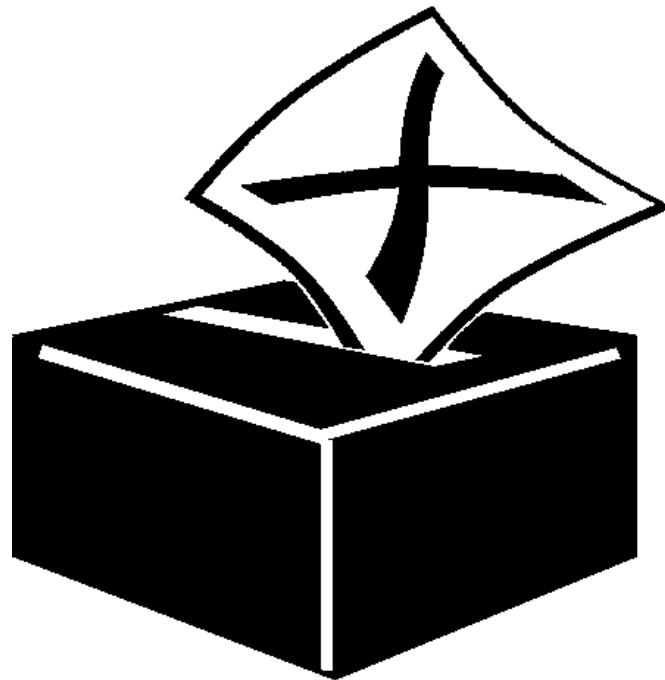


Royal Conservatoire of Scotland
Tuesday 5 - Friday 8 May 2015





A statement on behalf of the Plug New Music Appreciation Party

This week difficult choices need to be made. Whether that clarinet is too loud or whether that cello is too quiet, whether the tempo is just right or whether the piano is tuned just so - people up and down the country realise that the time is right for choice – and change – and choice.

Perhaps not once in a generation, or once in ten years – in fact once every year - the importance of our long term artistic targets come to the fore in this – our annual festival of new work.

And let us be clear – this week we’ve nothing to offer but blood, toil, tears, sweat and really interesting chords.

We’re not saying this week will be easy. There will be challenges ahead but we believe that hard working audiences will trust us with our orchestration – they are tried and tested and our track record speaks for itself.

D’you know we have premiered almost six hundred works since we started this long road – and yes, difficult decisions have had to be made – but let us be absolutely clear – we have never shirked in our responsibility to be tough on bad contemporary music and tough on the causes of bad contemporary music.

A week is a long time in contemporary music but what we’ve said is that we will do our utmost to entertain and fascinate this great country of ours so we can rise even higher in our artistic aims.

We can be trusted.

So this year....

VOTE IMAGINATION

VOTE NEW

VOTE PLUG

Have fun and vote accordingly.

Dr Gordon McPherson
Head of Composition

*This was a party political welcome note on behalf of the **Plug New Music Appreciation Party**.
Other parties are available.*



Royal Conservatoire
of Scotland

PLUG 1 CANDIDATES

| | | |
|----------|---|--|
| 1 | RICHARDS Isonzo | |
| 2 | BROWN Unabashed | |
| 3 | ALLAN I am forever staring at the sky | |
| 4 | MARNANE JUX | |
| 5 | OLSEN Echoes of Empire | |

Opening Concert: Simply Red Note

Tuesday 5 May / Ledger Recital Room / 7.30pm



RED NOTE

Red Note Ensemble *Associate Contemporary Ensemble*

Holly Mathieson, Andrey Rubtsov **Leverhulme Conducting Fellows**

Nicolas Miribel **Violin**

Robert Irvine **Cello**

Ruth Morley **Flute**

Alan Bacchetti **Clarinet**

Tom Hunter **Percussion**

Simon Smith **Piano**

JAY RICHARDS

Isonzo

Giuseppe Ungaretti wrote his poem 'I Fiumi' ('The Rivers') while fighting in the trenches of northern Italy during World War I. In the poem, the soldier-poet returns to bathe in the Isonzo River where he fought many battles and witnessed first-hand the horrors of war. The current and flow of the river bring both healing and painful recollections. Dedicated to my friend, Richard, who lives with Post-Traumatic Stress Syndrome every day of his life.

THOMAS BROWN

Unabashed

To be unabashed is to be confident, unashamed and boldly confident and certain with one's position. It is not to be apologetic or disconcerted about an action or statement.

ROBERT ALLAN

I am forever staring at the sky

I lean back and look up. The sky is a fresco in a constant state of flux.

I can't help but wonder what's up there.
Maybe nothing; maybe everything.

I lose myself in the image above me, but it's the kind of lost that feels eerily like being found.

*"We never know self-realization.
We are two abysses; a well staring at the sky."*

What Pessoa calls a litany, I see more as liberation; by the unattainability of our aspirations we are freed. We will always be the well looking up,
but isn't the view much nicer here?

DONAGH MARNANE

JUX

JUX is about putting things together that normally would not fit together. It is also about examining where I was as a composer alongside where I would like to be.

NICHOLAS OLSEN

Echoes of Empire

- I. One More Grain
- II. Seikilos' Epitaph
- III. Anhur and Hapi

For as long as I can remember, I have been interested in the ancient world and the mythology surrounding it. It was my journey to the Greek islands during the summer of 2014 that set me to work on this piece.

I. One More Grain

Ovid, a Roman poet and philosopher, wrote in his *Metamorphoses*: "I grabbed a pile of dust, and holding it up, foolishly asked for as many birthdays as the grains of dust; I forgot to ask that they be years of youth."

II. Seikilos' Epitaph

Dating back to around the first century AD, Seikilos' *Epitaph* is the oldest remaining full musical composition, and was discovered in 1883 by Sir William Ramsay. It is a composition inscribed in Greek, and notated using a polytonic script.

III. Anhur and Hapi

An exploration of ancient civilizations would not be complete without looking at Egyptian deities. Anhur is the Egyptian God of War, and Hapi the God of the River Nile.



Royal Conservatoire
of Scotland

PLUG 2 CANDIDATES

| | | |
|----------|---|--|
| 1 | GROUSE Olhão Compass | |
| 2 | TEPLITZKY A Doctor's Dilemma | |
| 3 | HOLLINGWORTH What The Living Do | |
| 4 | PRANULYTE Two Toccatas | |
| 5 | GRIGOREVA Nebula | |
| 6 | MOIR Pettifog | |
| 7 | SHAND Piss | |

Lee Leads the Way

Wednesday 6 May / Ledger Recital Room / 1.00pm



Sinae Lee **Piano**

MATTHEW GROUSE
Olhão Compass

'Olhão Compass' is a short excursion into a personal dimension of my life that brought a combination of both sadness and a positive outlook to the future. Olhão is one of the last remaining parts of Portugal's Algarve not to be lavished with tourism. The work doesn't aim to be a portrait of the beautiful ocean-side town; however my visit there was a significant symbol of an important part of my life that came to an end not long ago.

The slow nature of the majority of the music, utilising dense and dark chords is carried through the piece with many jazz inspired harmonic extensions which in some way draw reference to the nature of Olhão's atmosphere at night. I felt the colour created with solo piano was a perfect vehicle for expressing exactly what I wanted to say in my music.

There are moments in the piece where I looked for tranquillity and positivity, where I have transformed the material to be much more gentle which reflects upon what was a wonderful period of my life. The sarcastic, frantic interjection in the middle portrays how quickly this can be reversed and the unpredictability of human emotion. The end of the piece signals a sense of optimism I have taken from the experience and my acceptance of losing something close to me.

AIDAN TEPLITZKY
A Doctor's Dilemma

This piece is about an enraged doctor whose method has failed him in his scientific experiment. He attempts to rectify the problem by trying to work the failed product to his desired result. His internal argument forces him into a fit of rage with fleeting moments of possible achievement only to be pushed aside for more anger.

The piece was originally written in a twelve-tone style but I soon realised that this restrictive process was hindering my ability to express the musical intent within the piece.

LUCY HOLLINGWORTH
What the Living Do

Not so much a tribute to the one I lost, I think that will come later, but an account of how it has been to continue to live after losing the person closest to my heart.

JUTA PRANULYTE
Two Toccatas

ANNA GRIGOREVA

Nebula

Mist is something that has no image on its own, it's a veil of white through which one can glimpse the landscape. Just as the fog consists of one idea, so does this piece. One simple melodic interval that creates several unclear images throughout the piece. But no matter how much the mist is being moved, the wind calms and the fog thickens and hides all.

STUART MOIR

Pettifog

'Pettifog' is a short solo piano piece in simple binary form depicting the emphasis of unnecessary aspects to music, both musically and compositionally. The first section opens with a very relaxed theme, from which the pianist can detach them self from the music without any requirement to 'pettifog'. The latter section contains fast paced music with many themes circulating the section at once. Crisp, rhythmic flair is vital to convey the idea of madness and a sense of OCD for pettifogging.

PATRICK SHAND

Piss

'Piss' is a heavily jazz and ragtime influenced piece striving for ridiculousness.



Royal Conservatoire
of Scotland

PLUG 3 CANDIDATES

| | | |
|----------|--|--|
| 1 | COSTELLO Different Zones | |
| 2 | ZYGULA Top 4 | |
| 3 | TITOV Technolobee | |
| 4 | AMER An Orkney Winter | |
| 5 | WILSON Deconstructive Thrash Metal | |
| 6 | KEARY Double-Booked with Strangers | |
| 7 | BEAGLES Bristle | |
| 8 | MARAZAITE Ubik | |
| 9 | ZUROWSKI Cold Comfort in Halogen | |

Electroacoustic Plug / Glasgow New Music Expedition

Wednesday 6 May / Stevenson Hall / 7.30pm



GRAHAM COSTELLO

Different Zones

Daniil Titov **Viola**

Those days where you wake up not yourself and something isn't quite right. You can't communicate it with words, but you acknowledge its existence. It's not necessarily a bad thing, but it's different.

Spending the rest of the day trying to return to your 'normal' state is pointless: you've just got to ride it out.

Those grey areas in the emotional spectrum are very peculiar.

URSZULA ZYGULA

Top 4

Libretto: Google search engine/Urszula Zygula

He Marco Di Chio *Countertenor/Baritone*

She Victoria Stevens *Soprano*

Piano Michal Gajzler

If you type a word or a few words into Google search, a handful of autocomplete suggestions appear automatically. These suggestions - based on the user's most common, previous searches - can be a fascinating glimpse into human nature, indicating what's really important to people, what interests and what bothers them. Google's search engine mixes all of these significant questions and issues with the most popular song lyrics or book titles, sometimes offering hilarious results, creating absurd but often also very compelling poetry, as in the example below:

I just want die
I just want drugs
I just want dental insurance
I just want disappear

The title of my piece refers directly to the way the text was created. From many random searches I chose the top four results from seventeen searches, which I later arranged into a strange story about love and insanity. Because of the peculiarity of text - to keep up with it - the music is a very intense and sometimes kaleidoscopically changing mixture of many sounds, harmonies and styles. Two singers and a pianist are accompanied by an electronic part - made largely from keyboard instrument sounds (piano, prepared piano, harpsichord, organs); and hints of other sounds/instruments - which usually acts as a sonorous enrichment of the sound spectrum but sometimes also as a direct musical emphasis of the particular text.

DANIIL TITOV
Technolobee

Eleanor Bundy **Soprano**

8am. ipad. facebook. twitter. youtube. porridge. facebook. 12 noon. sunlight. curtains. tv. phone. text. episode. text. out? text. excuse. episode. rain. twitter. heating. ipad. facebook. crisps. episode. youtube. blanket. facebook. cats. bacon. cats. enough. microwave. 8pm. tv. episofacebook. epiyoutube. phone. ipad. midnight. last. cats. charger. music. lock.

8am. ipad. 12 noon. tv. 8 pm. phone. 2am.

8am. ipad. 8 pm. tv. 2am.

8am. tv. midnight. ipad. 8am.

12 noon. ipad. midnight. tv. 8 am.

8pm. tv. 2 am. ipad. 12 noon...

out?

excuse?
when?

CHRIS AMER
An Orkney Winter

Grace Walker **Flute**

JAMES WILSON
Deconstructive Thrash Metal

James Wilson **Electric Guitar / Laptop**
Rory Comerford **Bass Guitar**
Graham Costello **Drum kit**

If metal didn't have any of the stuff that makes it 'music'.



Interval





Glasgow New Music Expedition
Jessica Cottis **Principal Conductor**
William Chandler **Violin I**
Elanor Gunn **Violin II**
Elaine Koene **Viola**
Andrew Huggan **Cello**
Yvonne Paterson **Flute**
Jennifer Stephenson **Clarinet**
Christopher McShane **Bassoon**
Jamie Shields **French horn**
Colin Hyson **Percussion**
Sinae Lee **Piano**

MARTIN KEARY

Double-Booked with Strangers

This piece features a clash of perspectives where both sides confuse each other. If it helps, you can imagine it taking place in a haunted hotel.

SAMUEL BEAGLES

Bristle

Have you ever had a bristling feeling inside you and you just want it to get out of your body? Have you felt the tingles in your arms and the running up and down of your spine of that feeling that lies in the deepest depths of 'moral evil'? That feeling linked with some of the most abhorrent distaste? 'Bristle' hopes to encapsulate that emotion that plagues humanity so and leaves the question: Why did we do this to ourselves?

NORA MARAZAITE

Ubik

Ubik is a 1969 science fiction novel by Philip K Dick. It is exceptional in creating a sense of uncertainty - like a strange repetitive dream or even a nightmare you can't wake up from. Lev Grossman, a critic for *Time* magazine described it as a "deeply unsettling existential horror story". One can never be sure of which characters are alive and which are dead - it seems to always escape the reader. It is exactly this sense of uncertainty, obsessive attention to detail, repetition and inability to grasp what is going on that I tried to capture in 'Ubik'.

MATTHEW ZUROWSKI

Cold Comfort in Halogen

"Concerning my artificial love of artificial moods."



Royal Conservatoire
of Scotland

PLUG 4 CANDIDATES

| | | |
|----------|------------------------------------|--|
| 1 | BROWNING Gameshow Format | |
| 2 | SEARLE Tiny Tarantella | |
| 3 | MACKAY Dear Geometry | |
| 4 | KEMIRTLEK Piano Concerto | |

Drake Music Scotland

Thursday 7 May / Ledger Recital Room / 1.00pm



Today's performances are the result of a collaboration between the RCS and Drake Music Scotland including a week long course for eleven students entitled Composing and Creative Music Making with Drake Music Scotland, led by Oliver Searle and Pete Sparkes. The course explored assistive music technologies, composition ideas and new ensemble creation. The new commission 'Gameshow Format' has grown directly from the composition work on this course.

Since 1997 **Drake Music Scotland** has supported 9,500 participants to play, perform and compose music. We play a lead role in making Scotland a place where ground-breaking new music featuring skilled musicians and composers with disabilities is created, and music comes alive for everyone regardless of ability. We reshape the definition of musicians, musical instruments and ensembles in our role as Scotland's national centre of expertise in inclusive music technologies and we are innovators on the international stage. Future collaborations include work with James MacMillans' Cumnock Tryst Festival, Scottish Chamber Orchestra, Royal Scottish National Orchestra and a busy programme of music education projects throughout Scotland. Drake Music Scotland gratefully acknowledges support from the PRS for Music Foundation.



ALBA CHRUTHACHAIL



ARAN BROWNING

Gameshow Format

Emma Clark **Skoog**

Stephanie Forrest **iPad / Soundbeam**

Rhona Smith **Laptop with Notion Software**

Anna Seaton **Oboe**

Charlie Sheppard-Vine **Clarinet**

Christopher McShane, Olivia Harrison **Bassoon**

'Gameshow Format' is inspired by the generation of TV challenge programmes I watched whilst growing up, such as *Fort Boyard* and *Crystal Maze*. The choice of instruments, alongside the chordal harmony and repeating rhythms, are inspired by this distinct sound world.

Structured in small sections, the initial theme gives way to 'adventure rooms' based on snippets of the opening material and focused on individual instruments. These are interspersed with a returning 'base' theme where all the instruments contemplate. This all culminates in an emphatic finale where the individual ideas from the 'adventure rooms' come together.

Exploring sound with Drake Music Scotland has been a fascinating process of creation and learning, with a refreshing and inspiring outlook on music.

OLIVER SEARLE
Tiny Tarantella

Rhona Smith **Notation software**
Olivia Harrison **Bassoon**

In 2012, I collaborated with Drake Music Scotland, writing a piece which explored the idea of a series of 'Microscopic Dances', whereby a lot of the inner processes and effort required to create musical expression was often invisible. This is another movement within that series; in this case, the two performers musically chase each other, before running out of energy.

ALEX MACKAY
Dear Geometry

Graham Dickson **Flute**
Robert Allan **Piano**

'Dear Geometry' is a piece about my affection for, and attempts to understand, a particular style of video art that has emerged in the last few years. The style in question often features 3D abstract objects in smooth motion, hyper-real reflective surfaces, vivid colours and an overall hyper-futuristic aesthetic. It has become particularly popular in the underground electronic dance music scene in Europe and the USA, often featuring in club visuals and music videos.

I have tried to come up with a rational explanation for why I, and many others, find these videos so pleasing to watch. I have tried to come up with some sort of emotional logic behind the amount of satisfaction these pictures deliver, but I have so far had no success. I've spent many hours watching these videos, analysing the shapes, comparing them to other objects to see if I can come up with an answer, but still, no success.

I have decided to accept the pleasurable effects that these videos bring and give up my questioning. It's just a lot of really nice shapes after all.

Written for Graham Dickson, and dedicated to the work of Pussykrew, Nate Boyce, Konx-om-Pax and Brez.

TANER KEMIRTEK
Piano Concerto, for piano and chamber ensemble

Ryan Bancroft **Conductor**
Nicoletta Favari **Piano**

Heather Storer **Violin**
Iain McHugh **Cello**
Graham Dickson **Flute**
Pawel Jaworski **Clarinet**
Gillian Horn **Bassoon**
Glynn Forrest*, Thomas Lowe **Percussion**

*RCS Graduate



Royal Conservatoire
of Scotland

PLUG 5 CANDIDATES

| | | |
|----------|---|--|
| 1 | MCPHERSON Fever Dream | |
| 2 | CUKURS A Remote Place On A Northern Shore | |
| 3 | MARAZAITE Compound Vision | |
| 4 | KHOLOSI Amalgamated Reflection | |

Stevenson Winds

Thursday 7 May / Ledger Recital Room / 7.30pm



HENRY MCPHERSON

Fever Dream

Leon Reimer **Conductor**
Elizabeth Lawton **Flute / Piccolo**
Adrienn Kantor **Flute / Alto flute**
Alice McArthur, Clara Lafuente Garcia **Oboe**
Ross Montgomery **Clarinet**
Robert Digney **Bass clarinet**
Ronan Whittern **Bassoon**
Graeme Brown* **Contrabassoon**

*RCS Graduate

'Fever Dream' centres around ideas of the subconscious. Inspired by periods of sickness and insomnia, the piece explores the darker side of the human psyche.

KRISTAPS CUKURS

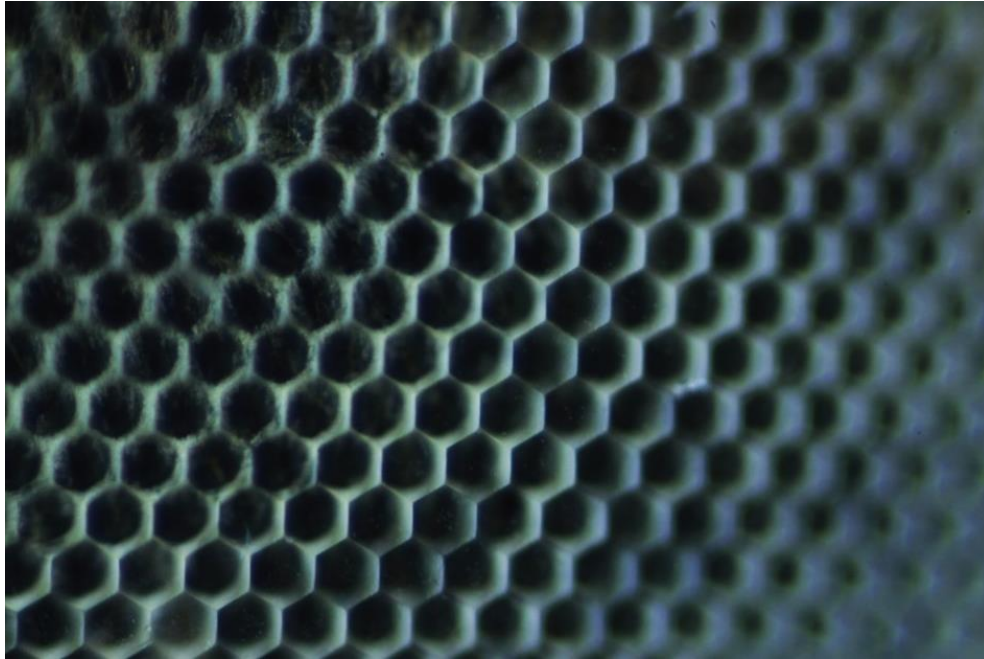
A Remote Place on a Northern Shore

Hilario Flores Coni **Conductor**
Heather Storer **Violin**
Karolina Chojnacka **Viola**
Iain McHugh **Cello**
Tamara Hardy **Double bass**
Elizabeth Lawton **Flute**
Robert Digney **Clarinet**
Donagh Marnane **Bassoon**
Calum Tonner **Trumpet**
Thomas Lowe **Percussion**

I wrote this piece thinking of particular place on the north shore of Scotland. It is cold and windy, the land is barren and rough, but at the same time I find it all beautiful. An ocean that is full with energy surrounds the land. It does not seem threatening from afar. It bellows as far as the eye can see, and all those big waves just become moving surfaces. One glimpse of the shore and everything changes. In this piece I tried to illustrate the main aspects of this place, which for me were the landscape, the ocean and emotions.

NORA MARAZAITE
Compound Vision

Ryan Bancroft **Conductor**
Graham Dickson **Flute**
Sandra Scott **Oboe**
Robert Digney **Clarinet**
Donagh Marnane **Bassoon**
Robert Newth **French horn**
Thomas Lowe **Percussion**



Dragonfly Eye (Magnification x40. Dark Field Illumination)

REZA KHOLOSI
Amalgamated Reflection

Ngai Cheung Sit **Conductor**
Elizabeth Lawton **Flute / Piccolo**
Adrienn Kantor **Flute**
Alice McArthur **Oboe**
Clara Lafuente Garcia **Cor Anglais**
Ross Montgomery, Charlie Sheppard-Vine **Clarinet**
Christopher McShane **Bassoon**
Graeme Brown* **Contrabassoon**

*RCS Graduate

I view my woodwind octet mostly as an absolute piece of music, not referring really to anything, unlike most of my previous programmatic works. I had in mind to write a sombre piece, hence the opening tempo is marked *adagio macabre*. I guess I wanted to explore the richness that woodwinds, and a woodwind octet, could produce, and try to create a moody, dark atmosphere. Towards the end of the piece, I started to have a different view on it, in which I see it as a journey through darkness into lightness. I view this piece as juxtaposition of emotions, and the state of one's mind.



Royal Conservatoire
of Scotland

PLUG 6 CANDIDATES

| | | |
|----------|----------------------------------|--|
| 1 | COMERFORD Clydes Water | |
| 2 | FORBES Six Bassoons | |
| 3 | WILSON Wonderland | |
| 4 | AUDIGER NOT A CLOWN | |

Plugged-in Ilya

Friday 8 May / Stevenson Hall / 1.00pm



Ilya Gringolts **Violin** *International Fellow*

RORY COMERFORD

Clydes Water

Leon Reimer **Conductor**

Rory Comerford **Voice / Electronics**

Ronan Whittern, Gillian Horn, Christopher McShane,

Ashley Brandon, Rhiannon Carmichael Olivia Harrison **Bassoon**

Willie is longing for his true love Maggie, and decides to visit her. His mother asks him to stay, and when he refuses, curses him to drown in the Clyde.

Willie rides to Maggie's home, knocks on the door and calls for her. Maggie's mother replies without opening the door, pretending to be Willie's sweetheart. She tells him that there is no room for him, and that her beds are full of other men. Willie leaves, and drowns in the Clyde on his way home. So it goes. As he is drowning, Maggie wakes up from a deep sleep, having dreamed of her true love's visit. On learning of her mother's deed, she runs down to the Clyde, and finds Willie's body. She drowns herself.

GREGOR FORBES

Six Bassoons

Leon Reimer **Conductor**

Donagh Marnane, Dimitris Theodorakakis, Ryan Sullivan,

Ronan Whittern, Megan Ferries **Bassoon**

Rhiannon Carmichael **Contrabassoon**

'Six Bassoons' was composed in December 2014 and January 2015. It is like a field of sounds, or perhaps three fields of sounds, depending on how you think about it. Most of the sounds are typical bassoon tones, but not all of them are.

JAMES WILSON

Wonderland *Runner-Up – 2015 Walter and Dinah Wolfe Prize*

Ilya Gringolts **Violin**

Colin Hyson, Patrick Nolan **Percussion**

A 'rabbit hole' is:

Metaphor for the conceptual path which is thought to lead to the true nature of reality. Infinitesimally deep and complex, venturing too far down is probably not that great of an idea.

Taking hallucinogenic drugs can be considered 'tripping' down the rabbit hole, but it is also explored through philosophical and existential thinking.

The origin of the term is from the rabbit hole in *Alice in Wonderland* which leads into Wonderland.

It comes from *Alice in Wonderland* where she fell down the Rabbit Hole into some bizarre shit (trippy stuff from the 70s). Therefore, it is commonly used as an expression or euphuism for a portal to bizzarro world / significantly strange happenings / extremely surreal situations, etc.

Dude A: "I was drinking one minute and the next thing I knew I was in a cornfield, buck naked, covered in body paint with my genitals pierced singing Christmas songs..."

Dude B: "That was some badass rabbit hole you fell down"

To go down a never ending tunnel with many twists and turns on the internet, never truly arriving at a final destination, yet just finding more tunnels. Clicking one link, then finding another on that page, then clicking another link on that page, which gives you the idea to search for something, and the process repeats.

Used to refer to a person's temporary absences owing to drug binges.

"Has anyone seen Jamie this week?"

"No, he's been in the rabbit hole with all that coke he's been blowing."

Metaphor for the Matrix, or the world outside the Matrix, as described to those to be unplugged.

"Tumble down the rabbit hole..."

"How far down does the rabbit hole go?"

One of my favourite movies, with Nicole Kidman.

Rabbit Hole is a cute movie.

A parking spot or gap in city traffic only big enough for a Rabbit to use. It's invisible to people with bigger cars.

"I bet you 100 people drove by that Rabbit hole and didn't even see it."

PIERRE AUDIGER

NOT A CLOWN *Winner – 2015 Walter and Dinah Wolfe Prize*

Ilya Gingolts **Violin**

Colin Hyson, Patrick Nolan **Percussion**

I never read programme notes, I hate them.

I have my own idea of which story this piece is supposed to tell, and I will not influence your own opinion by writing what it should evoke in you.

So here is some advice for you prior to the piece beginning: read these programme notes after the concert, and let the ears do their job on their own. If you forget the notes don't worry, it means you didn't need them.

This is for those who desperately need a synopsis before watching a movie:

Here is something someone told me one night: "You're a clown."

And the whole movie became clear in my mind: The dream, the awakening, and the subtle details of a reality becoming more and more distorted, the doubts and the end of the road. The questions, am I me? Am I here? Have no answer. What am I? - - - - - What are you?



Royal Conservatoire
of Scotland

PLUG 7 CANDIDATES

| | | |
|----------|--|--|
| 1 | SMITH Lost within the Labyrinth | |
| 2 | CAPPERAULD Houdini's Death Defying Spectacular | |
| 3 | BROOM Pictures of an Electronic Life | |

Closing Concert: Red Note / MusicLab

Friday 8 May / Stevenson Hall / 7.30pm



RED NOTE

Garry Walker **Visiting Professor in Conducting**

REBEKAH SMITH

Lost within the Labyrinth

Red Note

Donald Grant **Violin**
Jessica Beeston **Viola**
Christian Elliot **Cello**
Rick Standley **Double bass**
Ruth Morley **Flute / Piccolo**
Alan Bacchetti **Clarinet**
Alison Green **Bassoon**
Patrick Broderick **French horn**

MusicLab

Emma Yole **Violin**
Katherine Waters **Harp**
Juliane Bergemann **Guitar**
Anna Seaton **Oboe**
Henrietta Wake **Trumpet**
Richard Leonard **Trombone**
Jonathan Chapman **Percussion**

This piece is a showcase for guitar, harp and chamber ensemble, concerto-esque in structure.

The piece is written in three distinct sections:

1. "The ever changing labyrinth"
- a fast movement for guitar and ensemble; relentless and ever growing in its frustration.
2. "The heart of the maze"
- a slow movement in which the harp takes centre-stage; tranquil and serene, and yet still unnerving.
3. "No escape."
- a fast and furious movement for the entire ensemble; complete panic.

"Even those who leave the labyrinth never escape it, forever dreaming of their time trapped within."

JAY CAPPERAULD

Houdini's Death Defying Spectacular *Winner – 2014 Craig Armstrong Prize*

- I. Incantation
- II. Dr Edward Saint Explains
- III. Ritual I: Welcome, Mr Houdini
- IV. Ritual II: Harry Houdini Speaks
- V. Ritual III: The Séance
- VI. Beatrice "Bess" Houdini Concludes

Red Note

Donald Grant **Violin**
Jessica Beeston **Viola**
Christian Elliot **Cello**
Rick Standley **Double bass**
Ruth Morley **Piccolo / Alto flute**
Alan Bacchetti **Bass clarinet**
Alison Green **Bassoon**
Patrick Broderick **French horn**
Tom Hunter **Percussion**
Simon Smith **Keyboard**

MusicLab

Emma Yole **Violin**
Tamara Hardy **Double bass**
Alasdair Garrett **Flute**
Pawel Jaworski **Clarinet**
Henrietta Wake **Trumpet**
Richard Leonard **Trombone**
Jonathan Chapman **Percussion**

DISCLAIMER: This work implicates and employs practices of Occultism in the performance of this piece.

This work is presented in six movements that run as one continuous piece.

'Houdini's Death Defying Spectacular' attempts to explore the belief systems behind Spiritualism in the context of 'The Séance'. The work is based on Harry Houdini's Final Official Séance, which took place on 31 October 1936 (on the tenth anniversary of his death) and was conducted by the medium Dr Edward Saint and Houdini's then widow, Beatrice 'Bess' Houdini. The attempts made to contact Houdini from beyond the grave were, over the ten years between his death in 1926 and the final séance in 1936, a resounding failure. This work recounts those events on the evening of Houdini's Final Official Séance.

As well as reciting Houdini's story, this work endeavours to seek some sign from 'the other side' by employing occultist and ritualistic behaviour in an attempted musical séance, with the intention of eliciting a response from the spirit world. The intention is not necessarily to contact Houdini himself, but to use his story as a means of inspiring some kind of communication from any spirit who may be present and willing to respond.

This piece belongs to a series of concert works for chamber ensemble and multimedia entitled 'The Ministry of Beliefs', which aim to explore and question systems of belief. In this context, a 'belief' is being understood to be: "an acceptance that something exists or is true, especially without proof," i.e. the mental representation of truth based on attitude and opinion rather than factual evidence. Therefore, 'The Ministry of Beliefs' - as a collection of works - attempts to explore themes such as: religion, conspiracy theories, urban legends, the supernatural, extra-terrestrial life and any subject whose logic/conceptualisation is based on assumption.

This work is dedicated to Dr Gordon McPherson: a true Fortean.



Interval



COLIN BROOM

Pictures of an Electronic Life

I. Aria / Switch



II. Loading...Please Wait...



III. "Here Comes the Science"



IV. Screens of Death / Aria



V. Twitch



VI. Feed / Aria



Red Note

Donald Grant **Violin**
Jessica Beeston **Viola**
Christian Elliot **Cello**
Rick Standley **Double bass**
Ruth Morley **Flute / Alto flute / Piccolo**
Alan Bacchetti **Clarinet / Bass clarinet**
Gareth Brady **Soprano sax / Alto sax**
Patrick Broderick **French horn**
Tom Hunter **Percussion**
Simon Smith **Piano / Keyboard**

MusicLab

Lewis Dunsmore **Electric guitar**
Henrietta Wake **Trumpet**
Richard Leonard **Trombone**
Jonathan Chapman **Percussion**

Sound by Alistair MacDonald, Fraser Milroy, Tim Cooper
Video by Colin Broom with assistance from Katherine Waumsley and Colin Edwards
Videogames played by Colin Edwards and Colin Broom

'Pictures of an Electronic Life' began somewhat fittingly as a computer glitch. Some years ago, I was finishing off another composition, when my computer suddenly began to emit a whole series of seemingly random pitches. I say random, but the range of pitches was limited in such a way that it sounded like it was in a key (A or F sharp minor – in no way related to the piece I was writing), and the pulse was fairly regular. It was musical, it had coherence and it was actually quite compelling. I was able to make a recording of it.

A couple of minutes later it ended, never ever to occur again. To this day it remains one of the strangest things I've ever witnessed a computer do, apparently of its own volition. I like to think that the computer chose to sing to me.

I knew I wanted to use this recording, and so I kept it until I could find the right vehicle for it: the piece you'll hear tonight. The computer song, which I've called its 'Aria', features a number of times throughout the piece. The piece, in six movements, explores various aspects of our relationships with technology, from the initial act of switching our devices on, to waiting on them to do things, to them crashing and burning; from the plethora of apparent scientific innovations that are going to make our lives longer and healthier, to the concentrated intensity and excitement of gaming, and finally to the overwhelming amount of information right at our fingertips at any and every moment of the day.

In the search for the right approach to this piece, I kept asking myself the same question: 'What is so interesting about technology?' After several months of reading, research and a lot of thought, the answer I arrived at was that what's interesting about technology is *us*; how we interact with and respond to it; all the wonder, shock, frustration, elation and myriad of emotional and intellectual impulses we bring to bear in life with our powered-up machines.

Composers

Glasgow born and bred, **Robert Allan** is a joint principal student at the RCS, studying composition with Dr Stuart MacRae and piano with Heather Slade-Lipkin. He has worked with ensembles including the BBC Scottish Symphony Orchestra and Red Note Ensemble, with conductors including Garry Walker and Jessica Cottis, and soloists including Nicola Benedetti. As a pianist, he has played in masterclasses with Steven Osborne, Bruce Brubaker and Roy Howat, and has worked and performed across the UK, in Germany and in Finland.

Pierre Audiger is a French composer and pianist. Having studied piano since he was a child, Pierre recently branched out into composition where he is flourishing. His current works include a sonata for flute and piano; and 'Titans and Giants', two songs for mezzo-soprano and piano. He is currently in his third year of studies at the RCS under the tutelage of Norman Beedie (piano) and David Fennessy (composition). Future projects include *Moremi* (a short opera) and a piano concerto. Pierre is looking forward to having his prize-winning work 'Not A Clown', for violin and percussion, performed at the RCS as part of the PLUG festival. Pierre is grateful for the continued and generous support from the RCS Trust.

Samuel-L-Beagles is a composer and free improviser from Sheffield. He has studied at the Sheffield Music Academy and Sheffield Music School where he learnt the basics of jazz improvisation, compositional theory, and performance practice. He has in the past studied with Robin McEwan, Chris Noble, Tom James, Sophie Redfern and Tom Owen. Recently he moved from Sheffield to Glasgow where he is currently studying composition at the RCS, under the pen of Dr Oliver Searle and previously Professor Rory Boyle.

Colin Broom is a composer living and working in Glasgow. He studied Composition at the Royal Scottish Academy of Music & Drama (now RCS). He has composed music for numerous ensembles and musicians including Icebreaker, the Orchestra of Opera North, Hebrides Ensemble, Viridian Quartet, Ensemble Thing, Edinburgh Quartet, Red Note, Tyrolean Ensemble for Contemporary Music and South Bank Gamelan. His music has been broadcast on BBC Radio 3, Radio Scotland, Radio Magnetic and Radio Icebreaker. Colin is Jazz Coordinator at the Conservatoire, and also teaches in both the Composition and Creative Contextual Studies departments. He is also currently undertaking a practice-based PhD, researching the relationship between Goal Orientation and Moment Form in Composition.

After success in the 2013 BBC Inspire Young Composers' Competition, **Thomas Brown** began studies at the RCS where he was highly commended in the 2014 Dinah Wolfe Composition Prize. Prior to this, he attended Chetham's School of Music from the age of sixteen and was awarded the Douglas Steele Award for Composition. 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 Alison Teale and members of the BBC Symphony Orchestra, which was again recorded for broadcast. An exploration into cor anglais multiphonics was a large part of this project. Thomas attended Holmfrith 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. He spent a year at the helm of the Glasgow University Brass Band. In 2012, 'Chetham's Fanfare – A Fanfare for Mass and Space' was composed for the opening ceremonies of the new school building, attended by HRH Earl of Wessex; "We got shivers down the spine from that fanfare" (Stephen Threlfall).

Aran Browning is an English composer from the Lake District. He is currently in his third 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, Edinburgh Contemporary Music Ensemble, and through Leeds Lieder with the poet Ian Harker. In 2015 he completed a solo bassoon piece, in which the performer takes on the role of an artificial intelligence; as well as creating sound in collaboration with performers and director Jack Lynch for a RCS Bridge Week Project. Recently he has been writing music for Red Note Ensemble and Drake Music Scotland, both of which are being performed in May. He is currently working with Toronto-based visual artist Tong Lam on a work titled 'Weight of History', which looks at how construction anticipates a hopeful future although grounded on historical violence and destruction.

Scotland-based composer **Jay Capperauld** graduated Masters in Composition with Distinction from the RCS in 2014 under the tutelage of Dr Gordon McPherson. Jay has worked with various ensembles, including the BBC Scottish Symphony Orchestra, Britten Sinfonia, Red Note Ensemble, Workers Union Ensemble, Berkeley Ensemble, Pure Brass, and has also had his works conducted under many prestigious batons including Ilan Volkov and Pierre-André Valade. Jay has also won many prizes for composition, including first prize in the 2014 Craig Armstrong Competition; first prize in the 2013 Dinah Wolfe Memorial Award; and first prize in the inaugural Heidi Cupp Award in 2013. Upon graduating from the RCS Jay was awarded the Hilda Anderson-Deane Award for all-round excellence in music, and has twice received the Patron's Fund Prize (Royal College of Music) for Composition in 2013 and 2014.

Rory Comerford is a musician based in Glasgow. He is currently in his third year of a composition undergraduate degree at the RCS, where he studies with the indefatigable Dr Oliver Searle. In 2014, he won the Thomas Wilson Composition Prize with his piece for solo guitar 'Homages'. Rory drinks a lot of tea and loves to eat seafood. In his spare time, he likes to write cheesy love poems and/or contemplate the beauty of the universe.

Graham Costello is a jazz student and composer hailing from Glasgow. Drawing from influences ranging from the world of minimalism and noise rock, to the improvisational nature of jazz, he seeks to explore the lasting impact these worlds have had on him. Coming from a background as a drummer, rhythm has undoubtedly made up his foundations as a writer, and usually finds its way into his music in some form or other. His compositions generally try to explore feelings and states of mind to which many can relate. These tend not to venture to the extreme ends of the emotional spectrum, and instead occupy that grey area / middle ground of aspects such as daydreaming, 'zoning out', and other feelings of indifference.

Kristaps Cukurs studies composition with Professor Rory Boyle at the RCS. He studied music from young age, learning piano, singing and guitar. In high school, he began studying conducting and composition, and had opportunities to conduct some of his own works. He has participated in international projects including the Young Musician's Camp in Ogre, Latvia; German Scandinavian Music Week in Scheersberg, Germany; composition masterclasses held by Romualds Kalsons (Professor of Jazeps Vitols Academy of Music, Latvia); and coordinated an international project called Peaceful Town, Sustainable City in Italy. As a conductor, he won first prize in the Stasio Šimkauskas International Young Conductors Competition, Lithuania. He has also been a laureate in Latvia's Young Conductors Competition and won first prize and the Audience Award at the Emilis Melngailis Young Conductors Competition, Latvia. His pieces have been premiered in Latvia, the UK and Germany.

Gregor Forbes is currently enrolled on the first year of the MMus Composition degree at the RCS, studying with Professor Rory Boyle. He graduated from the University of Cambridge in 2014, having studied composition with Giles Swayne and Richard Causton. Gregor also plays piano and oboe, conducts, improvises, writes found-word poetry, and plays jazz.

Born into a family of piano technicians, **Anna Grigoreva** started her journey into music at an early age, being accepted into music school as a singer and pianist aged six. She continued her education at DK Viborgsky (St Petersburg), where she trained as a jazz singer and theorist. At sixteen Anna entered teacher training college where she qualified as a music teacher, with a focus on theory and music history. In 2006 she began studying composition with Sofia Levkovskaya (St Petersburg Conservatory), and Sergei Slonimsky, with whom she studied for four years. In 2013 she came to the RCS Composition Summer School, where thanks to the 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, and is now a first-year composer, studying with Professor Rory Boyle.

Matthew Grouse is his first year studying composition with David Fennessy at the RCS, and originally hails from a background of training in jazz and popular music. He also receives tutelage from Kevin MacKenzie in Jazz guitar at the Conservatoire, and the language of his compositions is often jazz influenced whilst also focusing on rhythmic intricacy influenced by the likes of Reich, Andriessen, Martland and Torke. Matthew was awarded the Anderson Prize for composition in 2014 in his North Yorkshire home town, as well as the John Cliffe Memorial Prize for Music. Recent collaborations include an inter-disciplinary piece called ‘Fly off the Wall’, a live comedy sketch show premiered in the 2015 RCS Bridge Week. His recent work for saxophone quartet will be recorded by the RCS Saxophone Quartet for entry in the BBC Young Composer of the Year competition.

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 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 ‘a little bird told me’ for flute and viola performed at the 2011 Internationale Sommerakademie PragWienBudapest in Mürrzusschlag, Austria; ‘Miniature Overture’ performed by Edinburgh University Composers’ Orchestra at Edinburgh University in 2012; and ‘An Archaeology of Feeling’ performed by Red Note Ensemble in Edinburgh in 2013. My first string quartet, ‘Two Fragments and a Coda’, which was written in 1985, received its premiere at Plug 2014 played by the Astrid String Quartet, only twenty-nine years late.

Martin Keary

I’m an Irish composer living in London and currently studying for an MMus in composition at the RCS. I work as a designer and was once in a band. I’m still cool.

Taner Kemirtlek is a half Scottish, half Turkish composer born in Birkenhead on The Wirral. Born in 1994, his interest in music began with playing the piano at 14. Since 17, his musical path changed in direction towards composition. Taner is now in his second year of study at the RCS, studying with David Fennessy. Besides composition, Taner enjoys playing the piano (studying with Isobel Anderson), improvising, listening to music and collaborating with other artists.

Reza Kholosi is British composer born in London currently in his second year at the Conservatoire studying BMus Composition under Dr Stuart MacRae. He began music studies in 2007, learning the violin, piano and composition. He played organ at the Church of St Mary and All Saints under Mark Rothman, as well as the Church of St Bartholomew. In 2011 he joined the Sheffield Music Academy under the direction of John Grundy. He took part in the 2012 Sound and Music Composition Course, under the direction of David Horne, where he learnt many interesting new ideas which slowly shaped his music. He has written for the Red Note Ensemble's Noisy Nights series (a piece scored for three Wagner tubas), and had his piece 'Fragmented Fantasia' premiered in the Glasgow City Halls bar. After six years of composing Reza holds over ninety compositions encompassing various musical forms, and is currently working on a large-scale orchestral piece.

Alex Mackay makes work across media including music/sound, 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 (Touch), Red Note and The Red Ensemble, and his work has been presented at venues around the UK and Europe. He is one half of EYEGRID, and is currently studying composition at the RCS with Dr Gordon McPherson.

Nora Marazaitė is a second year Lithuanian composer at the Conservatoire. She studied piano performance for twelve years and became interested in composition at the age of sixteen. She was awarded a scholarship in 2010 to attend the Walden School Young Musicians Program in New Hampshire, USA. Nora won third place at the Lithuanian Young Composers' Competition.

Donagh Marnane was born in County Cork and grew up in Wicklow, a small town near Dublin. He started to play tunes on the piano at a young age, and soon took up the clarinet. He dabbled in guitars and drums, playing in various short-lived bands but never really focusing on it. Having wanted to take up the bassoon for quite some time, he finally did at the age of fourteen. He is now in his fourth year studying bassoon at the RCS with Janet Bloxwich. Having only written the odd tune or fragment for many years, he started to take composition seriously before he moved to Scotland, and now studies with David Fennessy, and previously with Professor Rory Boyle, at the RCS. Donagh is also a keen conductor, improviser, photographer, poet, and has even tried stand-up comedy.

Henry McPherson is an English composer currently in his second year of study at the RCS under the tutorage of Professor Rory Boyle. Raised in the West-Midlands, Henry has been composing and performing from an early age and has achieved success as both a composer and a pianist. Recent works include 'Kindred', a piece for violin and viola which was the joint winner of the 2014 Dinah Wolfe Memorial Prize for Composition, premiered by Mieko Kanno and Garth Knox in 2014; and 'The Calling' for choir and string orchestra, commissioned by the CLIC Sargant Children's Cancer charity and premiered in Glasgow Royal Concert Hall in December 2014. Upcoming performances include a new commission from Red Note Ensemble and a performance of 'Bloodsong', a piece written as the culmination of a collaborative RCS Bridge Week project (*Savage Parade*) examining traditional performance stereotypes through the lens of queer and gender-theory.

Stuart Moir is a composer/pianist from Aberdeen currently studying in his first year at the RCS on the Joint Principle Study Course, studying under the tutelage of Victor Sangiorgio (piano) and Professor Rory Boyle (composition). During high school he attended the Aberdeen City Music School studying piano with Peter Evans, composition and music theory with George Taylor and voice with Gordon Wilson. Stuart first discovered his musical path when he met Peter Evans and George Taylor which led to him coming third place in the prestigious Moray Piano Competition, winning the Open Class at the Edinburgh Music Festival and then winning the Composers' Prize at the Aberdeen City

Music School. He hopes to continue to immerse himself in the arts at the Conservatoire which is especially evident in the fact that he was a rehearsal pianist for the RCS' recent production of *West Side Story*. Stuart is currently writing a string quartet to be completed before May 2015.

Nicholas Olsen is a Welsh composer. His musical career began with the trumpet and he has played with brass bands, both in Wales and Glasgow. In his early teens Nicholas also focussed on piano and singing, and he has been involved with choirs all of his life, including work with the Welsh National Opera's Children's Chorus for a UK tour of Verdi's *Otello*. Nicholas spent three years as organist of St Teilo's Church, Cardiff. At sixteen Nicholas began his studies at UWC Atlantic College, giving him the platform to pursue his love of composition. His tutor Chris Davies invited guest musicians to perform his works, including the premiere of 'Abyss' for solo piano. Nicholas is currently in the second year of his undergraduate degree in composition at the RCS under the tutelage of Dr Stuart MacRae, having also studied piano under Heather Slade-Lipkin. Recent projects include a collaboration with the poet Kenneth Steven on a setting his poem *Sometimes*, performed aboard HMS Unicorn docked in Dundee; a project with the Vale of Glamorgan Ensemble for his string orchestra work 'Those Long Uneven Lines'; and in 2014 he conducted the premiere of his piece 'Second Childishness' for RCS Bridge Week. Nicholas studies conducting under Nigel Boddice MBE and in 2014 was appointed conductor of the Glasgow University Brass Band.

Juta Pranulyte is a young composer from Lithuania. Her first composition, 'Suite of Steps' for piano from 2012, was awarded a laureate diploma at the Lithuanian Composers' Union Competition for student composers. Since then Juta has been participating in international festivals and competitions, including the 'Ahead' International Electro-Acoustic Music Festival and Druskomanija International Contemporary Music Festival. Between 2010 and 2011 she participated in a student exchange programme spending a year studying in Wisconsin, USA. In 2013 Juta graduated from the Liepaites Choral Singing School with a specialisation in musicology. In 2013-2014 she studied composition with Professor Mindaugas Urbaitis at the Lithuanian Academy of Music and Theatre. Currently, Juta is studying at the RCS under Dr Oliver Searle.

American composer **Jay Richards** has worked in the professional music industry for twenty years as composer, producer, arranger, conductor, musician and engineer. He has written for film, television, radio, musical theatre, concert, dance, and countless commercial releases for other artists during his years in the industry. His orchestral works have been performed internationally and his original musicals are published in seven countries. He owns JRM (recording) Studio, and is the Founding Director of Music Theatre West, a semi-professional regional music theatre production company. Jay lives with his wife, Carri, in a beautiful mountain valley in northern Utah. He has three children and one sweet, ginger-haired granddaughter.

Oliver Searle is a Glasgow-based composer and educator.

Patrick Shand is an eighteen-year old composer originally from Aberdeenshire. Recent accolades include being Principal Cello in the Grampian Youth Orchestra; playing in the National Youth Orchestra of Scotland; winning the Composition Open and the Jazz Piano Open prizes at the 2014 Aberdeen and North-East of Scotland Music Festival; coming second place in the 2014 Norman Cooper Chamber Music Competition as part of the Aberdeen International Youth Festival (playing a piece of his own composition with clarinettist Robbie Lucas); and being selected to take part in Bournemouth Symphony Orchestra's Composers Day 2015.

Rebekah Smith is a composer and jazz vocalist based in Glasgow. She is currently in her fourth year at the RCS, studying composition under the tutelage of Professor Rory Boyle. Alongside her composition degree, Beki is undertaking jazz vocal training with Louise Mochan. As a composer, Beki has had the opportunity to write for a wide range of ensembles and performers across the UK, including the Red Note Ensemble, Perth Symphony Orchestra, Sound and Music, MusicLab and many of the students at the Conservatoire. Highlights from her work as a composer include a commission from Perth Symphony Orchestra for their Sixtieth Anniversary Concert in 2014; four world premieres at Plug in 2012 and 2013; and a recent performance of a piece at the Wigtown Book Festival by Scottish soprano Lauren McQuistin. Beki spent part of 2013 in Belgium as part of an Erasmus exchange, studying at the Gent Conservatorium with Dirk Brossé (a renowned Flemish film conductor and composer) in order to gain some new experiences and to further her compositional skills. She is currently working on several new compositions for her final year of study at the Conservatoire, along with a new and exciting commission for Live Music Now!

Aidan Teplitzky was born in Sydney, Australia in 1995 and moved to Scotland when he was four. Since then he has grown up listening to a wide range of artists, including Prince and Chet Baker, and has learned to play a variety of instruments including the saxophone, piano and double bass. He first started studying composition when he was admitted to the RCS Junior Conservatoire in 2010, and after four years of studying composition with Audrey McPherson and having his pieces performed at composition workshops, he has since moved on to study with Dr Gordon McPherson on the BMus Composition Course.

Daniil Titov born in Russia. Started studying violin aged five. Lived in Holland, went to school in Dresden. Studied bees for a nationwide competition, happened to be living in Konstanz. Attended Douglas Music School, rather regularly. Got an iPad for his twentieth birthday, hasn't been seen since.

James Wilson

I am a composer/producer. I write music for people to play and I produce my own music with computers, instruments, microphones and anything that makes sound. I make music for concert halls, gig venues, clubs, installations, film/television and theatre, headphones and homes. I'm always looking to collaborate or work on any interesting projects so please talk to me or drop me an email if you're interested: jamiewilson@jwilsonmusic.com

Matt Zurowski is currently in the final year of his undergraduate degree, studying composition with Dr Oliver Searle. Past performances include a workshop and recording of his work 'Mosh' with the BBC Scottish Symphony Orchestra; a commission from Live Music Now! Scotland for the inaugural Kimie Composition Award; and work for the experimental event Gregor Samsa.

Urszula Zygula is a pianist, musicologist and composer from Poland currently studying at the RCS for an MMus in Piano Performance under Norman Beedie and composition with Dr Alistair MacDonald and Dr Oliver Searle. She studied musicology at the Jagiellonian University in Krakow on scholarship, receiving her bachelor's and master's degrees with the highest grades, and spent a semester in 2009 at Cardiff University School of Music. She was honoured in her final year with the Minister of Higher Education's Scholarship for her outstanding achievements in the field of musicology. As an RCS student she has been combining her knowledge as a musicologist with her piano skills to explore and promote lesser-known piano masterpieces, primarily by Polish composers. She also won the Ideas Innovators Fund and was a finalist in the 2014 Young Innovators Challenge organised by the Scottish Institute of Enterprise.

Conductors

Ryan Bancroft is a recent graduate of the Herb Alpert School of Music at the California Institute of Arts where he was awarded a Bachelor's and Master's of Fine Arts in trumpet performance, focusing on the performance of new compositions and integrating mixed media into live musical performances. He is currently attending the RCS for a Master's of Music in conducting. He is also a multi-instrumentalist, composer, dancer and poet. Ryan has been awarded many accolades including the Colburn Scholarship; grand prize of the National Association of African American Musicians; Williamson Foundation grant; and is a two-time winner of the Asia America Symphony Composition Competition. He has premiered over 100 works as a performer or conductor, and his talents have taken him across the globe, including the premiere of the first ever theatre piece in Abu Dhabi. Ryan has worked closely with artists including Pierre Boulez (for a performance of his seminal work 'Sur Incises' at the Walt Disney Concert Hall); Plácido Domingo and LA Opera; and Mike Keneally of Frank Zappa's band for a performance of 'The Universe will Provide'. Ryan is also a baroque music specialist, having recently conducted a performance of *The Fairy Queen* by Henry Purcell, where he led an ensemble from the harpsichord. Upcoming performances include concerts with Glasgow Orchestral Society, City of Carlisle Orchestra, St James Orchestra, and a concert of Joseph Haydn's *The Creation* at Glasgow Cathedral.

Born in Buenos Aires, Argentina, **Hilario Flores Coni** is currently studying for an Master in Music in Conducting at the RCS. He graduated in 2007 from the Orchestral Conducting and Composition programmes at the Universidad Católica Argentina, both with distinctions. His previous studies also include piano, guitar and bassoon. He has been an active participant in a number of conducting masterclasses and courses, enabling him to receive tuition and work with, among others, Yuri Simonov and the Moscow Philharmonic, Christopher Seaman and the Royal Scottish National Orchestra, and Arturo Diemecke and the Teatro Colón Academic Orchestra (Argentina). During 2014 he received substantial training from Finnish maestro Jorma Panula, actively conducting on his courses and in concerts with the South Denmark Philharmonic, the Kuopio Symphony Orchestra (Finland) and the Pazardzhik Symphony Orchestra (Bulgaria).

His experience with junior orchestras and extensions of Venezuela's El Sistema programme has included guest-conducting and teaching in the Chiquitania region of the Bolivian jungle, and positions of Conductor and Workshop Coordinator in Campana, Argentina. He also worked as a teacher and tutor for St George's College North in Buenos Aires, where he was Head of Music from 2009 to 2011 and later Head of the Creative Arts Department (Music, Visual Arts and Film) until September 2013.

Hailed in the UK music press as "one to watch", **Jessica Cottis** is fast gaining an international reputation as one of the most promising conductors of the younger generation. Her international career was launched through close working relationships with mentors including Vladimir Ashkenazy, Charles Dutoit, and Donald Runnicles. From 2009 to 2011 she was the first Fellow in Conducting at the RCS and Assistant Conductor at the BBC Scottish Symphony Orchestra, and from 2012 to 2014 Assistant Conductor of the Sydney Symphony Orchestra where she conducted over thirty concerts per year. In increasing demand as a guest conductor elsewhere, this year Jessica Cottis has appeared with soloists including Pascal and Ami Rogé, Nikolai Demidenko, Kathryn Stott, and Sarah Chang. Recent highlights include conducting debuts with Mozarteumorchester Salzburg, the Philharmonia, London Philharmonic, BBC Philharmonic, New Zealand Symphony, Orchestra of Royal Opera House Covent Garden, Women of the World Orchestra at the Royal Festival Hall, BBC National Orchestra of Wales, Bit20 Ensemble Bergen, as well as return engagements with Scottish Opera, Sydney Symphony, Queensland Symphony, Adelaide Symphony, Red Note Ensemble and the BBC SSO. Jessica was awarded a first class honours degree in organ and musicology from the

Australian National University and continued her studies in Paris with Marie-Claire Alain. After a hand injury subsequently halted her playing career she began conducting, studying with Colin Metters and Sir Colin Davis at the Royal Academy of Music where she was awarded the top conducting prizes upon graduation in 2009. In 2015 she was appointed Associate Member of the Royal Academy of Music (ARAM), an honorary award for former students who have made a significant contribution to the music profession. Jessica Cottis is Principal Conductor of the Glasgow New Music Expedition.

New Zealand conductor **Holly Mathieson** currently holds one of the world's most coveted fellowships for emerging conductors, assisting Donald Runnicles at the BBC SSO and working as Leverhulme Conducting Fellow at the RCS, granting her opportunities to work with the Conservatoire's ensembles, BBCSSO, RSNO and Red Note Ensemble. In summer 2015, she debuts as Associate Conductor for Opera Holland Park, conducting the Christine Collins Young Artist performance of Delibes' *Lakmé*. She also has ongoing guest conducting engagements with the St Matthew's Chamber Orchestra (New Zealand), National Youth Orchestra of Scotland Junior Orchestra and celebrates the launch concert of the Horizont Musik-Kollektiv in Berlin. Highlights of the 2013/14 season included assisting Esa-Pekka Salonen and Christoph von Dohnanyi at the Philharmonia, and assisting Marin Alsop at the Orchestra of the Age of Enlightenment Prom, the Last Night of the Proms and with the Sao Paulo Symphony Orchestra on their recent European tour. In April 2014 she worked for the first time with the acclaimed Zafraan Ensemble in Berlin. In 2013, she debuted with St Matthew's Chamber Orchestra (NZ) the Vanbrugh Ensemble (London) and Opera Holland Park (London) including as Chorus Director in 2013. That year also saw success in being chosen to participate in the Interaktion Dirigentenwerkstatt des Kritischen Orchesters, and a place as one of Dartington International Summer Schools advanced conducting fellows, and was immediately reinvited in 2014 as guest conductor. Opera work includes several seasons with Opera Otago, and as Artistic Director of the Solid Energy Chorus and Assistant Conductor at Southern Opera, Holly collaborated on many productions. Awards for Holly's work include a 2013 Professional Development Grant from Creative NZ; 2012 AMP Regional Scholarship from Roost Mortgages; 2009 Patronage Award from Adrienne, Lady Stewart and the NZ Arts Foundation; and the 2006 Elman Poole Travelling Scholarship. Holly was named a Ryoichi Sasakawa Young Leaders Fellow in 2008, and was also given a high commendation in the 2013 Taki Concordia Fellowship, and receives ongoing mentoring from Marin Alsop as a result of her prize. Holly has trained in recent years with Paavo and Neeme Järvi, Leonid Grin, John Carewe, Pierre-André Valade, Mark Stringer, Alexander Polishchuk, Neil Thomson and John Farrer, and been in receipt of scholarships to study at the Dartington International Summer School, St Petersburg Chamber Philharmonic Masterclass and London Conducting Workshops.

After graduating from the University of Glasgow in 2013, **Leon Reimer** started his postgraduate studies at the RCS where he has been receiving lessons with Alasdair Mitchell and Visiting Professor of Conducting Garry Walker. As part of this course Leon has been able to work with some of Scotland's most important ensembles including the RSNO and the BBC SSO, along with workshops with conductors including Sian Edwards, Martyn Brabbins and Christopher Seaman.

Outside the RCS Leon has been working with the University of Glasgow Chapel Choir as their Conducting Scholar for the past three years, enjoying frequent performances with them in a wide range of repertoire. Leon has also been appointed to the position of RSNO Associate Conductor in 2014 and has since started working with amateur and youth orchestras, including the Perth Community Orchestra and the Highland Regional Youth Orchestra, as part of his work with the RSNO.

Andrey Rubtsov is a 2014 Leverhulme Conducting Fellow at the RCS and assistant to Donald Runnicles at BBC SSO. The Fellowship grants him opportunities to work with the Scottish Opera, RSNO and Red Note Ensemble. Andrey first came to public attention when he conducted two piano concertos by JS Bach, with the Russian National Orchestra and Mikhail Pletnev as a soloist in 2004. This was followed by concerts with RNO in Malaysia, Russia, Netherlands and USA. Andrey graduated with top honours from the Royal Academy of Music. He has worked with State Chamber Orchestra of Russia, Saratov Philharmonic, State Youth Orchestra of Armenia, Baltic Youth Philharmonic, Russia-ASEAN Festival Orchestra, State Caucasus Philharmonic Orchestra, Moscow Conservatoire Orchestra and Royal Academy of Music Concert Orchestra. He has also led rehearsals with Moscow Philharmonic, Lucerne Festival Strings and Danish National Symphony Orchestra; 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 Aspen Festival and Tanglewood Festival course.

Adrian Sit earned a Bachelor of Art (Music) degree from Hong Kong Baptist University, studying French horn. He is currently on the MMus Conducting course at the RCS studying Alasdair Mitchell and Garry Walker. During his time in Glasgow he has learnt from conductors including 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 as well as the Assistant Conductor of the HKBU Brass Ensemble and the Hong Kong Wind Philharmonia Society. Before pursuing his music studies, Adrian earned a Bachelor degree in International Studies at the City University of Hong Kong.

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 Visiting Professor of Conducting at the RCS. He was Permanent Guest Conductor of Royal Philharmonic, Principal Guest Conductor of RSNO, 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, the Hallé, 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. Outside the UK he has appeared with the Nieuw Ensemble, Gothenburg Symphony, Orchestre Philharmonique de Luxembourg, Collegium Musicum Denmark, Musikkollegium Winterthur and the Deutsches Symphonie Orchester Berlin. Further afield he has had re-invitations to both the Melbourne Symphony and Auckland Philharmonia and made his USA debut with the Utah Symphony. Most recently he has conducted the Adelaide Symphony, Pacific Symphony in California, Dortmund Philharmoniker, and with the BBC Symphony, National Orchestra of Wales, BBC SSO and Ulster 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 *Curlew River* and the world première of Dr Stuart Macrae's opera *The Assassin Tree* at the Edinburgh International Festival. He also conducted the Macrae 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 *Curlew River* for Lyon Opera and a new production by Calixto Bieito of Hosakawa's *Hanjo* at the Ruhr Triennale.

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. Future plans include appearances with the Auckland Philharmonia, Adelaide Symphony Orchestra, Royal Philharmonic Orchestra, Orchestra della Toscana and his debut with London Philharmonic.

Performers

The **Glasgow New Music Expedition** is 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 our Principal Conductor Jessica Cottis and launched in March 2015 with a programme of six world premières to a sell-out crowd. Our purpose 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. We are excited to perform at PLUG 2015 and to premiere three new works from Martin, Matt and Sam.

Despite his youth, **Ilya Gringolts** can already look back on sixteen extraordinarily successful years in his violinist career. His inquisitiveness regarding new musical challenges has shown him to be an outstanding musical personality. After studying violin and composition in St Petersburg with Tatiana Liberova and Jeanna Metallidi, he attended the Juilliard where he studied with Itzhak Perlman. In 1998 he won the International Violin Competition Premio Paganini, as the youngest first prize winner in the history of the competition. As a soloist he devotes himself to contemporary and seldom played works. He has premiered compositions by Sir Peter Maxwell Davies, Augusta Read Thomas, Christophe Bertrand and Michael Jarrell. In addition, he is interested in historical performance practice, and at the 2010 Verbier Festival he played a complete cycle of Bach Sonatas on baroque violin, accompanied by Masaaki Suzuki. He is also first violin of the Gringolts Quartet, which he founded in 2008.

In the 2014-2015 season Ilya Gringolts will again perform at prestigious concert halls such as Musikverein Vienna, Amsterdam Concertgebouw and Wigmore Hall in London. As a soloist he has been invited to perform with the Orchestra of the Teatro Comunale di Bologna, City of Birmingham Symphony, Copenhagen Philharmonic, Adelaide Symphony and Auckland Philharmonic, with whom he will also record the violin concerto by the New Zealand composer Ross Harris. Ilya Gringolts has performed with leading orchestras around the world, such as the Chicago Symphony, London Philharmonic, St Petersburg Philharmonic, Los Angeles Philharmonic, Melbourne Symphony, NHK Symphony, Mahler Chamber Orchestra, Royal Liverpool Philharmonic, Birmingham Symphony, Deutsches Symphonie-Orchester Berlin, BBC Symphony, Sao Paulo Orchestra, Israel Philharmonic, the Hallé and both orchestras of SWR. Ilya Gringolts can be just as frequently heard in recital programmes and is a regular guest at festivals in Lucerne, Kuhmo, Colmar and Bucharest, as well as at the Serate Musicali in Milan and St Petersburg Philharmonic. For his chamber music projects, he

collaborates with artists such as Yuri Bashmet, Lynn Harrell, Diemut Poppen, Nicolas Angelich, Itamar Golan, Peter Laul, Nicholas Hodges and Jörg Widmann.

After numerous recordings for Deutsche Grammophon, BIS and Hyperion, Ilya Gringolts devoted himself to the chamber music of Robert Schumann with three releases on the Onyx label. His recording of the twenty-four Caprices by Paganini on Orchid Classics received many outstanding reviews, and the 2006 CD *Taneyev – Chamber Music*, together with Mikhail Pletnev, Vadim Repin, Nobuko Imai and Lynn Harrell, received a *Gramophone* Award.

Apart from his position as violin professor at the Zurich Academy of the Arts, he is also International Fellow in Violin at the RCS. Ilya Gringolts plays a 1718-1720 Stradivarius, which was made available to him by a private collection.

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 RSNO, she has played with the Korean Symphony, St James Orchestra, Glasgow Orchestral Society as well as the RCS Orchestra and Wind Ensemble. She has frequently appeared in concerts in New York, St Petersburg, Riga, London, Edinburgh and Glasgow as well as cities in her native Korea. She studied piano at Yewon School and Seoul Arts High School, winning many prestigious prizes. After graduating from Seoul National University Sinae was offered a place to study at the RCS with a award by the Inches Carr Trust, obtaining her MMus with Distinction one year later. Her prizewinning career continued in the UK where she won the London Intercollegiate Beethoven competition as well as numerous RCS Prizes. Sinae studied piano with Hwa-Young Yi, Hyoung-Joon Chang in Korea, and Philip Jenkins in UK.

In 2006, Sinae recorded Karol Szymanowski's complete piano works on four CDs, released by Divine Art Record Company, marking the first complete recording. It received highly acclaimed reviews from *Gramophone*, *BBC Music Magazine*, *Pianist*, and was *MusicWeb International* Recording of the Month for November 2006, and it has been broadcast on BBC Radio 3, Radio New Zealand and Busan KBS TV. In 2012, Sinae released a studio recording of the complete *Années de Pèlerinage* by Liszt on Nimbus Alliance and received rave reviews from *The Classical Reviewer* (Best of 2012) and *MusicWeb International* (Recording of the Month, April 2014).

She enjoys performing chamber music with fellow pianists Aaron Shorr, Fali Pavri and Jonathan Plowright as well as violinists such as Ilya Gringolts and Andrea Gajic. Sinae has also been in demand for world premieres by composers including Marek Pasieczny, Dr Gordon McPherson, Professor Rory Boyle, Vera Stanojevic, Alasdair Spratt, Jay Capperauld and James Wilson. Recently, she was invited to join Glasgow New Music Expedition. Since 2001, Sinae has been teaching piano as a Lecturer in the department of Keyboard and Collaborative Piano at the RCS. For further information on Sinae's performing schedule and more, please visit www.sinaeleethepianist.com.

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.

Red Note 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 and around the UK, 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 Conservatoire 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, and an Associate Company of the Traverse Theatre Edinburgh. www.rednoteensemble.com

RCS **Stevenson Winds** is the prestige wind ensemble created to promote the outstanding talent found within the Woodwind Department at the Conservatoire. The core ensemble comprises the traditional line-up of pairs of oboes, clarinets, bassoons and horns; however this line-up is also frequently expanded and manipulated to encompass the broadest spectrum of performance experience.

Since its launch in 2008, Stevenson Winds has performed under the direction of prestigious artists, including Principal Clarinet of the Scottish Chamber Orchestra Maximiliano Martín and Principal Oboe of the Swedish Radio Symphony Emmanuel Laville. Most recently the ensemble performed alongside internationally renowned clarinetist Michael Collins in a Radio 3 broadcast of Poulenc's Sextet.

The Stevenson Hall at the RCS is named after influential benefactor Sir Daniel Stevenson (1853-1944). Passionate about music, Stevenson was instrumental in the creation of the Royal Scottish Academy of Music in 1929. At this time the corner building in St George's Place, formerly the Glasgow Liberal Club, was acquired through his generosity. It is in memory of Sir Daniel Stevenson that the ensemble was named.

Stevenson Winds' released its debut CD *Blow the Wind Northerly* on the RCS Nimbus Alliance label, available to purchase from the RCS Box Office. Directed by Emmanuel Laville, the album also features a performance from BBC SSO Principal Trumpet Mark O'Keeffe in Françaix's 'Le Gay Paris'.

1 skoog
1 soundbeam
1 ipad
2 mixing desks
7 concerts
7 laptops
10 conductors
16 loudspeakers
20 microphones
35 world premieres
65 performers
80 metres of speaker cables
86 percussion instruments
200 metres of microphone leads
Enough gaffa tape to cover a football pitch

But there's still only 1 Plug

Thanks

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 - o RCS School of Music **Heads of Department** and tutors that helped in the preparation of Plug pieces
 - o ALL of the **RCS students** who gave their time to prepare performances of works by their colleagues in Composition

Plug Online

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Alex Mackay

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soundcloud.com/alexdmackay
eyegrid.net

Donagh Marnane

soundcloud.com/enanram

Nicolas Olsen

nicholasolsenmusic.com
facebook.com/nicholasolsenmusic

Jay Richards

jayrichards.com

Patrick Shand

patrickshand.com
facebook.com/patrickshandmusic

Jeffrey Sharkey

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David Watkin

Head of Strings

Gemma Carlin

Music Ensembles Manager

Kirsten Hunter

Artistic Planning Manager

Ben MacDonald

Artistic Planning Administrator



Royal Conservatoire
of Scotland

100 Renfrew Street, Glasgow, G2 3DB

Telephone: 0141 332 4101

Box Office: 0141 332 5057

www.rcs.ac.uk