Debussy, Ravel, Shostakovich, Stravinsky, Vaughan Williams and Britten to the modern day.

Education and youth music is a very important facet of her work. She has worked alongside Nicola Benedetti for the inspirational Benedetti Sessions, conducted side-by-side projects with Sistema Scotland and the BBC SSO, and has conducted numerous education concerts for the BBC SSO and Sydney Symphony. Cottis collaborates regularly as Visiting Lecturer in Conducting with the RCS Symphony Orchestra and new music ensembles, and has worked extensively within the RCS Opera Department where she has conducted *Le nozze di Figaro* and *Albert Herring*. Jessica Cottis has given conducting masterclasses and workshops at the RCS, RAM, Canberra School of Music, Sydney Conservatorium, Beijing's Central Conservatory of Music, Xi'an Conservatory and Xinghai Conservatory of Music in Guangzhou, China.

In recent years, Jessica Cottis has become a frequent contributor to BBC radio programmes. In 2013 she taught Dame Jenni Murray the basics of conducting for a BBC Woman's Hour special, and has returned to the programme to speak about Verdi's heroines. She has commented on issues faced by women in music for the World Service and Woman's Hour, and most recently contributed to Trevor Cox's BBC Radio 4 special on concert hall acoustics and to the Today programme, discussing Brahms. In 2012 Jessica Cottis appeared on the BBC2 series *Maestro at the Opera* as conducting mentor to DJ Trevor Nelson. In the same year she was a jury member for the finals of the BBC Young Musician Competition; in 2014 she continued her association as a juror for the semi-finals.

In 2015 she was named an Associate Member of the Royal Academy of Music (ARAM), an honorary award for alumnæ who have made a significant contribution to the profession.

Jessica Cottis makes her home in Glasgow with her partner and two cats.

Born in 1988, **Raffaele De Giacometti** began learning piano at the 'F. Sandi' Music School in Feltre (Italy). In 2004 he enrolled at the Conservatoire 'Agostino Steffani' in Castelfranco Veneto (Italy) to study composition with Mr Mario Pagotto and Mr Nicola Straffelini where he graduated with honours in 2013.

He is currently studying Conducting at the RCS with Garry Walker and Dr Alasdair Mitchell. Opportunities have included masterclasses with the RSNO, BBC Scottish Symphony Orchestra, Scottish Opera and Red Note Ensemble.

From 2009-2015, he was the Director of the Schola Cantorum in Pedavena (Italy), a thirty people amateur choir. Concerts include the World Premiere of his Stabat Mater for soloists, chorus and orchestra, made in collaboration with the VenetOrchestra in Pedavena (September 2011).

Andrey Rubtsov is a Leverhulme Conducting Fellow at the RCS and assistant to Donald Runnicles at BBC SSO. The Fellowship grants him opportunities to work with Scottish Opera, RSNO and Red Note Ensemble. Andrey first came to public attention in 2004 when he conducted the Russian National Orchestra with Mikhail Pletnev as soloist. This was followed by concerts with the RNO in Malaysia, Russia, the Netherlands and USA. Andrey graduated with top honours from the Royal Academy of Music.

Andrey has worked with State Chamber Orchestra of Russia, Saratov Philharmonic, Baltic Youth Philharmonic, Russia-ASEAN Festival Orchestra, State Caucasus Philharmonic, Moscow Conservatoire Orchestra and RAM Concert Orchestra. He has led rehearsals with the Moscow Philharmonic, Lucerne Festival Strings and Danish National Symphony, and participated in masterclasses with Kurt Masur,

Bernard Haitink and Mikhail Jurowski. In summer 2013 he was invited to both the American Academy of Conducting at the Aspen Festival and Tanglewood Festival.

Andrey also devotes much of his time to composition. His pieces have been performed in more than sixty countries from Bermuda to Malaysia. He composed a chamber ballet for the Bolshoi Theatre, and his woodwind quintet has become standard repertoire for more than fifty quintets around the world, including the Berlin Philharmonic Wind Quintet. He has received commissions from the RNO and State Chamber Orchestra of Russia, with upcoming premieres including a Violin Concerto with the Academy of St Martin in the Fields and Julia Fisher.

Adrian Sit studied French horn at the Hong Kong Baptist University where he obtained his Bachelor of Art (Music) Degree. He is currently studying Conducting at the RCS under Alasdair Mitchell and Garry Walker. During his time in Glasgow he has received coaching from Jean-Claude Picard, Christopher Seaman, David Danzmayr, Martyn Brabbins, Jessica Cottis and Robin Ticciati.

Previously, Adrian was the conductor of the Hong Kong Baptist University Percussion Ensemble, the assistant conductor of the HKBU Brass Ensemble and the Hong Kong Wind Philharmonia Society.

Before pursuing music, Adrian earned a Bachelor Degree of International Studies at the City University of Hong Kong.

Toby Thatcher is Assistant Conductor to the Sydney Symphony Orchestra, a position he's held since early 2015. In the same year, Toby was a finalist and prizewinner at the Georg Solti International Conducting Competition with the HR-Sinfonieorchester and Frankfurter Opern und Museumsorchester, and Neeme Järvi Prize winner at the 2015 Menuhin Festival. He is the founder and director of London-based orchestra Ensemble Eroica, as well as conductor of contemporary music group ensemble x.y.

Toby has worked with orchestras internationally including: Sydney Symphony, HR-Sinfonieorchester, Frankfurter Opern und Museumsorchester Menuhin Festival Orchestra, Tasmanian Auckland Philharmonic and the Järvi Academy Orchestra. In 2015/2016 he will be making his concert debut with the Sydney Symphony, Adelaide Symphony and Sinfonieorchester Basel, and appearing at King's Place and St Martin in the Fields with Ensemble Eroica after successfully applying for Arts Council support.

In 2014 Toby Thatcher graduated from the Royal Academy of Music with an MA in Music Performance where he studied oboe with Christopher Cowie (London Philharmonia and Academy of St Martin in the Fields Principal Oboe) and Jill Crowther (London Philharmonia Principal Cor Anglais). In his final year of studies Toby performed with the London Philharmonia, and London Sinfonietta, as well as being offered a trial with the Royal Philharmonic Orchestra for the position of Principal Cor Anglais. In July 2013 Toby was a member of the Australian Youth Orchestra's European tour, performing in venues such as the Amsterdam Concertgebouw and the Berlin Konzerthaus.

Winner of the 1999 Leeds Conductor's Competition, Scottish-born **Garry Walker** studied cello with Ralph Kirshbaum and conducting at the Royal Northern College of Music. He is now Artistic Director of Conducting at the RCS.

Garry Walker was Permanent Guest Conductor of Royal Philharmonic Orchestra, Principal Guest Conductor of Royal Scottish National Orchestra, Principal Conductor of Paragon Ensemble and now enjoys a close association with Red Note Ensemble, Scotland's premier contemporary music ensemble.

In the UK Garry Walker has worked with all the BBC orchestras, Hallé, London Philharmonic, London Sinfonietta, Royal Liverpool Philharmonic, Philharmonia, City of Birmingham Symphony and National Youth Orchestra of Scotland. Chamber orchestras have included the Northern Sinfonia, Scottish Chamber, English Chamber and Academy of St Martin's in the Fields. With the SCO he has appeared at the St Magnus Festival, with the ECO in Lisbon and the City of London Festival and with ASMF at the Barbican's Mostly Mozart Festival. He regularly appears at the Edinburgh International Festival and in 2003 conducted a notable performance of Mahler's Symphony No.2 'Resurrection' with the RSNO.

Orchestras that he has worked with outside of the UK include the Nieuw Ensemble, Gothenburg Symphony, Orchestre Philharmonique de Luxembourg, Collegium Musicum Denmark, Musikkollegium Winterthur, Deutsches Symphonie Orchester Berlin and Orchestra della Toscana. Further afield he has conducted the Adelaide Symphony and has had re-invitations to both the Melbourne Symphony and Auckland Philharmonia as well as making his USA debut with the Utah Symphony Orchestra.

An experienced opera conductor, Garry Walker conducted Janáček's *The Cunning Little Vixen* for Garsington Opera in July 2014. He has conducted both Britten's *Curlow River* and the world première of Stuart Macrae's opera *The Assassin Tree* at the Edinburgh International Festival. He also conducted *The Assassin Tree* at the Royal Opera House's Linbury Studio, David McVicar's much acclaimed production of Benjamin Britten's *The Turn of the Screw* and Raskatov's *A Dog's Heart* for English National Opera, Cimarosa's *The Secret Marriage* for Scottish Opera, Mozart's *La clemenza di Tito* at the Royal Northern College of Music and Poulenc's *La Voix Humaine* at the Linbury Studio Theatre at the Royal Opera House, Covent Garden. Outside the UK he has conducted *Curlow River* for Lyon Opera and a new production by Calixto Bieito of Hosakawa's *Hanjo* at the Ruhr Triennale.

Future plans include a return with the Auckland Philharmonia and concerts with the Adelaide Symphony Orchestra, Orquestra Metropolitana de Lisboa, Teatro dell'Opera Roma, Philharmonie Zuidederland, and the London Sinfonietta, including a tour of Mexico. In the 2016/17 season he will conduct an opera production for Opera North. Amongst the many international soloists with whom Garry Walker has collaborated are Maxim Vengerov, Truls Mørk, Mischa Maisky, James Ehnes, David Geringas and Branford Marsalis.

Recordings have included works by Havergal Brian and Matthew Taylor on Toccata Classics, Edward Harper on Delphian and Dvořák on Sony.

Earlier this year Garry Walker was announced as the new Chief Conductor-Designate of the Staatsorchester Rheinische Philharmonie, one of Germany's oldest orchestras with a history going back 350 years. His appointment is for five years from the 2017-18 season.

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Timothy Cooper

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