

# 2014 Rituo

Wednesday 30 April ...

Friday 2 May 2014



Royal Conservatoire  
of Scotland

# Welcome



**AGFA CRX 60**



60

Plug 2014



**AGFA  
CRX**



**AGFA CRX 60**

1 PLUG ONE: RED NOTE      30 APRIL / LR / 7.30 PM      **2**

PLUG TWO: WALL FLOWERS      1 MAY / LR / 1.00 PM

PLUG THREE: A TALE OF TWO HALVES      1 MAY / SH / 7.30 PM

PLUG FOUR: FRIDAYS @ 1      2 MAY / SH / 1.00 PM

PLUG FIVE: GO BIG OR GO HOME      2 MAY / SH / 7.30 PM

## Artistic Planning Office

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**From:** Gordon McPherson

**Sent:** 29 April 2014 17:10

**To:** Artistic Planning Office

**Subject:** Automatic reply: Welcome note for Plug 2014

This is just to say that Dr. Gordon McPherson will be out of the office until 2nd of May and will not be supplying a welcome note for PLUG 2014. For a number of years now he has endeavoured to produce a quirky and entertaining note for this festival and as such has realised he has created a large artistic rod for his own back.

His back is very sore.

He has been pleased with his attempts in the past – particularly the copyrighted and stolen welcome note from an Annual Conference of Concrete Manufacturers, his attempt at getting all the composers to say what PLUG means to them thereby getting them to write the note for him; and his recent Composers Wordsearch.

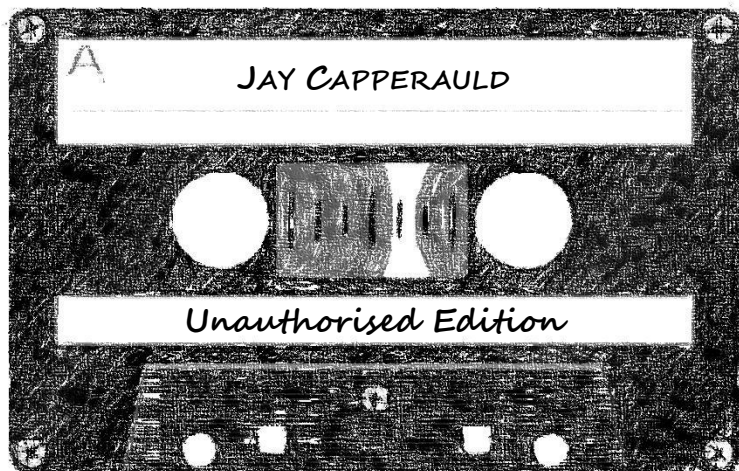
He is of course extremely proud of all the work that has gone into the festival from all concerned and it never fails to amaze him - the ingenuity , imagination and work rate of the composers here at the Conservatoire.

Nevertheless he can't think up anything this year and would rather keep his powder dry for next year's festival which will be PLUG's ninth anniversary.....(contemporary music DOES work and make everybody happy)... Hope this is OK with you.

*P.S. (not sent from my iPhone) – do enjoy it though – it gets better every year.*







Sinae Lee *Piano*

- I
- II
- III
- IV
- V
- VI

Unauthorised Edition takes its inspiration from iconic keyboard solos/riffs of the 80s. It is an attempt to explore and celebrate the style and sound world of 80s music while also endeavouring to re-contextualise this genre within my own musical language.

The title “Unauthorised Edition” refers to the refusal, or lack of permission I feel I have with regards to my focus on 80s music within this work. Having only been born in the late 80s, I feel some sense of moral dilemma in thieving resources from a time period that I did not experience first hand; and to then go on to reference the genre in my work, in a way, displays the notion that I am creating an unauthorised piece of work. The idea of “non-permission” is a key factor in this work and each movement (six in total) explores this concept in various re-contextualisations of the 80s genre.

*Jay Capperauld*



Fergus Macleod *Conductor*

Yann Ghiron\* *Clarinet*

Maya Iwabuchi\* *Violin*

Jane Atkins\* *Viola*

Robert Irvine\* *Cello*

An instrumental portrayal of how things can gradually get ‘out of hand’ in group situations. A seemingly pleasant and thoughtful instrumental conversation escalates as a member of the ensemble gradually becomes more distasteful and outrageous, much to the chagrin of the others. It eventually becomes apparent that this instrumental part ‘*Thinks he's aw That*’ (A Glaswegian variant of a general colloquialism for someone who thinks they are a cut above the rest!), before seemingly accepting the will of the others and being welcomed back in the fold.

*Michael McEneny*



Fergus Macleod *Conductor*  
Yann Ghiro\* *Clarinet*  
Maya Iwabuchi\* *Violin*  
Jane Atkins\* *Viola*  
Robert Irvine\* *Cello*  
Jonathan Chapman *Marimba*

Flow is a piece written for Clarinet, Marimba and String Trio, exploring different motifs that flow in and out of each other throughout.

*Hugh Holton*

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Fergus Macleod *Conductor*  
Sasha Savaloni *Guitar*  
Maya Iwabuchi\* *Violin*  
Jane Atkins\* *Viola*  
Robert Irvine\* *Cello*

This piece takes its name from the ancient Greek arsonist, Herostratus, who destroyed the Temple of Artemis - one of the ancient wonders of the world - as a means of achieving eternal fame. I'm fascinated by the contradictory emotions involved in this action.

On one hand, he symbolically slapped society in the face, on the other, he broadcasted his need to be remembered by it. His actions were damaging, yet individualistic; mean spirited but also humorous; morbid, while simultaneously bursting with angry vitality.  
Here's to Herostratus: self-conscious destroyer.

*Martin Keary*

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Interval



*Astrid String Quartet*

Elanor Gunn *Violin*

Ula Kinderyte *Violin*

Sarah Leonard *Viola*

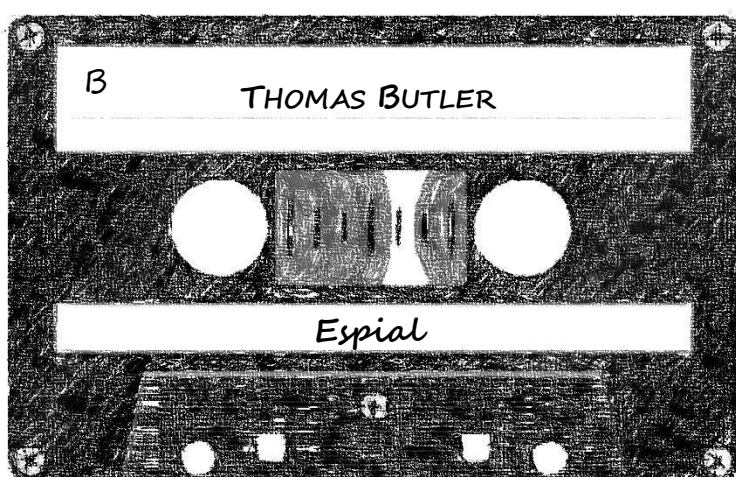
Julia Astrid Wagner *Violoncello*

The piece was written in 1985 when I was 24 years old and I submitted it to the Yorkshire Arts Association Young Composers Competition at the Huddersfield Festival in 1986, where it was awarded first prize, but the Lindsay Quartet, who conducted the workshop, would not play it in the concert, so it was not really the prize I had hoped for. Now, almost thirty years later, it finally receives its premiere. It is a very strange feeling that comes with digitising a piece from so long ago, and hearing it again. It seems so far away and at the same time so close, almost as if I had just written the piece.

There are three short sections; each is a reworking of a troubadour melody. There are times when you can hear the melody starting to emerge and times when it is submersed in the powerful emotions of the music. For the performers there is a tension in attempting to play what is on the page which creates a feeling of struggle and urgency and then a very deep calm which is achieved as a result of the struggle. If you find the calm undermined in some way you will not be far from my mood at the time.

*Lucy Hollingworth*

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*Astrid String Quartet*

*Espial* is my first string quartet. The piece blends a classical model with a more contemporary approach to controlling musical subjects. The piece has four movements which run continuously: each lasts only a few minutes during which time elements of the quartet are broken down into constituent parts and closely examined. I'd like to thank Laurie Irvine for his assistance in preparing this score.

*Thomas Butler*

*Astrid String Quartet*



Intimacy is fragile, delicate and beautiful.

It can be instinctive. It can be awkward. It can be unexpected...

It's a passionate embrace with a lover or a few seconds of eye contact with a stranger.

A long-term connection or a fleeting moment never to be repeated.

It's in our nature to desire intimacy physically, mentally and emotionally.

And to remember that it's not always about sex.

However we experience it, we must allow ourselves to have complete trust, to feel a little bit vulnerable and to be fully present.

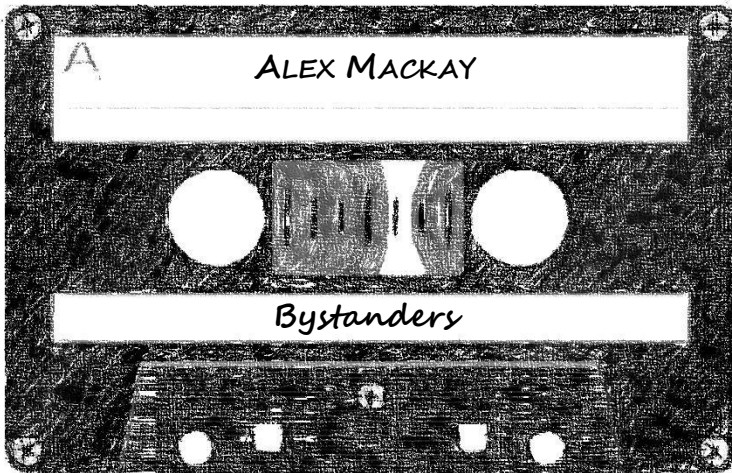
*Shona Mackay*

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# Plug 2 - The Wallflowers

Thursday 1 May / Ledger Recital Room / 1.00pm

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Nigel Boddice *Conductor*  
Carolina Marcelino, Katherine Waters,  
Lovisa Parment *Harps*  
Robert Allan *Piano*

*"According to Latané and Darley, there are 5 characteristics of emergencies that affect bystanders*

- 1. Emergencies involve threat of harm or actual harm*
- 2. Emergencies are unusual and rare*
- 3. The type of action required in an emergency differs from situation to situation*
- 4. Emergencies cannot be predicted or expected*
- 5. Emergencies require immediate action*

*Due to these five characteristics, bystanders go through cognitive and behavioral processes:*

- 1. Notice that something is going on*
- 2. Interpret the situation as being an emergency*
- 3. Degree of Responsibility felt*
- 4. Form of Assistance*
- 5. Implement the action choice"*

*Darley, J. M., & Latane, B. (1970). The unresponsive bystander: why doesn't he help? New York, NY: Appleton Century Crofts.*

*Alex Mackay*

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*Antichthon*

*(Journey to the Other Side of Space)*

Ewelina Brzozowska,  
Carolina Marcelino  
*Harp & Gamelan*

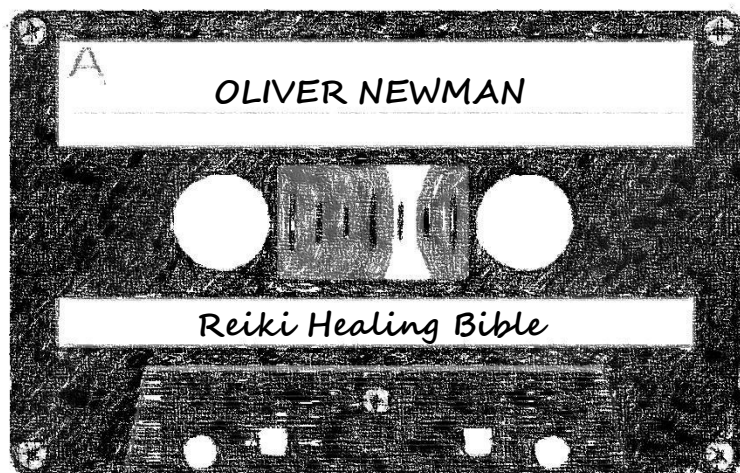
By the time this is performed, single-word Greek titles will be trendy again. Scientists will have discovered that they were WRONG ALL ALONG and there *is* a 'counter-earth' on the opposite side of the sun from our own planet. They will send a rocket there, like in the 1969 British sci-fi movie *Journey to the Far Side of the Sun*, also known as *Doppelgänger*, directed by Robert Parrish and starring Roy Thinnes, Ian Hendry, Lynn Loring and Patrick Wymark (imdb), and will discover an alternate civilisation of silicon-based telepathic slime-moulds, or something.

(In this work, the Earth is represented by the *sléndro* tuning of the Javanese gamelan, with the opposing planet represented in *pélog*. Throughout the course of the piece the two planets/tunings revolve around each other, without ever coming quite into harmony.)

Thanks to Gamelan Naga Mas for the loan of the *gendèr pélog*, Mags Smith for the two-*laras* idea and spacey inspirations, and to the performers for their part in devising the piece.

*J Simon van der Walt*



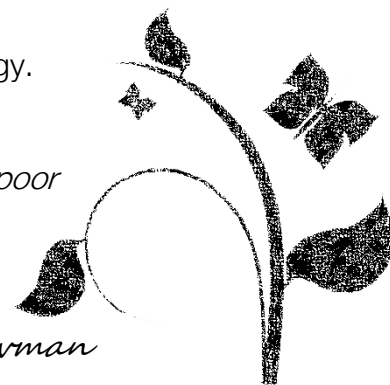


Ryan Bancroft *Conductor*  
Ross Wilson *Guitar*  
Ewelina Brzozowska *Harp*  
Nicoletta Favari *Piano*  
Robert Allan *Prepared Piano*

Transmit healing energy through your hands to achieve deep relaxation, inner peace, and total well-being.

Reiki is: a system of energy healing using spiritually guided life force energy.  
Reiki is not: healing energy that is guided spiritually.

*Research into the efficacy of Reiki has so far either been classed as too poor to be reliable, or shown it to be no more effective than a placebo.*



*Oliver Newman*



Rory Comerford *Guitar*  
Katherine Waters *Harp*

Writing this piece was a small adventure in trying to live with integrity. The creative process raised many questions for me, some of which I began to explore in the music: should I live as I think I ought to? As I want to? As I feel I must? And is it better to be invulnerable and closed or vulnerable and open?

*Rory Comerford*



Ysella Almqvist *Harp*  
Kristiina Watt *Guitar*  
Faye Monteith *Piano*



This combination of instruments is very unusual and they don't really make the best ensemble. However, because of their varied characteristics, I thought that it would be interesting to explore the sound of each one of them, and even more, compare the change when the same melodic or harmonic musical material is transformed to another instrument. It is a trio, but most of the time it is a relationship between two of the instruments where they show some of their qualities and the duets change till the last section where they come together either to support one each other or mimic their musical material.

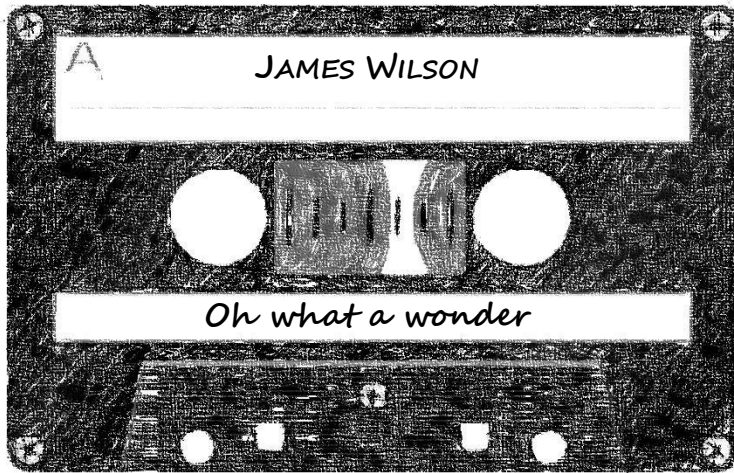
*Kristaps Caps*

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# Plug 3 - A Tale of Two Halves

Thursday 1 May / Stevenson Hall / 7.30pm

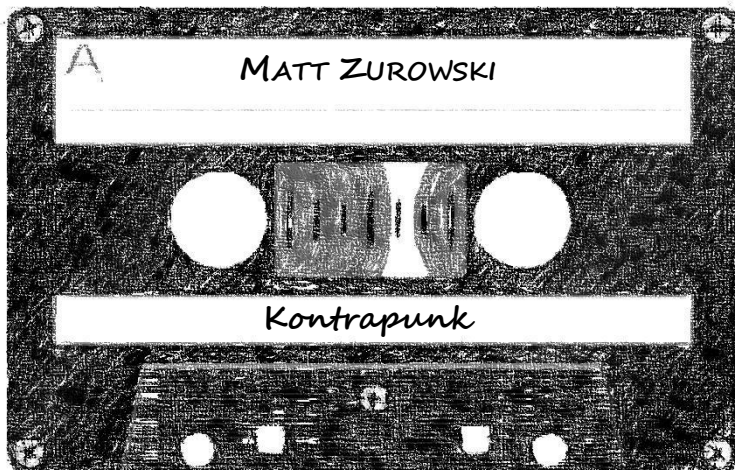
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Leon Reimer *Conductor*  
Graham Dickson *Piccolo*  
Lewis Dunsmore *Electric guitar*  
Mitali Saraf *Piano*  
Kirsty MacLeod *Violin*  
Liam Brolly *Viola*  
Iain McHugh *Cello*

'I sleep in late  
Another day  
Oh what a wonder  
Oh what a waste.  
It's a monday  
It's so mundane  
What exciting things  
Will happen today?'

*Courtney Barnett*



Michael McGeary *Guitar*

Kontrapunk is an abrasive grunt towards the traditional study of counterpoint (German: Kontrapunkt) that follows the interplay of two voices: the electric guitar and the tape part.

After defying both the expected rules of counterpoint and the appropriate traditional guitar technique, the performer may feel a great sense of rebelliousness upon completion.

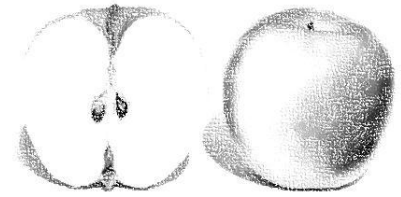
*Matt Zurowski*

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Iain McHugh *Cello*



The cocktail party effect is the phenomenon of being able to focus one's auditory attention on a particular stimulus while filtering out a range of other stimuli, much the same way that a partygoer can focus on a single conversation in a noisy room. This effect is what allows most people to "tune into" a single voice and "tune out" all others.

*Euan Ferguson*

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Utsav Lal *Piano*

This piece is for tape and piano. There is a lot of science about friction, but in simple words, if there would not be friction, we could not build a chair, because the nail would just not stay put. It is because of friction, that we can walk, eat with forks and build houses. Friction affects and changes both objects, some more than others. If I force my fork in the potato, the potato will change its form slightly, but if force my fork against my plate, it will produce the most annoying sound. This friction if occurs between the player and the tape and between player and his score. Sitting in audience you cannot hear what player is hearing. Player is listening to sounds and musical material in his headphone and either trying to imitate it, learn it to repeat it later in the piece or improvising on the musical material presented to him. Although the friction is most common in player and his score, there is many ways of hearing it in the music audible to audience.

*Kristaps Cukurs*

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Andy Baker *Saxophone*



This piece is my first attempt at writing with electroacoustic material and live instruments. One of the general themes I had in mind was water. I was always fascinated with documentaries that featured under sea cameras and gave us a glimpse into the vastness and the darkness of the space there. It seemed terrifying a kind of eerily beautiful in a way too.

Inside this hugeness are also pockets of turmoil, of life competing with each other, whirlpools, massive storms, underwater volcanoes. I don't think this directly translates into the piece which has a heavy emphasis on improvisation. This is just what kind of images came to my mind when I was writing it.

*Utsav Lal*

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Hilario Flores Coni *Conductor*

Matt Zurowski *DJ*

Heather MacLeod *Violin*

Kirsty MacLeod *Violin*

Liam Brolly *Viola*

Alastair Morgan *Cello*

Nicole Jakobsson *Piano*

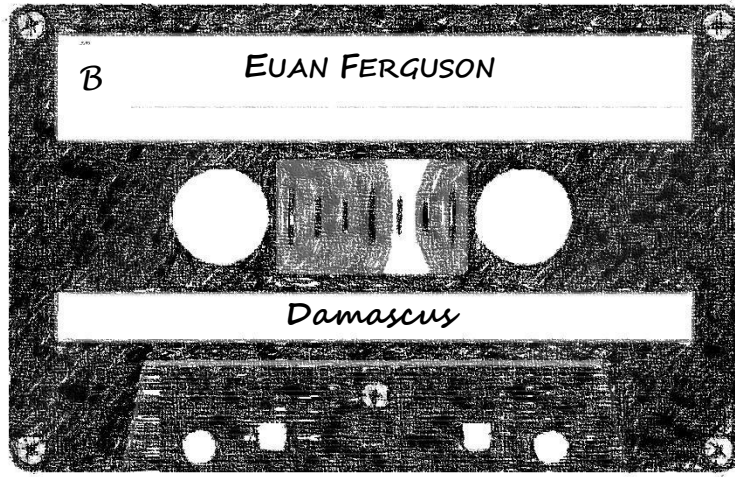
Odd, isn't it? That recordings can become timeless.

By making use of samples from Nat King Cole's "Unforgettable", Deadbeat throws live instruments and a recording from 1963 together in an attempt to both reconcile and re contextualise a dead man's music that is still very alive today.

*Matt Zurowski*

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Interval



*2014 Armstrong Prize Commission*

Ryan Bancroft *Conductor*  
Graham Dickson *Flute*  
Sandra Scott *Cor anglais*  
Pawel Jaworski *Clarinet*  
Donagh Marnane *Bassoon*  
Robert Newth *French horn*  
Calum Tonner *Trumpet*  
Richard Leonard *Trombone*  
Alex Gregory *Tuba*  
Heather MacLeod *Violin*  
Liam Brolly *Viola*  
Iain McHugh *Cello*  
Ysella Almqvist *Harp*  
Jonathan Chapman *Percussion*

“Because...the child must have a valuable thing which is called imagination. The child must have a secret world in which live things that never were. It is necessary that she believe. She must start out by believing in things not of this world. Then when the world becomes too ugly for living in, the child can reach back and live in her imagination.” ~ Betty Smith, *A Tree Grows in Brooklyn*

Damascus deals with aspects of belief and former beliefs. It more specifically deals with my conflicting emotions over my former religious beliefs, associated memories and my current belief system.

*Euan Ferguson*

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# Plug 4 - Fridays at One

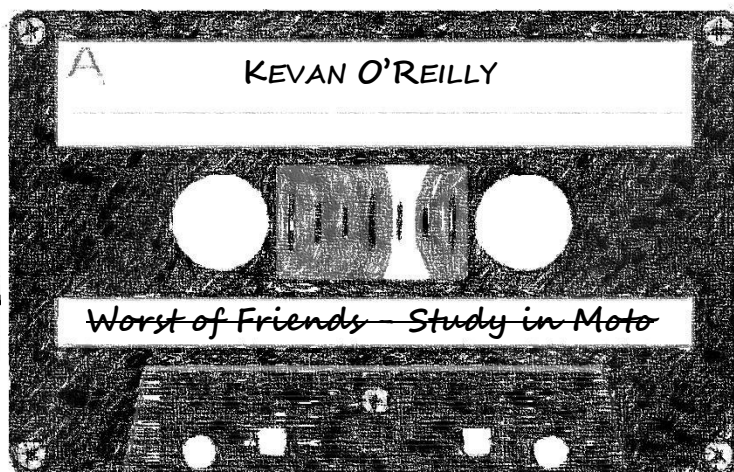
Friday 2 May / Stevenson Hall / 1.00pm



*Worst of Friends -  
Study in Moto Perpetuo*

Mieko Kanno *Violin*  
Garth Knox *Viola*

*Winner of the Dinah Wolfe  
Memorial Prize*

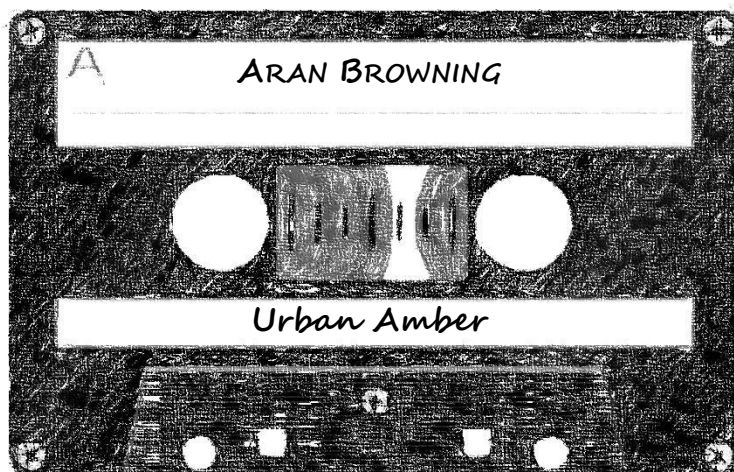


Worst of Friends is a Study in moto perpetuo for violin and viola but the piece actually started life as a percussion quintet which I got about half way through and put back on the shelf six months prior to starting. It raised some interesting technical issues for me as I was turning it from quintet to duet - a form of writing which is quite unusual for me. This resulted in the Study which we have today - probably the hardest thing to play I have ever written. I arrived at the title after I had completed the music - this is also quite unusual for me. I feel it sums up the musical relationship between the two performers, it's a bit like a musical argument that would never end. There is also a sort of "Scottish" feel to this piece which is not usually present in my work so though it seems unlikely to me it would be reasonable to assume it has been influenced by the independence referendum, and on that note (Ha!) vote Yes!

*Kevan O'Reilly*

Mieko Kanno *Violin*  
Greta Jakobsnaite *Piano*

I have always enjoyed the peaceful, still atmosphere at night with its emptiness and silence; the cityscape just lit by the amber glow of streetlights, whether looking out from a car or walking home of an evening. Although, this time can also be unnerving, sparking thoughts of a darker nature. Urban Amber explores these opposites within the dim-lit darkness, where both are distinct yet not always prominent.



*Aran Browning*





Mieko Kanno *Violin*  
Garth Knox *Viola*

*Winner of the Dinah Wolfe Memorial Prize*

"Kindred" is a piece about cohesion. Two separate entities, similar, but in their own way distinctive, come together to form something new. The piece explores ideas of synergy, how two voices interact and cooperate to produce something greater than themselves. It also examines the premise of relationships: how one "voice" can lead another, coaxing it out of silence and into a conversation; how two parts, through shared ideas and dialogue, become interconnected and dependent on one-another; and how at times, there needs must be separation in order for unity to come about. Ultimately, "Kindred" explores the intertwining of two bodies which dance, converse, and synthesise to make a whole.

*Henry McPherson*

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- I. Adagio/Allegro
- II. Waltz/Scherzo

Garth Knox *Viola*  
Nicoletta Favari *Piano*

*Winner of the Craig Armstrong Prize 2014*

A sonata for Viola and Piano in two movements, each in two halves.

# Plug 5 - Go BIG or go HOME

Friday 2 May / Stevenson Hall / 7.30pm

\*Red Note

\*\*Paris Conservatoire

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Gary Walker *Visiting Professor in conducting*

Teresa Giersch *Flute*  
Clara Lafuente Garcia *Oboe*  
Yann Ghiro\* *Clarinet*  
Ryan Sullivan *Bassoon*  
Andrew McLean *French horn*

Roland Roberts\* *Violin*  
Jane Atkins\* *Viola*  
Robert Irvine\*, David Munn *Cello*  
Daniel Griffin *Double bass*  
David Kerr *Marimba*  
Tom Hunter\* *Vibraphone*  
Simon Smith\* *Piano*  
Shona Mackay *Narrator*

Subtext is about expectations. It's about communication. It's about people. It's about memory and perspective. It's about change. It's about trying to understand. And failing to see what's in front of you. It's about connection. It's an open book.

*Shona Mackay*

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Ciarán McAuley *Conductor*

Elizabeth Lawton *Flute*  
Yann Ghire\* *Bass clarinet*  
Lewis Banks *Tenor sax*  
Andrew McLean *French horn*  
Emily Tse *Bass trombone*  
Tom Hunter\*, David Kerr *Percussion*

Simon Smith\* *Piano*  
Roland Roberts\* *Violin*  
Jane Atkins\* *Viola*  
Robert Irvine\*, David Munn *Cello*  
Daniel Griffin *Double bass*

This year I have been struggling to come to terms with the purpose composition. How does modern art music fit within a society where so much of our entertainment is consumed 'on demand' in short bursts of instant gratification. How does an artist of any sort have a voice that is relevant when so many ideas and works are now generated by armature enthusiasts with no formal training, and disseminated for free online? This work is the beginning of my personal answer to these questions, it is not a work that tries to 'say' anything about the problem but instead it my response to the practical problems caused by this new approach to entertainment, art and media in the 21st century.

This work takes its name from a pun by the French philosopher Jacques Derrida, someone who was equally at home with popular cinema and the contradictions of Platonic philosophy. It is a sort of abstract elegy which looks forward as much as it looks into the past.

*Thomas Norman*

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Garry Walker *Visiting Professor in Conducting*

Carl – Emmanuel Fisbach\*\* *Baritone  
saxophone*

Yann Ghiro\* *Bass clarinet*

Ross Montgomery *Tenor saxophone*

Emily Hanley *Bass trombone*

Roland Roberts\* *Violin*

Jane Atkins\* *Viola*

Robert Irvine\*, David Munn *Cello*

Daniel Griffin *Double bass*

Tom Hunter\*, David Kerr *Percussion*

In philosophy the term 'qualia' refers to qualities directly experienced, and a 'quale' is a 'unit of quality' such as a particular shade of blue. Contrary to quantities that one can measure and share, in actual science, 'qualia' are supposed to be merely subjective. Most of the concepts used to create or analyze a piece of music are based on atoms with quantitative properties such as frequency (pitch), duration (rhythm) or intensity (dynamics) among others. As composers, we try to construct musical structures from these atoms in a way to get the molecules capable to conform a new living entity, to compose a new musical piece, and hoping that those senseless structures get musical sense through their own properties and to become 'alive.' However the most important process will be always the human perception of these musical gures and how operates the relationship between them on our souls.

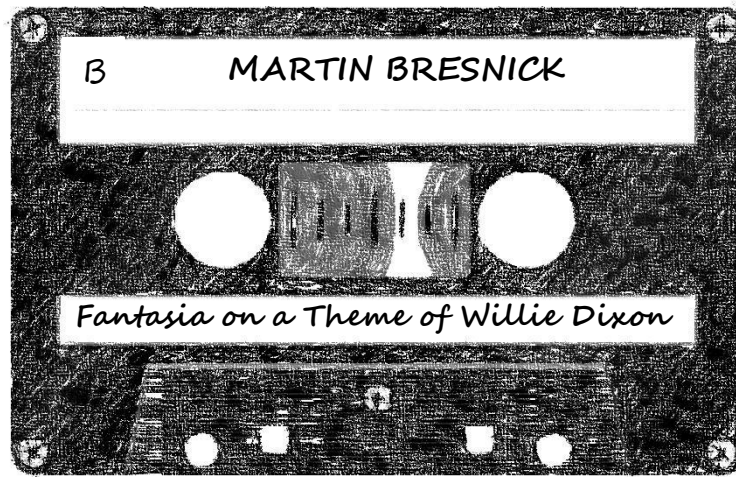
I think it is wrong to consider that music can emerge from quantitative parameters and get musical sense, because music is qualitative in essence and it does not exist outside of ourselves. We perceive changes on musical qualities in time, we listen to different 'qualia' and most of them thankfully we cannot define in words. In consequence, the quantitative materialization of a 'quale' must be always surveilled by a prior attentive internal listening of the requested 'quale'. Musical 'qualia' are the center of my compositional research and they are my primary source of inspiration.

*Daniel Fígols Cuevas*

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**Interval**





Gary Walker *Visiting Professor in conducting*

Yann Ghire\* *Bass clarinet*

Malcolm MacFarlane\* *Electric guitar*

David Kerr *Drums*

Tom Hunter\* *Vibraphone*

Fionnuala Ward *Piano*

Simon Smith\* *Electric organ*

Roland Roberts\* *Violin*

In the spring of 1968 I was sitting, not completely in my right mind, at a table in a very large house in Palo Alto rented by a group of Stanford medical students. These future doctors were then my very own merry pranksters and I had often tagged along while they tried radical politics, communal living, vegetarian foods, medical school laboratory pharmaceuticals, even raising a lion cub, whose nightly roaring eventually alerted the neighbors and gave one of the students a rare African lion's disease.

But on this night, after a meal of randomly exotic foods and sundry medications, they retired with their lovers to the (not quite adequate) privacy of their rooms, leaving me alone in the immense dining room, while a recording I had never heard before (oh Ginger, Jack and Eric!) gradually invaded every neuron of my not so slowly blowing mind.

As I stared intently at the remains of a dinner that in my peculiar state resembled a disorderly old Dutch Master's still-life, a basic blues grew relentlessly from elemental simplicity into melodic improvisations worthy of a south Indian master, and the blues pulse multiplied into an infinity of polyrhythmic patterns, and the individual lines became a counterpoint that extended above and beyond the fifth species, and then, finally, when after a shattering climax of impassioned instrumental virtuosity Willie Dixon's great tune returned, I knew I had heard something I would never forget -

that spoon,  
that spoon,  
that - spoonful.

*Martin Bresnick*



Nigel Boddice *Conductor*

*Sirocco Winds*

Matthew Howells *Flute*

Sinziana Mugea *Oboe*

Charlie Sheppard-Vine *Clarinet*

Thomas Porter *Bassoon*

Samantha Wright *French horn*

The title is, in part, an extrapolation from the concept of Just Intonation -- the ratios of small whole numbers (1:2, 2:3, 3:4, etc) that characterize the relationship of pitches in the harmonic series. Just Time uses polyrhythms, particularly ones whose sums are eleven (5:6, 7:4, 8:3). The French Horn often plays the pitches of the harmonic series in the manner of the older "natural" horn, an instrument without valves. The French Horn emphasizes particularly the seventh and eleventh partials, both of which are "out of tune" with the standard tempered tuning of the remaining players. Just Time muses about the priority of Time over Space (perhaps there is no Space, just Time) and the yearning toward a utopian time to come - a time of justice, a just time. These program notes, however, are words, constituent elements of meaning in language. Just Time is just music.

*Martin Bresnick*

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Gary Walker *Visiting Professor in conducting*

Greg Adam *Tenor*

Carina Gascoine *Flute*

Yann Ghiro\* *Clarinet*

Lewis Banks *Alto saxophone*

Jacqueline Fergusson *Baritone saxophone*

Andrew McLean *French horn*

Tom Hunter\*, David Kerr *Percussion*

Roland Robert\*, Catrin Pryce-Jones *Violin*

Jane Atkins\* *Viola*

Robert Irvine\* *Cello*

Daniel Griffin *Double bass*

### A Winter Romance

Three songs of love, loss and redemption

#### ONE:

I love you so much, you are the most important thing in my life.  
I love you so much, you know I always want you here by my side.  
Don't break my heart, don't break my heart, that's all I ask.  
I love you so much that I will never let you out of my sight.  
I love you so much, I want to know exactly what you are doing at all times.  
Don't break my rules, don't break my rules - that's not so cruel?  
I love you so much, I want to lock you up where no-one can see.  
I love you so much, I will kill anyone who tries to take you from me.  
Don't leave my sight, don't go outside, that's all I'd like.  
In our little world, everything's so lovely.  
In our world, everything's so nice.  
If I was without you I'd be so lonely -  
I'd be sad and you don't want that  
I love you so much, but do you have to be a bitch all the time?  
I love you so much, but all you ever seem to do is sit and cry.  
Just love me back, just love me back, that's all we lack.

In our little world everything's so fragile.  
In our world you must be nice.  
If you are not careful you might get hurt, now.  
You'd be sad, and we don't want that.

TWO:

How do I stop you crying?  
How do I make you do as you are told? Be as good as gold?  
How do I make you love me? How do I stop you? Change you? Make you see all that we can be?  
Don't be sad, 'cos I'm the best you've ever had.  
So don't pretend I'm making you feel bad, when I know that you're playing hard to get.  
Why do you test me darling?  
What is this game you're playing with my heart?  
It's tearing me apart.  
How do I keep my patience? How do I keep from lashing out at you?  
What can I do?  
Don't run from me.  
You think that this is fun for me?  
'Cos I can make your life a misery if you don't let me have my way with you.  
I hate your guts. I will cut you up. Bury you tonight. Don't put up a fight -  
YOU HAVE WRONGED ME.

THREE:

I thought we'd always be together.  
I thought... I thought, I thought again and again...  
Now you've returned I feel I've earned a second chance.  
It's just a shame I'll never teach you how to dance.  
You look right through me, just like you knew me once before.  
I thought we'd always be together, and now you'll never ever leave me again.  
Don't say a word, just let me lay you by my side.  
I'll close your eyes and help you touch your lips to mine.  
You know I love you, and nothing can make me change my mind.  
Your body's cold now.  
Your head is empty.  
But you almost taste alive...

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# Composers

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Scotland-based saxophonist and composer *Jay Capperauld* graduated with distinction from the Royal Conservatoire of Scotland after studying Saxophone under the tutelage of Josef Pacewicz. As a saxophonist, Jay has worked with some of the major Scottish Orchestras including; the Royal Scottish National Orchestra, Scottish Ballet, Scottish Opera and the Scottish Festival Orchestra and has also performed with the Scotland-based Saxophone Quartet, Sax-Ecosse.

As a composer, Jay has had many successful performances of his works within Scotland; writing for various Instrumentalists and Ensembles including; BBC Scottish Symphony Orchestra, Red Note Ensemble, Workers Union Ensemble, Live Music Now's Flercussion, MusicLab, Ensemble Thing and has also worked with members of the Scottish Chamber Orchestra. Moreover, Jay's works have been conducted under many prestigious batons including Ilan Volkov and Pierre-André Valade.

Highlights from Jay's work include success in winning first prize in the Dinah Wolfe Memorial Prize 2013 with his work for solo Piano, *Christus Tantasticus*, which premiered earlier in 2013 with internationally renowned pianist, Sinae Lee, as the performer.

And, Jay has also recently collaborated on a Ballet with Choreographer, Hubert Essakow, which celebrated the centennial anniversary of Igor Stravinsky's *The Rite of Spring*. The Ballet *MONAD* premiered at the Tramway (Glasgow) in May of 2013 with dancers from the Royal Conservatoire of Scotland and instrumentalists from the BBC Scottish Symphony Orchestra.

However, more recently, Jay won the inaugural Heidi Cupp Award for his work *Dehumanised Shock Absorbers* given by the Workers Union Ensemble. Jay won the prize through an audience vote on the night of the premiere at the LSO St Luke's after being shortlisted along with 4 other finalists.

Jay is in his final year of studies in the Masters of Composition course at the Royal Conservatoire of Scotland under the tutelage of Gordon McPherson.

Website: [www.jaycapperauld.com](http://www.jaycapperauld.com)

*Aran Browning* is an English composer from the Lake District. He is currently studying in his second year at the Royal Conservatoire of Scotland with Rory Boyle. He became interested in composing when he chose to do a music extended project at school, creating a fusion composition of Chinese Jazz music, which was then performed by a local orchestra. His recent works have included The Beethoven Frieze; a collaboration with poet Ian Harker to create a work for Leeds Lieder; Goshiwon for mixed ensemble including accordion and Super Special Bonus World for string orchestra. The latter piece was inspired by his early video game history of 'run and jump' platform games and was performed at the Reid Concert Hall by the ECME in February 2014.

Website: [www.aranbrowning.co.uk](http://www.aranbrowning.co.uk)

**Thomas Butler** is the Sound and Music Embedded Composer with the Red Note Ensemble and a PhD Candidate at the Royal Conservatoire of Scotland. He produces the new music podcast I'LL CADENCE WHEN I DIE! ([www.cadencewhenidie.org](http://www.cadencewhenidie.org)) and manages the peer-reviewed Scottish Journal of Performance ([www.scottishjournalofperformance.org](http://www.scottishjournalofperformance.org)).

Website: [www.thomas-butler.co.uk](http://www.thomas-butler.co.uk).

**Rory Comerford** is a composer and guitarist from the North East of Scotland. He is in his second year of the BMus course, studying composition with Oliver Searle and guitar with Ian Watt. He likes Pina Colodas and getting caught in the rain.

**Kristaps Cukurs** (1990), studies composition with Rory Boyle at the Royal Conservatoire of Scotland. He has studied music from a young age. Up until high school, he studied piano, singing and guitar. In high school, he started studying conducting and composition, including opportunities to conduct own works. He has participated in international projects like: Young Musician's Camp in Ogre, Latvia; German Scandinavian Music Week in Scheersberg, Germany; Composition master-classes 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 was awarded first place in the International Stasio Šimkaus Young Conductors competition in Lithuania. He has also been laureate in Latvia's Young conductors competition and won Prize and Audience Award at the Emilis Melngailis Young Conductors Competition, Latvia. His pieces have been premiered in Latvia, UK and Germany.

**Euan Ferguson** (b.1991) is a composer currently in his fourth year of undergraduate study at the Royal Conservatoire of Scotland studying with Gordon McPherson. In March 2012, as part of an exchange with Paris Conservatoire, Euan had a piece performed in Conservatoire Douai by the Paris Conservatoire saxophone ensemble. Euan has had work performed by Red Note Ensemble, RCS Musiclab and at Gregor Samsa. In 2013 Euan won the Craig Armstrong prize for composition and has consequently been commissioned to write a new work for performance in this year's Plug Festival.

**Daniel Figols-Cuevas** (Barcelona, 1980), cello player and physicist, studies composition with L. Naón in Barcelona (ESMuC), M. Spahlinger at the Freiburg Musik Hochschule and Stefano Gervasoni at the Conservatoire National Supérieur de Musique et de Danse de Paris. Simultaneously he studies orchestration with Denis Cohen and electronic music with L. Naón and Y. Maresz (Cursus 1, IRCAM).

After obtaining his Masters degree in composition at CNSMDP in 2012, he is currently studying a PhD in composition in King's College London with George Benjamin and Silvina Milstein.

His pieces have been performed in various countries by E. Poppe, L. Villaincourt, T. Ceccherini, J-P. Wurtz, and the ensembles Klangforum Wien, Neue Vocalsolisten Stuttgart, Ensemble Vocal Exaudi, Nouvel Ensemble Moderne, Orchestre Nationale de Lorraine, Jenaer Philharmonie Orchestra, BCN216, Lontano Ensemble, Musica Qu Lacoza and UMS 'n JIP.

As a composer and former physicist his compositional research has mostly been inspired by sound itself: he thinks about music in terms of energy, shape, density and colour.

His study of acoustics and electronics at Ircam, in Paris, opened new perspectives on composition; he started to feel the need to enlarge the sonic palette of instrumental colours, and thus to explore extended playing techniques as well as computer assisted orchestration.

Those elements became a very important part of his current compositional methods. As a matter of fact, there is no difference between composition and orchestration/instrumentation, both being processes strongly anchored in his creative process. Daniel's central concern at the moment is how the acoustic features of various instruments and electronics can be combined together to obtain new hybrid timbres and textures, that hopefully will invite the audience to discover their own listening capabilities and consequently foster an awareness for the subjective thinking process present in the very act of perceiving.

In general terms, he tries to avoid any abstract, complex or over-structured language. His music is about sensual simplicity and the pleasure of an active listening. As the eyes try to discriminate shades of a particular colour and different textures in paintings, as the hands attempt to discern the different materials an object is made of, as the tongue seeks to perceive the mixture of ingredients in a recipe, Daniel Figols-Cuevas' music explores the fusion of instrumental colours and musical gestures emerging from new acoustical structures.

**Lucy Hollingworth** has 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 SPM 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 20 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 Royal Conservatoire of Scotland supervised by Gordon McPherson. Recent performances include "a little bird told me" for flute and viola performed at the 2011 Internationale Sommerakademie PragWienBudapest in Müzzschlag, 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.

Website: [www.lucyhollingworth.co.uk](http://www.lucyhollingworth.co.uk)

**Hugh Holton** is a Composer, currently in his fourth year at the Royal Conservatoire of Scotland. Last year saw the premiere of the ballet MONAD, marking the centenary of Stravinsky's *The Rite of Spring*, in collaboration with fellow composer Jay Capperault, choreographer Hubert Essakow, and played by the BBC SSO and RCS Musiclab conducted by Pierre-Andre Valade.

Hugh also has a keen interest in film and videogame soundtrack work, and has recently composed the soundtrack for an upcoming PS3 title.

Website: [www.hughholtonmusic.com](http://www.hughholtonmusic.com)

**Martin Keary** was born in Ireland and was an active member of the Irish alternative music scene for ten years. He completed a degree in graphic design and moved to London to pursue a career in the same field in 2006. Whilst in London, Martin studied piano and composition privately before applying to study at the Royal Conservatoire of Scotland. He is currently in his first year of the Mmus degree programme.

**Utsav Lal** has captured the imagination of worldwide audiences and the unique title “Raga Pianist” with his inimitable playing style and innovative handling of a raga. Acclaimed for the simplicity, sincerity and depth of this music, this 21 year old classical and jazz pianist is currently pursuing a jazz degree under a full ABRSM Scholarship at the Royal Conservatoire of Scotland under Paul Harrison and Tommy Smith. A disciple of Dhruwad maestro Ustad F.Wasifuddin Dagar and mentored by Sharat Srivastava, Lal has also drawn attention for his collaborative work with Irish and Scottish traditional musicians. Based in Glasgow, Lal was recently awarded the TiE- Apire Young Indian Achiever award and is the first musician to introduce the piano at the 137th Harivallabh Sangeet Sammelan, India’s oldest classical music festival. He has solo performances at prestigious venues such as The Kennedy Centre- Washington DC, Queen Elizabeth Hall, London and the National Concert Hall, Dublin under his belt.

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

As a composer her work has been performed by groups including Hebrides Ensemble, The Music Lab, Ensemble Thing, Duo9 and Red Note Ensemble. She has also taken part in the St Magnus Composers' Course in Orkney, the On the Rocks Arts Festival in St Andrews, the Harrogate International Festival and the 2013 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.

Website: [www.shonamackay.com](http://www.shonamackay.com)

**Alex Mackay** makes work for live performance, fixed media, installation and multimedia contexts.

He is one half of audiovisual outfit EYEGRID.

He is currently in his second year studying composition at the RCS with Dr. Gordon McPherson, supported by an RCS Trust scholarship.

Website: [www.alexdmackay.com](http://www.alexdmackay.com) / [www.eyegrid.net](http://www.eyegrid.net)

**Michael McEneny** is a Glasgow born Musician, Composer and Teacher. Michael graduated from the Bachelor of Education (BEd Music) course at the Royal Scottish Academy of Music and Drama & Glasgow University in 2011 and is currently a second year student of the MMus Composition course studying with Professor Rory Boyle. During his time on the MMus course, Michael has had pieces performed by both Red Note Ensemble and Said Ensemble and has written for a variety of settings outwith the Conservatoire. Michael is supported in his studies by the *Broadwood Trust* and the *Olive Young Memorial*.

Eighteen-year-old English composer *Henry McPherson* is currently in his first year at the Royal Conservatoire of Scotland studying Composition under Professor Rory Boyle. Raised in Herefordshire, West-Midlands, Henry has been composing and performing from a very early age, and has achieved success as both a composer and a pianist. In 2011 Henry had works premiered by Percussion and Violin duo Steve Bingham and Chris Brannick in London, and the Bingham String Quartet in Oxford. In 2012, he acted as co-Musical Director for RicNic Youth Theatre Company's production of *West Side Story* in Oxford, and has since performed alongside the Oxfordshire Schools Symphony Orchestra as guest pianist. Recent works include an *Overture* for Orchestra, and *Call, Fanfare, and March* (for Alto Saxophone and Piano) both commissioned by Radley College in 2013, along with *Kindred* a piece for Violin and Viola which won the RCS' Dinah Wolfe Memorial Prize in 2013. Since moving to Glasgow, Henry has enjoyed immersing himself in the Scottish music scene, and looks forward to producing more works throughout his time at the RCS. He is particularly keen on collaborating with non-musical artists to explore the possibilities of mixed-media performance and collaborative art.

*Oliver Newman* (b.1991) is a composer, based in Glasgow. He is in the final year of his undergraduate degree in composition at the Royal Conservatoire of Scotland, currently studying under Stuart MacRae (having previously studied with Dr. Gareth Williams). His music has been performed by groups such as Red Note Ensemble, Said Ensemble, the Perth Symphony Orchestra, and students of the RCS and Royal Northern College of Music. Current projects include a short opera and a collaboration with Drake Music Scotland.

*Kevan O'Reilly* is currently studying MMus composition under Dr Gordon McPherson with the aide of funding from the Ardkinglas Arts Trust, Mr Kenneth Barritt and the Royal Conservatoire of Scotland Trust. Most recent performances include music for Pure Brass and RCS principal John Wallace. While studying he also works as a piano player at several piano bars in Glasgow, in session with various local recording studios, labels and artists and teaches piano and theory privately and at the Cumbernauld Music Trust.

*Dr J Simon van der Walt* is Glasgow-based composer of mixed South African and English descent. Over the course of his career has created a varied and highly original body of work, ranging from score-based composition to installation, sound art, performance, and devised *musiktheatre*. His chief current preoccupations are Indonesian gamelan music, Afrofuturism, and the reconstructing of the career of his fictional alter ego Edward 'Teddy' Edwards, unsung hero of British light music electronica. He is Head of MMus Programmes at the Royal Conservatoire of Scotland.

*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 & theatre, headphones and homes.

*Matt Zurowski* is currently in the third year of his undergraduate degree, studying composition with Oliver Searle. Recent endeavours include a workshop and recording of his work *Mosh* with the BBC Scottish Symphony Orchestra and a commission from Live Music Now Scotland through the inaugural Kimie Composition Award. Outside of the RCS, Matt is part of the multimedia club night/collective ENGINES and has recently made work for the experimental night "Gregor Samsa".

# Conductors

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**Ryan Bancroft** is a recent graduate of the Herb Alpert School of Music at the California Institute of Arts where he was awarded a Master's and a Bachelor'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, the grand prize of the National Association of African American Musicians, the Williamson Foundation grant, and is a two-time winner of the Asia America Symphony Composition Competition. He has premiered over 100 works as 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 worked closely with including Pierre Boulez (for a performance of his seminal work *Sur Incises* at the Walt Disney Concert Hall), Placido 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 will include concerts on the works of Maurice Ravel, and Claudio Monteverdi at the RCS.

**Nigel Boddice** was awarded the MBE in 2005 Queen's Birthday Honours for his musical input and work with youth music across Scotland. As a former Principal Trumpet with the BBC Scottish Symphony Orchestra, he has continued teaching at the Royal Conservatoire of Scotland and has been responsible for guiding the careers of many fine brass musicians. He works closely these days with the conducting cohort as a co-ordinator.

Born in Buenos Aires, Argentina, **Hilario Flores Coni** is currently studying MMus in Conducting at the Royal Conservatoire of Scotland. He graduated in 2007 from Orchestral Conducting and Composition at the Universidad Católica, Argentina with honour distinctions. His previous studies include piano, guitar and bassoon.

As a conductor, he has performed with the Teatro Colón Academic Orchestra, Junge Kammerphilharmonie Freiburg, Municipalidad de Lanús Orchestra and the orchestra of the Universidad Católica. He has also performed in ensembles during masterclasses, competitions and guest-conducting opportunities. At the RCS, he has had the chance to attend masterclasses with Christopher Seaman and the RSNO, Sian Edwards, Martyn Brabbins, Garry Walker and Red Note Ensemble, and Jessica Cottis and Jean-Claude Picard with the RCS Symphony Orchestra.

His experience with Junior orchestras and extensions of Venezuela's programme "*El Sistema*" have included guest-conducting and teaching in the region of Chiquitania in the Bolivian jungle in 2009, and as Conductor and Workshop Coordinator in Campana, Argentina in 2010 and 2011.

As an instrumentalist, he has actively performed and worked with a considerable number of soloists, choirs and chamber ensembles.

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.



**Ciarán McAuley** was born in 1983 in Harare, Zimbabwe. The Irish conductor studied at the Royal Northern College of Music, and at the Zürcher Hochschule der Künste (Switzerland) under Johannes Schlaefli. Currently he is assistant conductor to Donald Runnicles at the BBC Scottish Symphony Orchestra and Leverhulme Conducting Fellow at the RCS. Since 2011 he has conducted as part of the Deutsche Dirigentenforum, and most recently he was a conducting fellow at the Tanglewood Music Festival. He has participated in masterclasses with, amongst others Bernard Haitink, Jukka-Pekka Saraste and David Zinman, as well as in workshops with the likes of Tonhalle Orchester and Festival Strings Lucerne. In 2009, he won the Ricordi Conducting Prize, and in 2010 and 2012 he was the recipient of the Bryden Thomson Trust Award. Highlights of the current season include working with WDR and MDR orchestras.

**Fergus Macleod** is currently a Leverhulme Conducting Fellow at the RCS and Assistant to Donald Runnicles at the BBC SSO. He recently completed his postgraduate studies with Prof Johannes Schlaefli at Zurich University for the Arts, and served as Music Director of Orchesterverein Wiedikon in Zurich until 2013. He made his BBC Proms debut in August 2013 in Proms Plus Composer Portrait of Charlotte Seither, and will conduct staged performances of *La clemenza di Tito* at the RCS in early 2014. Fergus graduated with a degree in music from Cambridge University in 2009, and in the same year made his professional conducting debut with the Tokyo Philharmonic. Since then he has worked with ensembles as diverse as the Colorado Symphony, London Sinfonietta and the London Chamber Orchestra. Operatic engagements have included the world premiere of *Tod und das Mädchen* in Zurich and performances of Dvořák's *Rusalka* with Usti Opera.

Highlights for 2012-2013 included a Cadogan Hall concert with the London Chamber Orchestra and the LSO Discovery masterclasses with Michael Tilson Thomas, as well as engagements with the Biel Symphony, Plovdiv Philharmonic and Ensemble Resonanz, and masterclasses with Bernard Haitink in Lucerne. Previous highlights included concerts with the RSNO, Ruse Philharmonic, Orchesterverein Wiedikon, Mannheim Chamber Orchestra, Karlovy Vary Symphony, London Sinfonietta, a return to the Hradec Králové Philharmonic, workshops with the SCO, Lucerne Festival Strings and Musikkollegium Winterthur, as well as masterclasses with David Zinman. In 2012, Fergus Macleod was invited to become a member of the prestigious Deutsche Dirigentenforum of the German Music Council.

From the 2014/15 season Fergus will take up the position of the Charles Mackerras fellow with English National Opera, assisting music director Edward Gardner.

Brought up in Hamburg Germany, aspiring young conductor and singer, **Leon Reimer** started his musical education at a very young age which led to frequent concert performances from the age of 7. Most notably as one of the *Drei Knaben* in Mozart's Magic Flute at the Hamburger Staatsoper in the 2002 - 2003 season as well as a performance of *Der Knabe* solo in Mendelssohn's Elijah under the direction of Ingo Metzmacher and the NDR Sinfonieorchester. Among frequent solo performances Leon sang a performance of Schumann's *Dichterliebe* at the Heinrich Heine Haus in Hamburg, Germany in 2011.

Since his conducting debut in 2007 Leon has received an MA Music degree from the University of Glasgow where he also worked as the chaplaincy's Conducting Scholar. During his time at the University of Glasgow Leon frequently conducted the University of Glasgow Wind Band, Chapel Choir as well as founding his own Glasgow based chamber ensemble *Glasgow Pro Musica*. In June 2013 Leon gave a performance of Verdi's Aida with soloists Shuna Scott Sendall, Jemma Brown, Douglas Nairne and Barry McAleer supported by a choir and orchestra made up of students from the RCS and the University of Glasgow.

In the summer of 2013 Leon started his second Masters degree in conducting at the Royal Conservatoire of Scotland where he has been receiving lessons by Alasdair Mitchell and Garry Walker. He has also since had the opportunity to work with a number of great musicians including the conductors: Sian Edwards, Martyn Brabbins, Jean-Claude Piccard, Jessica Cottis, Christopher Seaman, Kenneth Kiesler and James Grossmith. He has also had the opportunity to conduct the Royal Scottish National Orchestra, the RCS Symphony Orchestra and will have the opportunity to conduct the BBC Scottish Symphony Orchestra later this month.

Winner of the 1999 Leeds Conductor's Competition, Scottish born *Garry Walker* studied at the Royal Northern College of Music.

In October 1999, at very short notice, he replaced an indisposed Daniele Gatti in the Royal Philharmonic Orchestra's opening concert of their Barbican season. Thus began an ongoing relationship leading to his appointment as Permanent Guest Conductor, a post he has now relinquished.

Garry Walker was Principal Guest Conductor of the Royal Scottish National Orchestra from 2003 – 2007, Principal Conductor of Paragon Ensemble and now enjoys a close association with Red Note Ensemble Scotland's première contemporary music ensemble.

In the UK Garry Walker has worked with all the BBC orchestras, the Hallé, National Youth Orchestra of Scotland, English Northern Philharmonia, London Sinfonietta, Royal Liverpool Philharmonic Orchestra, Philharmonia, and City of Birmingham Symphony Orchestra. Chamber orchestras have included the Northern Sinfonia, Scottish Chamber Orchestra, English Chamber Orchestra and Academy of St Martin's in the Fields. With 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.

Outside the UK he has appeared with the Nieuw Ensemble, the Gothenburg Symphony Orchestra, the Orchestre Philharmonique de Luxembourg and the Deutsches Symphonie Orchester Berlin. In 2007 he made his debut with Collegium Musicum in Denmark. In 2008 he made a very successful début with the Melbourne Symphony Orchestra to which he returned in April 2011.

In October 2011 Garry Walker conducted a new production by Calixto Bieito of Hosakawa's Hanjo at the Ruhr Triennale and made his US debut with the Utah Symphony Orchestra. Future plans include appearances with the Adelaide Symphony, a return visit to the Auckland Philharmonic, Pacific Symphony Orchestra, Dortmund Philharmoniker, BBC National Orchestra of Wales and the BBC Philharmonic Orchestra.

# Performers

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*Mieko Kanno* first came to international attention when she became a prize winner in international competitions such as the Carl Flesch (1986), Queen Elisabeth of Belgium (1989) and Hannover (1991). Later she developed an interest in performing contemporary music and won the Kranichsteiner Musikpreis at the Darmstadt New Music Institute (1994). Since then she has been a prime exponent of new music for violin throughout Europe and given many first performances as soloist as well as in ensembles. She is dedicated to the development of a new identity for the violin and her experimental work in this area includes performing on the Violectra electric violin and electronics and commissioning works for it. Having taught at Durham University for eleven years, she is also known for her practice-led research on subjects such as complex notation and microtonality. She is Head of Strings at the Royal Conservatoire of Scotland.

*Garth Knox* was born in Ireland and grew up in Scotland. Being the youngest of four children who all played string instruments, he was encouraged to take up the viola, and he quickly decided to make this his career. He studied at the Royal College of Music in London with Fredrick Riddle, where he won several prizes for viola and for chamber music. Thereafter he played with most of the leading groups in London in a mixture of all repertoires, from baroque to contemporary music.

In 1983 he was invited by Pierre Boulez to become a member of the Ensemble Intercontemporain in Paris, where he had the chance to do much solo playing (including concertos directed by Pierre Boulez) and chamber music, touring widely and playing in international festivals.

In 1990 Garth Knox joined the Arditti String Quartet, playing in all the major concert halls of the world, working closely with and giving first performances of pieces by most of today's leading composers including Ligeti, Kurtág, Berio, Xenakis, Lachenmann, Cage, Feldman and Stockhausen (the famous "Helicopter Quartet").

Since leaving the quartet in 1998, Garth Knox has given premieres by Henze (the Viola Sonata is dedicated to him), Ligeti, Schnittke, Fernyhough, James Dillon, George Benjamin and many others. He also collaborates regularly in theatre and dance projects and has written and performed shows for children and young audiences. Improvisation is also an important part of his musical activity, and he has performed with George Lewis, Steve Lacy, Joel Léandre, Dominique Pifarély, Bruno Chevillon, Benat Achary, Scanner and many others. He appears on the Frode Haltli CD *Passing Images*. In the past decade he has begun to write his own music, and is much in demand for theatre, dance and film scores as well as concert pieces and instrumental works.

Garth Knox has recently begun to explore the possibilities of the viola d'amore in new music, with and without electronics, and is in the process of creating a new repertoire for this instrument. His CD *D'Amore* (EMI New Series 1925) features old and new music for the viola d'amore.

Garth Knox now lives in Paris playing recitals, concertos and chamber music concerts all over Europe, the USA and Japan. His solo CD with works from Ligeti, Dusapin, Berio, Kurtág and others (MO 782082) won the coveted Deutsche Schallplatten Preis in Germany.

South Korean-born *Sinae Lee* leads a busy life as a soloist, chamber musician and lecturer based in Glasgow, UK. Since her UK début with the Royal Scottish National Orchestra (RSNO), playing Brahms Piano Concerto No.1, she has also played with the Korean Symphony Orchestra, St. James Orchestra, Glasgow Orchestral Society, Royal Conservatoire of Scotland (RCS) Wind Ensemble and

RCS Orchestra. She has frequently appeared in concerts in New York, St. Petersburg, Riga, London, Edinburgh and Glasgow as well as in her native cities in Korea such as Seoul, Suwon and Busan.

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

In 2006, Sinae recorded Karol Szymanowski's complete piano works on 4 CDs, released by Divine Art Record Company. These recordings mark the first complete CD set in the world containing the late published Prelude in C sharp minor.

Between June and July 2011, Sinae performed the entire series of the *Années de pèlerinage* by Liszt in UK and in Korea, celebrating the 200 anniversary of his birth. The studio recording of this repertoire was released by Nimbus Alliance in July 2012. As a keen collaborator, she has been involved in world premiering works for solo piano as well as for ensemble by composers including Marek Pasieczny, Gordon McPherson, Rory Boyle, Vera Stanojevic, Alasdair Spratt, Jay Copperauld and James Wilson.

Sinae also has been in demand for prize adjudications. Recent adjudications include Yamaha Music Foundation of Europe Piano Scholarships at the Royal Northern College of Music (RNCM), A Ramsay-Calder Debussy Prize, Walcer Prize, Peter Lindsay Miller Prize for Piano Duo and Beethoven Prize for Junior Conservatoire at the RCS. Sinae studied piano with Hwa-Young Yi, Hyoung-Joon Chang in Korea and Philip Jenkins in UK. Since 2001, Sinae has been teaching piano as a Lecturer in the department of Keyboard and Collaborative Piano at the RCS

*The Astrid String Quartet* formed in summer 2011 at the Royal Conservatoire of Scotland and comprises graduates Elanor Gunn, Eve Kennedy, Sarah Leonard and Julia Wagner. Astrid, recipients of the 2012 Mabel Glover string quartet prize, made their Usher Hall debut in September 2013. The ensemble have played in masterclasses with the Brodsky Quartet, the Kreutzer Quartet, Peter Manning and the Rachmaninov Trio.

In spring 2012, the quartet worked with young Scottish composer Peter Longworth on his new string quartet, *Giri Toscani*, which they performed at the Tolbooth in Stirling. In summer 2013, the quartet also premiered David Donaldson's new score *Requiem For A World* with counter-tenor Steve Dugardin in association with the Cryptic theatre organisation.

Highlights from Astrid's recent and upcoming seasons include their highly successful "Five by Five" concert series taking place in the 2013 Edinburgh Fringe. Astrid were one of the first musical ensembles to be selected for "Made in Scotland", a showcase representing the best of Scottish performing arts at the Fringe Festival. During their chamber music series, the ensemble performed five quintets in five days and collaborated with musicians such as Scott Mitchell, Dávur Juul Magnussen (Royal Scottish National Orchestra) and William Conway (Chamber Orchestra of Europe). As part of "Five by Five", Astrid also gave two world-premiere performances of works they commissioned from composers Richard Greer and Claire McCue.

Other performances include showcase concerts at Royal Conservatoire of Scotland and performances the lunchtime concert series within the Conservatoire; a concert performance for the International Concert committee of Al Khobar, Saudi Arabia; performances in Dalmeny Kirk, the Scottish National

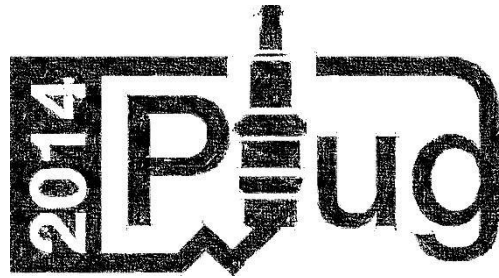
Gallery and at the Scottish Parliament. In addition, Astrid gave the inaugural concert of the newly restored St Columba's Chapel in Drimnin, Morvern, and have since returned as quartet in residence. In March 2013, the quartet performed Steve Reich's Variations for vibes, pianos and strings alongside members of the London Sinfonietta with the composer himself in attendance.

Astrid are also passionate about education and have worked with Paragon Ensemble and Sound Strategies, to deliver a series of workshops combining science and music education for children. Earlier this year, Astrid were invited to tutor at the National Children's Orchestra of Scotland String Training Course, and worked with children aged eight to thirteen. The quartet are members of the prestigious Live Music Now! scheme, a charity founded by Yehudi Menuhin, which delivers high quality live performances to audiences who might otherwise never have the opportunity to go to a concert.

**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 Royal Conservatoire of Scotland in Glasgow, 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 Royal Conservatoire of Scotland in Glasgow, and an Associate Company of the Traverse Theatre Edinburgh. [www.rednoteensemble.com](http://www.rednoteensemble.com)

**MusicLab** is the Royal Conservatoire of Scotland'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; performances of Karlheinz Stockhausen's *Aus dem sieben Tagen* in Glasgow and Edinburgh for ECAT; as well as regular side-by-side concerts with Red Note, the RCS Associate Contemporary Ensemble.

Formed in 2012 at the Royal Conservatoire of Scotland, **Sirocco Winds** are a dynamic and professional wind quintet. Based in Glasgow, they pride themselves on being a young, enthusiastic and vibrant group. Its members are current Masters students or graduates of the RCS and come from all over the UK and as far as Romania. Their individual achievements include performing with the BBC Scottish Symphony Orchestra and Royal Scottish National Orchestra, and performing concerti all over the UK. The group is versatile and committed to providing quality chamber music for any occasion including a variety of styles from wind quintet standards and rarely performed works, to our own personal arrangements or new commissions. We also enjoy delivering education projects as part of our work as an ensemble, which involves creating new and innovative ways of introducing music to a diverse audience. Recent successes include winning the Governors' Recital Prize for Chamber Music at the Royal Conservatoire of Scotland and being invited to perform at the prestigious Westbourne Recital Series as well as playing live as part of 'Classics Unwrapped' on BBC Radio Scotland.



*Head of Composition*

**Dr Gordon McPherson**

*Professor, Composition*

**Professor Rory Boyle**

*Music Ensembles Manager*

**Gemma Carlin**

*Sound Projectionist*

**Tim Cooper**

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