

Plug

Thu 2 - Sat 4 May 2013



Royal Conservatoire
of Scotland

Welcome All to PLUG 2013 - The composers have been very busy - and they are very happy that the boffins agree that new music is GOOD for you... (www.bbc.co.uk/news/science-environment-22096764)

For those of you however who disagree and are here at these concerts out of a sense of duty or loyalty...here is a fancy word search to keep you amused and occupied, where you will find the surnames of all twenty composers who are having premieres this year...

Please refrain from cheering loudly during any concert if you find all of them...

T B I Y A M N D N A E Z W Q P W X N B H G U T B R N V A M B W R K J T X K C V E
B Y T J Z U T A I E L M K P M T Z Y H C S U D V G E A W W I M Q Y L M B S D T L
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Y A M R G B F K R H F P O I J Q N N U T J V P K F H S V W V S T W O N P S C W V
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B T Q M D T O M U G J U R F D Z Z X S L G W N A O F A F T I W E T E X O H L O K
G E M I S J I S V K H N B B L U L P L F W G E Q F M W L H B C G U C K B D S S W
E F T K A C A L D O N Q Z M T G U F I H T L K Q B O E J E N K N L T X O D Q R E
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C Y M U Q R S G P F T Z O S U F P P G S M V H T L E Q V F I W Q Q O B Z G F S A
A Y Z D W D N I N Y Q B W V M S V X K X X C W N E G T D R R V V M M B O M N I N
W O S X A O C P X H Z R S Q K B M H F M Y C R R U M B E N A O Q O K E R E F N G
R K J V T K I J W U F V K C G H O L L I N G S W O R T H A M E P U O S K X T P M
P T D Z E E J O D Q O Q I C L C H U M W S P E U H B J N V B D Z J T E P X J W E
D U J R I R M M H Z G O K W A U D V G J N O D N A R B V I M G R N B Y L L G X M
I U I J D C K D I G A I B P O F C L K R W A F Y H O G R L O H C E D I V J A B V
D N Q H Z I K L Y N X Z C N Z V J N W A R J G E A P P W L U G G L V U N V N E Z
G D Z B R F P B A L X T R G P N O S S U G R E F S L E A U U S S L N E P T K O U
H N M U J J U M G Y Z F K L W V J Q N M T Q I Q P J M Z S O M E P X O R Q I P E
T Y X W C E R X H Y H Q X R Q G I A F V A Y O U O L T Q O T I R W O Z W H O H D
H P L Z U O B I U K N H D U H K T K K Q L R T O J I S H V C T O A Y P S U J H B
R B R Y N E É Z I L L U K Z R H O B I A Q G R L W K E N H I H P I U J C D A F B
P L N U Z E G G X P L K M E C J A J G C O T J O E F O C W X S H J Z L Q B T W J
Z Q L Y L B C N J M N U M V D T H L E F L B R Q G K B D K A B T T S H U S D C L
W T H W T O O J T J Z W C I Q Q W T B G P O E K Q N M N M R M N V W U S I D S K
V G B U V V T Q T A L W F J R V Y W K G H B L Y A P N B W Y A C I C E J V Z R Z
C E M W Y M C M Z A X Z W M I M G U F U U V M H M I G A G L Z D T Y S N K N D D

For everyone else - have fun with the new!

Dr Gordon McPherson
Head of Composition

PLUG 1



1+1+=9

Thu 2 May / 7.30pm / Guinness Room

REBEKAH SMITH

Between Sycylla and Charybdis

Ysella Almqvist, Ewelina Brzozowska,
Katherine Waters, Carolina Marcelino *Harps*
Fergus MacLeod *Conductor*

Scylla and Charybdis were mythical sea monsters noted by Homer; later Greek tradition sited them on opposite sides of the Strait of Messina between Sicily and the Italian mainland. Scylla was rationalized as a rock shoal (described as a six-headed sea monster) on the Italian side of the strait and Charybdis was a whirlpool off the coast of Sicily. They were regarded as a sea hazard located close enough to each other that they posed an inescapable threat to passing sailors; avoiding Charybdis meant passing too close to Scylla and vice versa. My piece merely tries to capture the tension and fear of the passing sailors, along with the anticipation of something lurking beneath the waves.

OLIVER NEWMAN

Two Pieces for Wind Quintet

66
92

Matthew Howells *Flute*
Sinziana Mugea *Oboe*
Charlie Sheppard-Vine *Clarinet*
Thomas Porter *Bassoon*
Michael Barr *French horn*

MICHAEL O'SULLIVAN

Suspicious

I. An increasingly heated 'dialogue' between 'accuser' and 'accused'
II. The ugly growth of a 'seed of doubt' planted in the mind
III. Paranoia leads to decisive action

The Maxwell Quartet

Liam Lynch *Violin I*
George Smith *Violin II*
Shelagh McKail *Viola*
Duncan Strachan *Cello*

ALEX HOROWITZ

String Quartet

The Maxwell Quartet

Due to its history, balance, and intimacy, the medium of the string quartet has an identity which resonates with me strongly. Consequently, I only find it approachable when I feel I have something meaningful to say.

JESSICA JONES

Moonflower

Ola Henszel *Flute*
Siobhan Parker *Oboe*
Ewan Zuckert *Clarinet*
Chris McShane *Bassoon*
Jenna Sloane *French horn*

Moon Flower is the common name for several night-blooming plants. As the sun rises at the start of the day, the piece begins. The flower closes its petals and shields itself from the hustle and bustle of everyday life. As the sun sets at the end, it opens again.

BLAIR RUSSELL

Event Horizon

Hyein Jin, Anna-Louise Burns *Violin*
Frances Clement *Viola*
Megan Cuneo *Cello*
Liz Lawton *Flute*
Rebecca Watt *Oboe*
Charlie Sheppard-Vine *Clarinet*
Ryan Sullivan *Bassoon*
Chris Gough *French horn*
Fergus MacLeod *Conductor*

Event Horizon: the boundary around a black hole on and within which no matter or radiation of any type can escape. Often referred to as "the point of no return".

This might seem a particularly bold statement, but I wholeheartedly believe that most of you reading this will have at some point in your life dealt with a hugely trying emotional stress, that most of you reading this will have "gone through stuff". To each of us this will mean something completely different you might perhaps have suffered the loss of a loved one, you might be under a lot of stress with your work, perhaps you can discern no particular reason

but you still find it a struggle just to leave the house in the morning. Certainly these are feelings I have struggled with in the past, these are problems I had to devote a lot of time and effort into coping with. Of course I can only speak from my own personal experience, but those darker times felt like black holes, often they might have been the smallest thing but still capable of so much damage.

It might have seemed easier, perhaps more immediately interesting, to write about the black hole itself rather than the boundary which surrounds it. But this isn't a piece about *black holes*, this piece is about circling the black hole, the inevitability of giving yourself into it.

Glasgow Floppies

Jack Bruce Space

Thursday - Saturday

Using a bit of technological magic, floppy disk drives ("wait, do they even make those anymore?") can be made to play music from MIDI files. Although there are plenty of examples of this online, this was previously limited to film soundtracks and the music from Tetris; nowhere could I find anything being written specifically for them.

Thus, I see this installation as a research project, exploring the eight drives as instruments. It features new works by the RCS composition department, which play continuously.

Find out more at alexanderhorowitz.com/glasgow-floppies

NICOLE LIZÉE

Vertigo Beach [*À Tom Verlaine*] for solo piano (2007)

Simon Smith *Piano*

Vertigo Beach (*À Tom Verlaine*) is an interpretation of the Post-Punk and Art-Punk movement that took place in New York City from 1977-1984.

Post-punk or art-punk began as a reaction to the nihilism and questionable musicianship of punk music. The movement was defined by bands such as Television (led by Tom Verlaine), Talking Heads, DNA and The Voidoids. Where punk music comprised a few basic chords with emphasis on speed and brevity, post-punk challenged the pre-existent musical structures of punk while retaining its aggression and rejection of 1970s mainstream music. Instruments were used in unconventional ways. Songs were longer and the typical verse-chorus-verse structure was tossed out, though repetition of themes was still integral. Emphasis was on complex textures and patterns, driving basslines and lyrical themes. Intricate patterns were set up and then would gradually build and evolve. Tempo and meter changes and metric modulations were used to create jagged, erratic angular material. The character was often relentless but it was not uncommon for sudden unexpected shifts in character and bursts of melody to occur without warning, calling on the block form that defines the music of some New York contemporaries such as John Zorn.

The work is structured as an acoustic reinterpretation of the genre using solo piano. The form of the work is constructed as a series of *études*, where one idea gradually unfolds into the next, emphasizing the qualities that distinguish the genre to the point of exploitation.

Commissioned by Brigitte Poulin with le Conseil des arts et des lettres du Québec

JAMES WILSON

I have found what you are like

Runner-up: Dinah Wolfe Memorial Award

Sinae Lee *Piano*

i have found what you are like
and there are no more words.

JAY CAPPERAULD

Christus Tantasticus

Winner: Dinah Wolfe Memorial Award

Sinae Lee *Piano*

Inspired by the highly controversial photograph *Piss Christ* by Andres Serrano, *Christus Tantasticus* follows the process of tanning via the ancient method of submerging the hide in urine to preserve the skin. The piece takes its title from a baroque form known as Stylus Fantasticus - a style closely related to fantasias but is individualized by short contrasting improvisatory episodes and is free in form. In conjunction with this style, the modern take on tanning now involves the dyeing and darkening of one's skin via products such as *Tantastic*; thusly *Christus Tantasticus* is inspired by a visualization of Serrano tanning an image of Jesus in urine to preserve him whilst also giving him a fantastical tan.

Taking its material and structure from the tanning process - the idea is to convey a sense of submergence, pounding, drying and the production of a new product. This relates to the idea that Serrano takes the statue of Jesus and turns it into a new product through his art.

NICOLE LIZÉE

Hitchcock Études *for piano, glitch and film (2010)*

Kerem Hasan *Piano*

Timothy Cooper *Sound diffusion*

The premise for *Hitchcock Études* is centered around my on-going preoccupation with the fallibility of media. Technology has the potential to fail and can fail in spectacular ways, creating fascinating sounds and visuals. How to capture and replicate those beautiful mistakes?

All of the soundtrack material and visuals are from 'middle period' Hitchcock films. The source material is deconstructed, spliced and otherwise 'damaged', resulting in layers of disjunct, erratic rhythmic material, twisted melodic lines and harmonies. These imperfections and errors are woven together to create a new sonic landscape over which the accompanying acoustic material is performed live. The sound materials extend beyond Bernard Hermann's soundtrack and into the foley sounds and other audio artifacts present in the film.

The glitched sound material is precisely notated to enable the live piano to synchronize and interweave in tandem with the 'malfunctioning' track and video. Notation or transcription is an important component of the work. It is the coaxing of material from

existing material by altering its physical state; illuminating hidden melodies, gestures, and rhythms.

In his *24 Hour Psycho* (1993) the Glasgow-based artist Douglas Gordon sought to uncover the unforeseen 'micro-narratives' lurking in Hitchcock's film by slowing it down to approximately two frames per second. I approach these études with the same basic motivation in mind, extending the search to sound in film - and then extending it still further by creating a new work with my findings. The goal in this manipulation of the visual and audio material will be to both rely on and to subvert the audience's preexisting knowledge of the material. It will be at once familiar and alien, and it is this duality that intrigues me.

The Dinah Wolfe Memorial Award

This year's Dinah Wolfe Memorial Award was adjudicated by the 2013 Plug guest composer Nicole Lizée.

The Dinah Wolfe Memorial Award was generously created in the early 1990s by Walter Wolfe, life-long patron of the Conservatoire.

It all began in 1938 when, as a boy of nine, Walter attended 'The Athenaeum' as most people called it in those days, for piano lessons. Thus began his relationship with music and the RCS, which continued until his death at the end of last year. Walter joined the Board of Governors in 1981, became a Trustee in 1992, and in 1994 he became a fellow of the institution, sponsored by his very good friend Morrison Dunbar. He was a colourful, stylish gentleman, renowned for many things including his fabulous generosity and hospitality. He rarely missed a Friday lunchtime concert and was generally topped with a fedora and cravat; this is how we will remember him today.

The Dinah Wolfe Memorial Award was established in memory of Walter's mother, also a former student of The Athenaeum, and is just one of the many testaments that there was a man called Walter Wolfe who played a great part in making the Conservatoire what it is today.

STEVE HOLLINGSWORTH

Blind Sight

Alison McGillivray *Viol*

In this improvised performance the audience is confronted with a field of scattered neon, symbols of the various sound forms. Against a background of a crackling fire, referencing Plato's cave, both performers swap roles and attempt to become the other. One eliciting electronic sound from neon using a small oscillator combined with a hall-effect sensor, the other attempting to play a baroque viol. Both strangers to each established role and identity.

The work revolves around several ideas and oppositions, virtuosity and vulnerability, identity and time. Instruments and performers brought together from separate times and contexts, dislocated in the production of a unified field of sound

WEN YANG HO

Mem o yrrr

Wen Yang Ho *Piano*

This is a piece for piano and live electroacoustic which explores how memory can be distorted, affected, misattributed or even created, and how memory can in turn, affect the present. How can we be certain of our memory? And, if our memory is largely responsible for who we are and how we behave now, how can we fully justify our decisions?

ROBERT NEWTH

Encoding, Storage, Retrieval

Robert Newth *French horn*

THOMAS NORMAN

The Sèvres Kilogram

Cavan Campbell *Violin*

The kilogram is the only standard measurement based on an actual artefact, rather than a physical property (many people believe it is equal to 1 litre of water, this is not strictly true.) The international prototype kilogram, this platonic kilogram, is located in Sèvres on the outskirts of Paris. From the original, six 'witnesses' were created and these used to develop others which were disseminated around Europe as a way of standardising the measurement. The kilogram as a measurement only exists in relation to this original object. Every so often the original is measured against its witnesses in order to insure they all remain equal, for obvious reasons. In a bizarre twist, the original is inexplicably losing weight much faster than its witnesses to the point where eventually it will no longer exist, making the kilogram notionally weigh absolutely nothing!

I find this story totally fascinating in its explanation of the process of human efforts to impose order and standardisation upon the world around us and the seeming determination of that world to thwart these efforts. This piece, through its four connected micro-movements, and the relation between its constituent components, in many senses, is separated and organised, quantified and analysed.

IAIN JENNISON

Whiteout

Asta Heidur Tomasdottir *Vocals*

A whiteout arises in blizzard conditions. It is a weather condition where visibility is reduced to near zero through the obscuring of light, no shadows are cast. I intended to explore the accompanying themes of cold, blindness and isolation that are synonymous with this. I would like to thank Asta Heidur for her patience, insight and excellent linguistic skills, without which this could not have happened.

YSELLA ALMQVIST

Angual Phalanx

Ana Carolina Cunha Marcelino *Harp*

Angual Phalanx is a term used in the French harpist and harp maker Naderman's harp method from the 18th century. This term refers to the tips of the fingers, the place of the finger traditionally used for playing the harp. In the present day this term means the outer most part of the bones in the fingers. This piece is built on a tape part made by processed harp sounds and the live harpist uses her angual phalanxes among other techniques to answer the tape part, which is based on harp resonance.

ANTONIO JIMENEZ MARIN

Le Rayon Vert

Antonio Jimenez Marin *Trombone*

My original intention for this piece comprising five short movements, was to recreate my great admiration for Scotland. I am not Scottish, but having lived in Glasgow for the last four years I fell in love with the Scottish west coast, its people and mythologies. As a poetry lover I found the French writer Jules Verne, who in 1882 published a novel named after this optical phenomenon. This was a big inspiration for my own art. In the story, Helena Campbell is trying to observe the green ray to overcome her crippling fear of intimacy. After numerous unsuccessful tries caused by the bad weather, flocks of birds or distant boat sails hiding the sun, the phenomenon is eventually visible, but the heroine Campbell, finding love with Oliver Sinclair's eyes, doesn't pay attention to the horizon. The idea behind the piece is that someone can predict where and when things are going to happen, but the nature is so great that it has no scientific basis.

I took up this piece to explore the trombone's potential as a solo instrument accompanied by tape and live electronics and it was natural for me to write it in a theatrical way, as I find this combination the finest way to demonstrate it. Some of the tape material is taken from John Kenny's Carnyx recordings (a long Celtic trumpet found in north east Scotland and made of beaten bronze and held vertically so that the sound travels from more than three metres about the ground) and the sound of waves extracted from Oban, Argyll and Bute seas, where I was lucky to perform on tour with Brass Diversions some months ago. The first, third and fourth movements are extremely calm and reflective, the second and fifth contrasting sharply with their vigour and energy. The relationship between music and physical movement is fundamental to the work's conception.

THOMAS BUTLER

Replaceable Parts for the Irreplaceable You

Arlene Rolph <i>Mezzo-soprano</i>	Ruth Morley <i>Flute</i>
Mieko Kanno <i>Violin</i>	Peter Furniss <i>Clarinet</i>
Robert Irvine <i>Cello</i>	Emily Hanley <i>Bass trombone*</i>
Malcolm MacFarlane <i>Guitar</i>	Glynn Forrest <i>Percussion*</i>

Jessica Cottis *Conductor*

I. *Dust is full of many useful atoms*

Coal and diamonds,
sand and computer chips,
cancer and healthy tissue:

variations in arrangements of atoms
distinguish cheap from cherished,
diseased from healthy.

Soil and air,
water and ripe strawberries,
ash and smoke:

variations in arrangements of atoms
distinguish cheap from cherished,
diseased from healthy.

Ordinary tools build ordinary machines from parts,
assemble motors, levers, casing.

Molecular tools build molecular machines from tiny parts
- tiny motors, levers, casings -
to make complex machines.

Molecular tools will:
help spread life beyond Earth,
make mind emerge in machines,
let our minds renew and remake our bodies.

Adapted from
'Engines of Creation: the Coming Era of Nanotechnology'
by K. Eric Drexler, 1986

II. *Karaoke Cell Sonata*

III. Instructions for Curing the Human Heart

Insert wrench into port. Check setscrew is retracted.
If port is obstructed, retract screw to clear.
Do not disengage.

Leave wrench to vent trapped air. Push pin 'to port 'til seen.
Sterile water may be used; sealant not required.

Tighten screw: turn wrench to right.
Repeat for each lead - pull to confirm.

Secure device to stop migration.
Test device operation.

Adapted from 'Medtronic Pacemaker Implant Manual', 2005

IV. Compatibility Issues

V. Replacement Parts for the Irreplaceable You

Come all you croppers, stout and bold,
Let your faith grow stronger still,
These cropping lads in the County of York,
Broke the shears at Hosfall's Mill.

They broke the shears and the windows too,
Set fire to the tazzling mill;
They formed themselves all in a line,
Like soldiers at the drill.

Luddite song, c.1812
Quotations from John Philip Sousa

- Interval -

NICOLE LIZÉE

Music for *Body-Without-Organs*

Ruth Morley <i>Flute</i>	Mieko Kanno <i>Violin</i>
Peter Furniss <i>Clarinet</i>	Glynn Forrest <i>Percussion*</i>
Robert Irvine <i>Cello</i>	Simon Smith <i>Piano</i>

Jessica Cottis *Conductor*

Deleuze and Guattari's *body-without-organs* is defined as an anomalous shapeshifter it is fluid, boundless, mutable, and in a

continual process of 'becoming' no longer confined by the medical profession's corporeal boundaries.

In her book *Deleuze and Horror Film* author Anna Powell analyses horror film from a Deleuzian perspective and conceptualizes the body-without-organs as it applies to certain films and characters from the genre. Cronenberg's *Videodrome*, Tourneur's *Cat People*, Verhoeven's *Hollow Man* are some of the films that feature this type of entity. She also looks in great depth at the literal body-without-organs: i.e. the character Frank Cotton in Clive Barker's *Hellraiser* whose organs gradually restore themselves throughout the film after being torn to shreds by the Cenobites.

Music for Body-Without-Organs is a sonic representation of this continuous process of movement and flux and the fusion of elements to form new entities. It is what I imagine these characters would dance or listen to while going about their business. The work is continuously shifting and mutating. It has moments of trance-like material, elements of glitch, psychedelic touches, and a distorted interpretation of ambient music.

While composing the piece I also envisioned a striking scene from Herk Harvey's 1962 cult classic *Carnival of Souls*. It involves the main character Mary Henry, who is perhaps a zombie, possessed, or simply undead (it is never really made clear, only that there is something "off" about her). While practicing hymns alone in church one night she falls into a trance. The hymns suddenly mutate into eerie and twisted melodies. Her pointed toes begin to work the organ's pedals with fierce abandon. Her fingers rapidly caress the keys with more and more urgency while she sways and contorts her body to the music. As she moves deeper into a trance, ghouls materialize and begin dancing to her demonic music. Arriving in time to avert the song's conclusion, the church's minister appears, pulls her hands off of the keys and proclaims the music sacrilege

Commissioned by Transmission with le Conseil des arts et des lettres du Québec.

NICOLE LIZÉE

Karappo Okesutura Vol.I

- I. The Heat
- II. Night Moves
- III. SF-G029

Nina Sneve, Alex Roots, Sophie Faulkenberry	<i>Voice*</i>
Ruth Morley	<i>Flute, Piccolo, Alto flute</i>
Peter Furniss	<i>Clarinet</i>
Malcolm MacFarlane	<i>Guitar</i>
Simon Smith	<i>Keyboard</i>
Jessica Cottis	<i>Conductor</i>
Mieko Kanno	<i>Violin</i>
Andres Kungla	<i>Double bass*</i>
Glynn Forrest,	
Patrick Nolan	<i>Percussion*</i>

Karappo Okesutura is an ongoing project centered around the karaoke phenomenon; a term derived from two Japanese words: karappo (empty) and okesutura (orchestra).

The pieces were written with this scenario in mind: a karaoke singer takes to the stage to perform an 80s chart-topper only to find that the karaoke machine is behaving erratically. It begins jumping to different sections of the track, rewinding and stopping without warning. The karaoke tape itself is damaged and warped - the pitch and speed are fluctuating, parts of the tape have been chewed by the machine. Yet the singer is still able to keep her composure; she follows and keeps up with the machine, changing tempo and pitch in tandem with the tape, and finishes the song like a professional.

Funded by the Canada Council for the Arts and le Conseil des arts et des lettres du Québec.

*** RCS MusicLab**

MAGNUS PICKERING

Vantage Unfolding

Megan Royce, Abigail Young, Matthew Wilkinson,
Diarmaid Heffernan, Emma Pantel, Jessica Jones *Violin*
Ed Keenan, Steven Segau *Viola*
Iain McHugh, Molly McWirter *Cello*, Rachel Wilson *Double bass*
Henrietta Wake *Trumpet*
Laura Browne *Guitar*
Ed Cohen *Piano*

JULIÁN POMBO

Reflections

Julián Pombo *Alto flute*
Thomas Lowe, Ross Gunning *Marimba*

JACQUELINE FERGUSSON

China Plates

Lewis Banks *Saxophone*, Ed Cohen *Piano*

AIDAN TEPLITZKY

Feast-Metamorphosis-Flight

Megan Royce *Violin I*
Matthew Wilkinson *Violin II*
Ed Keenan *Viola*
Ian McHugh *Cello*

EMILY TSE

String Quartet

ROBIN BRANDON-TURNER

School Dinners

I. Mashed Potato
II. Semolina
III. Chicken Noodle Soup
IV. Sticky Toffee Pudding
V. Fajita

Biffer Wind Quintet

Julián Pombo *Flute*, Robin Brandon-Turner *Oboe*,
Valerie Barr *Clarinet*, Alanna McFarlane *Bassoon*,
Freya North *French horn*

MATTHEW ZUROWSKI

In a Crowd

As I was finishing *In a Crowd*, I still hadn't decided on a name for the piece so opted to look at the music for some direction. I decided that the music sounded like the sight of a crowd at a gig: while the crowd is built up of many people moving in different directions, the mass as a whole remains quite stationary. The different instruments seem to act like these spectators, with each part contributing differently to the static mass of the ensemble.

My thanks go to the Composition Department for giving me the opportunity to write this piece.

HUAN LI

Toy Boy

Toy Boy is a piece for large ensemble; the title is drawn from a true story - '6,000 Love Stairs' in my hometown. A couple lived in seclusion for over forty years to avoid rumour. The young boy fell in love with a widow, and was left to struggle against conventional wisdom. After more and more rumours from neighbours, they left their village and hid deep in the mountains. To keep in touch with the outside world, the young boy dug 6000 stairs into the cliff, to link with the town.

Toy Boy is written from the boy's perspective. I have tried to describe his colourful moods in three sections, through changed tempo, texture and reflection between strings and woodwinds. At the same time, the celesta always plays an irregular rhythms and accents, contrasted with quiet background material, highlighting a character of humour and optimism.

DANIEL DREVER

Luxury Confectionary

Luxury Confectionery is about gluttony. I have made extensive use of the altered dominant seventh chord which is of course a reference to the on-going and oft inescapable espionage of food manufacturers as they dope our food with sugar, milk and soya. Is it a wonder that we live in a state of high calorie malnutrition when crisps are so cheap? Now I could eat horse till the cows come home. Pun intended. The real threat lies in confectionery.

THOMAS NORMAN

Ochre and Red on Red

My intention in writing this piece was to play with allusions to other existing styles within the western Classical tradition and to investigate the use of panel forms in a slightly larger work. I wanted a sense in which the music moves between a series of developing secessions, returning to each periodically as they each develop in their own linear direction. Whether or not the piece is successful in this is up to each of us to decide for ourselves.

The piece takes as its source material a small fragment from Sibelius' Seventh Symphony, which is one of my favourite pieces in the symphonic repertoire. I found it an interesting liberation to give many of the most important aspects of the piece - the core material and the climactic moment - to another composer, and allowing him to speak on my behalf in some ways allowed me to be far more uninhibited in my own creativity within the work.

In writing this work I was interested in the paradox between the beauty we feel in a landscape panorama, or the profound expression one might find in a Rothko painting; and the reality of unthinking natural processes which have no meaning beyond themselves. In the hard light of day a Rothko really is just paint. Do we find more in these things than is actually there? Is this ability a gift of our humanity or just self-indulgent delusion? These are some of the questions which preoccupied me whilst writing the work.

Zurowski **In a Crowd**
Eoin Tonner *Conductor*

Violin Scott Lowry Rachael Smart	Flute Rachel Coghlan
Viola Zoltan Komives	Oboe Sinziana Mugea
Cello David Sloan	Clarinet Luke Westcombe
Double bass Aileen Marshall	Bassoon Marcos Ceballos
Vibraphone Glynn Forrest	French horn Eneko O'Carroll
	Trumpet Daniel de Gruchy Lambert
	Trombone Emily Hanley

LI **Toy Boy**
Kerem Hasan *Conductor*

Violin Scott Lowry Rachael Smart	Flute Ola Henszel
Viola Zoltan Komives	Oboe, Cor anglais Siobhan Parker
Cello David Sloan	Clarinet, Bass clarinet Ewan Zuckert
Double bass Aileen Marshall	Bassoon Chris McShane
Percussion Glynn Forrest	French horn Eneko O'Carroll
Celeste Da Eun Song	Trumpet Daniel de Gruchy Lambert
	Trombone Emily Hanley

Drever **Luxury Confectionary**
Matheu Kieswetter *Conductor*

Violin	Flute
Scott Lowry	Carina Gascoine
Rachael Smart	
	Oboe
Viola	Marina N Blanco
Zoltan Komives	
	Clarinet
Cello	Robert Digney
David Sloan	
	Bassoon
Double bass	Donagh Marnane
Aileen Marshall	
	French horn
Percussion	Eneko O'Carroll
Glynn Forrest	
	Trumpet
Piano	Daniel de Gruchy Lambert
Mitali Ajit Saraf	
	Bass trombone
	Emily Hanley

Norman **Ochre and Red on Red**
Chris George *Conductor*

Violin	Flute
Scott Lowry	Carina Gascoine
Rachael Smart	
	Oboe
Viola	Marina N Blanco
Zoltan Komives	
	Clarinet
Cello	Robert Digney
David Sloan	
	Bassoon
Double bass	Donagh Marnane
Aileen Marshall	
	French horn
Percussion	Eneko O'Carroll
Glynn Forrest	
	Trumpet
Piano	Daniel de Gruchy Lambert
Alina Horvath	
	Trombone
	Emily Hanley

PLUG 2013 VISITING COMPOSER

Nicole Lizée is a Canadian composer, sound artist and keyboardist based in Montreal. In 2001 she received a Master of Music degree in composition from McGill University. Her compositions range from works for large ensemble and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichord, stylophone, and karaoke tapes.

Nicole has received over thirty commissions to date from renowned artists including the Kronos Quartet, BBC Proms, l'Orchestre Métropolitain de Montréal, CBC, the Kaufman Center/Ecstatic NYC, MATA, So Percussion, Eve Egoyan, TorQ Quartet, Megumi Masaki, Fondation Arte Musica/Musée des beaux-arts de Montréal, ECM+, Soundstreams, Continuum, Arraymusic, Ben Reimer, Kore, Transmission, SMCQ, Standing Wave, McGill Chamber Orchestra, Bradyworks, Motion Ensemble, and the Kitchener-Waterloo Symphony. Her music has been performed in festivals including the BBC Proms, Huddersfield (UK), MATA (NYC), Bang On a Can (USA), All Tomorrow's Parties (UK), X Avant, Luminato (Canada), C3 (Berlin), Ecstatic (NYC), and Casalmaggiore (Italy). Her works have been performed in such renowned venues as Carnegie Hall, Royal Albert Hall, Muziekgebouw and Cité de la Musique.

Nicole is a Civitella Ranieri Foundation Fellow (2010). In 2013 she received an Opus Prize nomination for Composition of the Year for her violin concerto, *Cathedral Mountain*. In 2012 her work for piano and notated glitch, *Hitchcock Études*, was selected by the International Society for Contemporary Music to be featured at the World Music Days in Poland in 2014. In 2012 *Death to Kosmische*, scored for string quartet and vintage machines, received a prize in the Prix collégien de musique contemporaine. She has twice been named a finalist for the Canada Council Jules Léger Prize, most recently for *This Will Not Be Televised*, scored for chamber ensemble and turntables. This work was selected as a top ten recommended work at the 2008 UNESCO International Rostrum of Composers. In 2002 she was awarded the Canada Council for the Arts Robert Fleming Prize.

COMPOSERS

Born in Cornwall, England, **Ysella Almqvist** grew up in Gothenburg, Sweden. She is currently a third-year BMus student at the Royal Conservatoire of Scotland with harp as principal study. Her second study is the Scottish lever harp, the clarsach. She has always been interested in recording techniques and has discovered electroacoustic composition here at the Conservatoire.

Thomas Butler is a composer based in Glasgow. His work encompasses music for concert, installation and video. He is currently a PhD candidate at the Royal Conservatoire of Scotland and the Sound and Music Embedded composer with Red Note Ensemble.

Find out more: thomas-butler.co.uk

Follow: twitter.com/thmsbtlr

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. He has also performed with the Scotland-based saxophone quartet Sax-Ecosse, and has worked along-side the Scottish Saxophone Ensemble in various projects.

As a composer Jay has had many successful performances of his works within Scotland; most notably his highly acclaimed piece *Heroin Chic* which premiered in the 2011 Plug Festival. He has written for various ensembles including Red Note, MusicLab, Ensemble Thing, Said Ensemble and has also worked with members of the Scottish Chamber Orchestra. Jay recently worked alongside conductor Ilan Volkov in *Hypnic Impact*, for solo soprano saxophone and wind orchestra, which premiered in Plug 2012 featuring Jay himself as the soloist. He also recently took part in this year's Composition Marathon hosted by the Scottish Music Centre, taking on the challenge of writing an entire piece in twenty-four hours.

Jay is now working on a ballet in collaboration with choreographer, Hubert Essakow, which celebrates the centennial of Igor Stravinsky's *The Rite of Spring*. The ballet will be premiered in May 2013 with dancers from the Royal Conservatoire of Scotland and instrumentalists from the BBC Scottish Symphony Orchestra.

Jay is continuing with his studies in the Masters of Composition course at the Conservatoire under the tutelage of Dr Gordon McPherson.

Listen: soundcloud.com/jay-capperauld

Follow: twitter.com/JayCapperauld

Daniel Drever is a twenty-eight year old musician and composer, currently completing an honours degree at the Royal Conservatoire of Scotland. His past awards include the 2010 Dinah Wolfe Memorial Prize for composition and ten endorsement points from the Driver and Vehicle Licensing Agency for driving.

Listen: soundcloud.com/ddrever

Steve Hollingsworth is a visual artist based in Glasgow. He studied at Newport College of Higher Education and graduated with a BA Hons in Fine-Art in 1991. He also studied on the MA Fine Art course Glasgow School of

Art between 1992 and 1994. Since that time he has exhibited nationally and internationally. He has participated in several international residencies, including the research program at the Centre for Contemporary Art in Kitakyushu, Japan between 1998-99 and UK@NRW Dusseldorf, Germany in 2003. He has taught widely, most recently at Duncan of Jordanstone College of Art Dundee. Current work has been shown in *Sonica*, Glasgow 2012 and *Ruins* at Queens Park Railway Club, a collaboration with Jim Colquhoun. Steve is currently a PhD research student at The Royal Conservatoire of Scotland.

Find out more: stevehollingsworth.com

Alex Horowitz

Find out more: alexanderhorowitz.com

Listen: soundcloud.com/alexanderhorowitz

Follow: twitter.com/alexhorowitzuk

Huan Li graduated from the Sichuan Conservatory of Music, in China, with distinction (Composition) in 2008. From 2008, she worked in Sichuan Normal University as a piano accompanist in dance and choirs. At the same time, she taught the theory of composition. These experiences fuelled her passion for music and in 2010 she began her Masters study in Piano Accompaniment with Graeme McNaught at the Royal Conservatoire of Scotland, successfully graduating in 2011. Huan is now studying for a Masters degree in composition, studying with Dr Oliver Searle.

Listen: soundcloud.com/huan-li-1

Iain Jennison moved to Glasgow in 2009 to study viola at the Royal Conservatoire of Scotland, after spending far too much time lingering in his home town of Hull than was healthy. He is currently in his final year on the BMus (Hons) course, studying viola under Duncan Fergusson (previous tutors include Jane Atkins and Roger Bigley) and composition with Drew Hammond and Alistair MacDonald. This work marks his second collaboration with the BA Contemporary Performance Practice course this year, having worked with final year student Aby Watson at Into The New '13 at The Arches in January.

Antonio Jimenez Marin enjoys a busy freelance career in Glasgow and has collaborated with some of the finest orchestras, including the Orquesta Ciudad de Granada and the BBC Scottish Symphony Orchestra. During his time in Scotland he has gained orchestral training through the National Youth Orchestra of Scotland, RCS apprenticeship schemes, Britten-Pears Orchestra, Aldeburgh World Orchestra and the Gustav Mahler Youth Orchestra, and given performances at major European venues.

Antonio is also keen on new music and premiered Jonathan Wettermark's piece *Mi Canto* for trombone and tape in 2011. Antonio has always been attracted by harmony studies and by the various ways of arranging tunes of different musical types for brass. This is his first piece as a composer.

In September Antonio will move to New York to be Principal Trombone for Shen Yun Performing Arts company.

Jessica Jones is in her third year at the Royal Conservatoire of Scotland studying with David Fennessy. Jessica particularly enjoys writing for screen and was last year a winner of the Craig Armstrong Prize for a composition for film. Having been involved with several collaborative projects with the Digital Film and Television students throughout her course she will be composing music to two of their graduation films this year. Jessica is also working on a feature length film in Bath for Emily's Key Productions.

Listen: soundcloud.com/jessica-jones-music

Follow: twitter.com/jessicajones124

Oliver Newman is a young British composer, based in Glasgow. He is three years into 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 the Red Note and Said Ensembles, as well as by students of the Conservatoire.

Find out more: olivernewman.co.uk

Listen: soundcloud.com/o_w_n

Robert Newth is currently studying for a BMus (Hons) in French horn at the Royal Conservatoire of Scotland. His most recent concert work was *Dvelja* (2011), written for Red Note Ensemble and performed at the Traverse Theatre bar in Edinburgh, but his real passion is theatre. He has worked as a musician and musical director on shows for the National Theatre of Scotland, Cambridge University, Theatre Nemo, Monklands Light Opera, Captivate Drama, and Theatre in Heights, and is currently completing his first full length musical *Jean the Musical*, a show about the life of Robert Burns. Other works include the soundtrack to short film *Iain* (2012) and numerous commercial and promotional videos for local media company CherryMan Media.

Michael O'Sullivan is a second-year Master's student of Composition at the Royal Conservatoire of Scotland studying with Rory Boyle, having graduated with honours from Oxford University reading Music in 2011. He would like to sincerely thank the RCS Trust for its generous provision of a scholarship to support his postgraduate study.

Blair Russell is a Glasgow-based composer who began writing music at the age of seventeen under the supervision of Dr Gareth Williams at the Royal Conservatoire of Scotland YouthWorks, and is now in his final year of a BMus in Composition. Since 2008 he has studied with Gareth Williams, Dr Gordon McPherson, Professor Rory Boyle, Dave Fennessy and Colin Broom. In 2008 he was awarded the Cathcart Young Composer of the year and last year won the Craig Armstrong Prize for Composition.

Find out more: campbellrussellmusic.com

Rebekah Smith from Newcastle-under-lyme, studied A-levels in music, maths and philosophy at the City of Stoke-on-Trent Sixth Form College. Previously, Beki attended a Sound and Music summer school for composers at the Purcell School of Music, where her first composition was debuted. To further her musical education, Beki took lessons with Matthew Sergeant and is now studying in her second year of composition at the Royal Conservatoire of Scotland, under the tutelage of Professor Rory Boyle. Beki had three pieces performed in Plug last year, including a world premier by the Red Note Ensemble, and is now working on her first commission for the Perth Symphony Orchestra, performance in February 2014.

Find out more: bekijsmith.wix.com/beki

Listen: soundcloud.com/bekijsmith

James Wilson is a composer of some notability. His rapid and uncompromising rise to power and glory has until now been a well-kept secret from everyone but his Mother. Winner of numerous awards, too numerous to mention in fact, and recipient of such press accolades as 'Nice!' (Bruce Forsyth), 'His...Big Break!' (Jim Davidson) and 'bold' (Jean Luc Picard), James Wilson must surely now rank among the most well-known and widely respected composers of the 'lost generation'. Among his many exciting upcoming projects are *composing for money* and, *jobseekers allowance; the inside story*.

In his spare time, James enjoys fox hunting, moustaches, owning large amounts of land, and maintaining a keen political interest in sustaining these ideals.

He thanks you for your unconditional support.

Listen: soundcloud.com/jwilson

Wen Yang Ho started dabbling with electroacoustic music due to his love for computers, gadgets and weird sounds. Besides using it to accompany contemporary dance classes and dance improvisation sessions, he has also performed his electroacoustic compositions and improvisations as a soloist and in collaboration with other musicians and artists. His weirdest projects include *ZYY* - a forty-minute long semi-improvised music collaboration performed in darkness, and *Loop Theory* - recipient of the Substation Performance Open Call 2011, which involves music generated by real-time motion tracking of dancers using Xbox Kinect sensors. Wen Yang is currently pursuing MMus Piano for Dance at the Royal Conservatoire of Scotland with support from the Postgraduate Scholarship from National Arts Council, Singapore.

Matthew Zurowski is in his second year studying Composition under Dr Oliver Searle at the Royal Conservatoire of Scotland. His first work to be premiered at the Conservatoire was *Demolition* for solo guitar in Plug

2012. Since then, a growing interest in electronic music has begun to influence his compositional direction.

CONDUCTORS

Jessica Cottis was recently appointed to the position of Assistant Conductor of the Sydney Symphony Orchestra. Her role combines working alongside Chief Conductor Vladimir Ashkenazy and conducting the orchestra for subscription concerts and their annual Australian tour. The coming seasons will mark her debuts with Opera Australia and the Adelaide Symphony, Sydney Symphony and BBC Philharmonic Orchestras, with re-invitations to conduct the BBC Scottish Symphony Orchestra and the Orchestra of Scottish Opera, amongst others.

From 2009-2011 Jessica Cottis was the first Fellow in Conducting at the Royal Conservatoire of Scotland and Assistant Conductor to Donald Runnicles at the BBC Scottish Symphony Orchestra.

Cottis made her BBC Proms debut in 2010 conducting works by James Dillon, and subsequently stepped in at short notice to conduct the premiere of Dillon's *Nine Rivers* cycle with the BBC Scottish Symphony Orchestra and Les Percussions de Strasbourg to critical acclaim. She works regularly as guest conductor of Red Note Ensemble and has conducted numerous premieres with groups such as the Manson Ensemble, London Sinfonietta, and at festivals across the UK. She has conducted opera premieres including Anna Meredith's *Tarantula in Petrol Blue* (Aldeburgh), Martin Georgiev's *The Mirror* (Royal Academy), and Rory Boyle's *Kaspar Hauser* (Nuremberg).

Other opera engagements include conducting the award-winning production of Weill's *The Seven Deadly Sins* for Scottish Opera/Company Chordelia, and *Die Zauberflöte*, *Don Giovanni*, *Die Fledermaus*, *Hänsel und Gretel*, and *Eugene Onegin* for the Bloomsbury Festival. For British Youth Opera she has conducted *Die Zauberflöte* and a Rossini double-bill of *La scala di seta* and *Il signor Bruschino*, for the Royal Conservatoire of Scotland *Le nozze di Figaro* and *Albert Herring*, and in 2013 as rehearsal and cover conductor with the Sydney Symphony for concert performances of *The Queen of Spades*, *Götterdämmerung*, and *Der fliegende Holländer*.

Jessica Cottis graduated with highest first-class honours from the Australian National University where she studied organ and musicology. An award winning organist, she continued her studies with Marie-Claire Alain in Paris and made her European debut at Westminster Cathedral in 2002. A hand injury subsequently halted her playing career and she was awarded a full scholarship to begin conducting studies on the postgraduate conducting course at the Royal Academy of Music where she studied with Colin Metters, George Hurst and Sir Colin Davis. She was awarded the Academy's top conducting prizes upon graduation in 2009.

In 2012 Jessica Cottis appeared on the BBC2 series *Maestro at the Opera* as conducting mentor to DJ Trevor Nelson and was a jury member for the finals of the BBC Young Musician Competition.

Born and raised in Cape Town South Africa, **Matheu Kieswetter** cannot recall a time in his life that he has not dreamt of being a conductor.

Currently the Music Director of the University of Strathclyde Chorus, Matheu is a Masters student at the Royal Conservatoire of Scotland studying with Alasdair Mitchell.

He has received masterclasses from Achim Holub, Christof Harr, Sir Neville Marriner, Nicholas Cleobury, Garry Walker, Christopher Seaman and Chris Adey. In 2010 he was a highly commended finalist at the Weiz International Conducting Competition and in 2011 was awarded second prize at the Achim Holub International Conducting Competition in Graz, Austria. He has twice participated in the RCS / Royal Scottish National Orchestra Conductor's Day, and conducted the Kammerphilharmonie Graz in Austria, Orpheus Sinfonia in London, Oiko Musica in Germany and the Bulgarian State Philharmonic.

During his time at the Conservatoire Matheu has directed the BEd Choir, conducted John Gormley's *Entropy* (Piano Festival) and has been the assistant for the Chamber Choir, Chamber Orchestra and Symphony Orchestra for Garry Walker, Tim Dean, Francesco Corti, David Danzmayr and Nicholas Cleobury.

As an educator Matheu trained at St James School for Girls and Boys in London, and headed the Music department at the St James School in Johannesburg. In 2005 he founded his own music school, Opus Alma Project, to provide quality music education to disadvantaged children in South Africa. He was one of only two classical musicians named as one of the Guardian's *Top 200 Young South Africans* and in 2012 was honoured in Professor Jonathan Jansen's book *Great South African Teachers*.

This year he looks forward to the RCS Plug Festival, competing in the São Luiz Teatro Municipal Young Conductors Competition, participating in Conductors Lab in Aix-en-Provence with members of the Berliner Philharmoniker and participating in a Masterclass at Juilliard. In August he will be conducting the London Firebird Orchestra during their summer tour to South Africa.

Matheu wishes to thank his family and loved ones for their continued love and support.

Fergus Macleod was appointed Conducting Fellow at the Royal Conservatoire of Scotland in connection with the BBC Scottish Symphony Orchestra for 2012/2013. He recently completed his postgraduate studies with Professor Johannes Schlaefli at Zurich University for the Arts.

Born in London in 1987, 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 Orchestra. 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.

Last season's highlights included concerts with the Royal Scottish National Orchestra, Plovdiv Philharmonic Orchestra, Orchesterverein Wiedikon and a return engagement to the Hradec Kralove Philharmonic, as well as masterclasses with David Zinman. Fergus was also accepted to the prestigious Deutsche Dirigentenforum. During the 2010/11 season, Fergus gave concerts with the Mannheim Chamber Orchestra, Karlovy Vary Symphony Orchestra and the London Sinfonietta, and participated in workshops with the Scottish Chamber Orchestra, Lucerne Festival Strings and Musikkollegium Winterthur. He has studied (as a Fellow) at the Aspen Music Festival with David Zinman, the International Ensemble Modern Academy with Frank Ollu and Heinz Holliger, and at the Lucerne Festival Academy Conducting Masterclasses with Pierre Boulez in 2008 and 2011.

Highlights in the 2012/2013 season include engagements with the London Chamber Orchestra, Biel Symphony Orchestra and Musikkollegium Winterthur; masterclasses with Bernard Haitink and David Zinman, and with the London Symphony Orchestra and Michael Tilson Thomas.

Eoin Tonner, a native of Dundee, is currently in his fourth year of a Bachelor of Music Degree at the Royal Conservatoire of Scotland. He is one of the first students in the UK to study conducting at undergraduate level as well as trumpet. Eoin's passion for conducting started when he was only fifteen years old and became the resident conductor of his local band, Dundee Instrumental. Now Eoin holds the title of Musical Director of one of Scotland's leading brass bands, The Kirkintilloch Brass Band, as well as guest conductor of Brass Band Sachsen in Dresden.

As well as being successful in the brass band world, Eoin is now one of the most exciting up and coming young orchestral conductors in Scotland recently participating in masterclasses with Nicholas Cleobury, Christian Kluxen (the Royal Scottish National Orchestra), Donald Runnicles (the BBC Scottish Symphony Orchestra) as well as working alongside other noted conductors with the Symphony Orchestra of the Royal Conservatoire of Scotland. He has also conducted many of the Conservatoire orchestras and ensembles in concerts as is the recipient of the Hugh S Robertson Prize for Orchestral Conducting.

PERFORMERS

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, playing Brahms Piano Concerto No.1, she has also played with the Korean Symphony Orchestra, St. James Orchestra, Glasgow Orchestral Society, Royal Conservatoire of Scotland Wind Ensemble and Orchestra. She has frequently appeared in concerts in New York, St Petersburg, Riga, London, Edinburgh and Glasgow as well as 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 from 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 her MMus with Distinction. While studying in Seoul, she won many prestigious prizes, such as the Chung-Ang Daily Newspaper competition, and the Korean Music Association for Overseas competitors. Her prizewinning career continued in UK where she won the London Intercollegiate Beethoven competition as well as numerous RCS Prizes including the A Ramsay-Calder Debussy Prize, Bach Prize, Governors' Recital Prize, Concerto Competition, Ian D Watt Award and the Dunbar-Geber Prize.

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

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

Described by Classical Music Magazine as 'one of the front-runners' in young British ensembles, **The Maxwell Quartet** are establishing themselves as an exciting new force in the chamber music world.

The members of the Maxwell String Quartet all hail originally from Scotland, where they are now based. Having studied at various institutions including the Royal Academy of Music, Guildhall School of Music and Oxford University, the quartet was formed in 2010 at the Royal Conservatoire of Scotland, where they worked regularly with Robert Irvine. Other mentors in the Quartet's studies include members of the Brodsky, Allegri and Belcea Quartets; Krysia Osostowicz, Erich Hobarth, Steven Osborne and William Conway.

The Maxwell Quartet was selected in June 2011 as Enterprise Music Scotland Residency Artists 2011-13. In this role they receive opportunities to develop professionally, perform at music venues and chamber music festivals throughout the UK. In addition to a busy concert diary, the quartet has featured in broadcasts for BBC Radio Scotland and were Young Artists in Residence at the Royal Conservatoire of Scotland 2011-12. In 2012 they undertook a number of exciting collaborations, which included working with pianist Benjamin Grosvenor, cellist David Watkin, composer Anna Meredith and producer Architeq.

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 60th birthday at the 2010 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 Academy's Associate Contemporary Ensemble. This summer MusicLab returns to the Proms to perform the works by the German composer Seither.

Red Note is Scotland's contemporary music ensemble, dedicated to developing and performing contemporary music to the highest standards, and taking the music out to audiences around and beyond Scotland. We were founded in 2008 by Scottish cellist Robert Irvine, and we are directed by John Harris (Chief Executive and Artistic Co-Director) and Robert Irvine (Artistic Co-Director).

We perform the established classics of contemporary music; we commission new music; we develop the work of new and emerging composers from around the world; and we find new spaces and new ways of performing contemporary music to attract new audiences. Our performing ensemble is drawn from the deep talent pool of Scottish new music expertise, and we count amongst our players some of the very finest performers working in the UK today.

Red Note made its debut in May 2008 with a recording of Eddie McGuire's *Carrochan Suite* for Delphian Records, and since then ensemble has rapidly gained profile and support.

We undertake a Spring and Autumn season each year in Scotland comprising tours, site-specific work and collaborations with other companies, and we run a regular new music series showcasing the work of new composers (Noisy Nights and Noisy Words) in partnership with the Traverse Theatre, Edinburgh. We are also extensively involved in the education sector, particularly at the Royal Conservatoire of Scotland in Glasgow, at Glasgow University and in collaboration with Woodend Barn and the Sound Festival, Aberdeen. We are also actively developing collaborations and new work with companies abroad.

We are delighted to be Associate Contemporary Ensemble at the Royal Conservatoire of Scotland in Glasgow, and an Associate Company of the Traverse Theatre.

Simon Smith was born in Northumberland in 1983. At St Mary's Music School in Edinburgh he studied piano with Richard Beauchamp and composition with Tom David Wilson. At Cambridge University he studied composition with Jeremy Thurlow and Giles Swayne.

As a pianist he has performed many of the landmarks of the 20th century piano repertoire, most notably many of Karlheinz Stockhausen's *Klavierstücke* and the piano concerto and complete Etudes of György Ligeti, following a performance of which he was acclaimed as "a phenomenon - nothing daunts him, technically or musically" (*The Scotsman*). For Delphian Records he has recorded solo music by James MacMillan, Stuart MacRae, Hafliði Hallgrímsson and Thomas Wilson. Current recording projects include the complete piano music of Alfred Schnittke.

Following the premiere of his orchestral piece *Paragon* by the Meadows Chamber Orchestra in 2001, Simon was recognised as "clearly a composer determined to go places - and fast" (*The Scotsman*). He has gone nowhere fast; but a number of pieces have emerged arduously since, mostly for orchestra.

Simon also works professionally as a music engraver, having produced scores of numerous large-scale works by Harrison Birtwistle, James MacMillan and Karlheinz Stockhausen, among others.

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