



turn it up to eleven

7 - 12 May 2017

#Plug2017

# WELCOME

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Now we move into our second decade of new work in PLUG after about 500 world premieres, I am often asked how the PLUG festival maintains its freshness and momentum after all these years. The real answer is down to an old family recipe first conjured up by my Great Auntie Betty following her hugely successful years organising, behind the scenes, the BBC Proms (she was personally responsible for programming the concert on the 27th August 1965 - go and check the programme if you don't believe me) until a disastrous and scandalous affair and subsequent fall from grace which resulted in a return to Scotland and the formation of the Fintry Contemporary Music Festival based in Dundee.

Her recipe was as follows...

**For the base** (for best results try very hard to prepare this at least 12 months in advance)

40 - 50 young composers  
185g plain or lined manuscript  
175g unsalted pens and pencils  
6 large computers (for the more up to date results - this can speed up the process)  
A large quantity of sweet and sour paper (you can never have too much)  
½ teaspoon of patience and head scratching

**For the filling**

60 - 90 players  
A large supply of instruments (ancient, modern and invented)  
500ml music stands  
28 bottles worth of patience and understanding  
¼ teaspoon of chaos and miscommunication  
2 heaped tablespoons of practicing impossible music

**Method**

Three days ahead (or 1 month and freeze): preheat the concert hall to 200C/gas 6/fan oven 180C. Lightly butter 3 large performance spaces. Sift the sketches onto a large square of greaseproof paper. Put the butter in a large, heavy-based saucepan with 450ml/3/4pint water and gently heat until the butter has melted. Bring to the boil then immediately tip in the sketches, all in one go. Beat with a wooden spoon until the mixture forms a short score that comes away from the sides of the pan. Leave to cool for 5 minutes.

Beat in the semi quavers, a little at a time, beating well between each addition, until the mixture is glossy and only just

holding its shape. You may not need to add all the beaten semi quavers. Spoon and pack half the mixture into a large polythene freezer bag. Twist the opening to secure and snip off a 1cm tip from the corner (or use a piping bag and 1cm plain nozzle).

Pipe small rounds, about 2cm in diameter, into the rehearsal spaces, trimming the paste from the bag with a knife. Leave room between them to allow for spreading. You should end up with about 75 sectionals. Bake for 25 minutes, in batches if necessary depending on how many baking sheets you have, until well risen and golden, rotating the baking sheets half way through cooking. As soon as the short score is cooked, make a 1cm slit on the side of each violin to let the steam escape. (This stops them turning soggy as they cool). Return to the concert hall for a further 5 hours to dry them out, then transfer to a wire rack to cool. Store in an airtight container (or freeze).

Make the conductor. Make a pencil mark halfway along a long edge of the A1 card. Mark the halfway position along both short edges and draw a line from each point to the mark on the long edge. Attach one end of the string to the pencil and holding the other end at the point on the long edge, draw a curve from the point on one short side to the point on the opposite side. Cut out the card shape and use as a template to cut out the same shape in foil. Tape the foil over the card and roll up (foil inside), overlapping the straight edges to make a conductor shape with a 20cm diameter opening. Secure with tape and snip 10cm off the point of the conductor. Allow space for arms to wave about.

Two days ahead: make the programme notes. Beat the semi quavers, titles, full scores, personnel and juice in a bowl to make a smooth paste. Bring the milk to the boil in a large, heavy-based saucepan. As soon as it reaches the boil, pour it over the semi quavers mixture, stirring well. Return to the saucepan and cook over a low heat, stirring constantly until the compositions are very thick and bubbling. Stir and transfer to a bowl. Cover the surface with a circle of greaseproof paper to prevent a skin forming and leave to cool completely. Refrigerate any passages too tricky until ready to use.

The day before: if the cellos are a bit soft when you take them out of the container, lay them in a single layer on baking sheets and re-crisp in a moderate oven for 5 minutes. Fill them sparingly with the rosin by piping as before. You can always pipe in a little extra if you have any mixture leftover.

Break the trumpets into a heatproof bowl and melt over a bowl of gently simmering water. (Or melt in the microwave on Medium for 2-3 minutes.) Give the trumpets an occasional stir until it has just melted. Turn off the heat.

Rest the conductor inside a vase or jug for support. Put a small bun into the point of the conductor with the bun's base face up. Spoon 1tsp of melted chocolate onto the base and secure two small buns over the first, again with base up. Spoon over another teaspoon of practice. It's a little difficult working at the tip of the conductor but it gets much easier as the conductor gets wider.

Work up the conductor packing in the buns quite firmly, drizzling the trombones and working in horizontal layers until the conductor is filled. Make sure that each bun is firmly secured in place with percussion before proceeding to the next layer and make sure the last layer forms a flat base for the cake. Keep the filled conductor in the coolest place overnight (preferably a separate dressing room).

On the day: Gently peel away the foil if it hasn't come away already. Put the remaining 100g/4oz pianos in a small heavy-based saucepan with 5tbsp. water. Heat very gently, stirring slowly until it has dissolved to make a smooth syrup. Take care not to splash the pianos up the sides of the pan or they may crystallise and solidify.

Bring the whole ensemble to the boil and cook for 4-6 minutes, watching closely until it turns a rich golden colour. Take off the heat and dip the base of the pan in cold water to prevent further cooking. Stand back as the ensemble will splutter noisily. Carefully dip the ends of music stands in caramel and secure around the concert hall, scattering a few ushers on the plate.

Using a teaspoon, drizzle more caramel around the buns so that it falls in fine threads. If the caramel hardens before you've finished decorating, gently reheat it, taking care not to burn it. Finish with a dusting of music press. To serve the cake, break off into approx. 10 concert sized chunks.

Mmmmmmmmmmmmm.....

It usually works - but sometimes it may be advisable to keep indigestion tablets handy - we all know how contemporary music can be sometimes...

Hope you all enjoy.

Dr Gordon McPherson

Head of ~~Cooking~~ Composition

# PROGRAMME OF EVENTS

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3pm / LRR

Plug Preview Next Gen

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Tue 9 May

7pm / SH

1: Cultural Encounters of the Plug Kind

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2: Late Night Electroacoustic

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Wed 10 May

5pm / LRR

3: Composer Collective

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4: All Things Red

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5: Late Night Big Band

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Thu 11 May

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6: Glasgow Piano Duets I

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7: Glasgow New Music Expedition

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8: Glasgow Piano Duets II

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1pm / SH

9: Friday at One: Weir and Winds

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7.30pm / SH

10: Music Lab

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# SUNDAY 7 MAY

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**Plug Preview Next Gen**  
Ledger Recital Room / 3pm

**Glasgow New Music Expedition**  
**RCS Juniors**

**Jessica Cottis Conductor**

**Ben Norris Violin**  
**Liam Brolly Viola**  
**Andrew Huggan Cello**  
**Chris Sergeant Double bass**  
**Sarah Hayes Flute**  
**Jenny Stephenson Clarinet**  
**Chris Gough French horn**  
**Tom Poulson Trumpet**  
**Richard Leonard Trombone**  
**Sinae Lee Piano**

The next generation of composition talent is found in our Junior Conservatoire, and this performance will give both our composers and you the chance to hear their latest composition for the first time in the very safe hands of Glasgow New Music Expedition and our Junior Conservatoire musicians.

<b>SIAN CAMPBELL</b>	<b>Distraction</b>
<b>RICK MUKHOPADHYAY</b>	<b>Heartfelt Lament</b>
<b>RACHEL GROVES</b>	<b>Along the Silk Road</b>
<b>CATHERINE DUNCAN</b>	<b>Pont Saint-Louis</b>
<b>JAMIE TURNBULL</b>	<b>Air and Dance</b>
<b>MALACHAY HARRIS</b>	<b>Io</b>
<b>HANNAH STEWART</b>	<b>Petrichor</b>
<b>JAKUB ZALEWSKI</b>	<b>The Forgotten Past</b>
<b>ERIN THOMSON</b>	<b>Existential</b>

**TUESDAY 9 MAY**

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**Plug 1: Cultural Encounters of the Plug Kind**  
Stevenson Hall / 7pm

**Wilson Ng Conductor**

**UK Chinese Ensemble**

**Chen Dace Erhu fiddles**  
**Cheng Yu Pipa lute**  
**Liu Menglin Dizi /xiao flute**  
**Li Ming Yangqin dulcimer**  
**Wu Mengmeng Guzheng**



**MusicLab**

**Heather Storer Violin**  
**Thomas Kettle Viola**  
**Shannon Merciel Cello**  
**Giacomo Banella Double bass**  
**Yuval Shalson Flute**  
**Beth Strachan, Irena Klimach, Russell Coattes Oboe**  
**Osian Dance Clarinet**  
**Robert Newth French horn**  
**Daniel Rollston Trumpet**  
**Jesus Lorente Gonzalez Trombone**  
**Hei Ching Lam Piano**  
**Aimee Clark Harp**  
**Marco Ramelli Guitar**

## **ELECTRA PERIVOLARIS**

The patterns formed by seaweed, washed up on the shore

Chen Dace **Erhu**  
Heather Storer **Violin**  
Thomas Kettle **Viola**  
Shannon Merciel **Cello**  
Beth Strachan **Oboe**  
Aimee Clark **Harp**

The morning after a storm at sea, the imprinted patterns of seaweed cover the beaches on the Isle of Arran. These imprints form intricate markings of fluid lines in the glistening sand, intertwining and merging together along the shore.

The erhu, a traditional instrument of China, blends into the ensemble through the piece but also takes on a disparate role at times. I have tried to create a cross-cultural dialogue in this piece between the Western instruments and erhu. Whilst it is an evocation of a Scottish landscape, it is at the same time a celebration of how I have enjoyed exploring a different musical culture and also of the way in which the language of music can transcend barriers and borders. This piece is written for Dacan Chen, erhu player of the UK Chinese Music Ensemble.

## **SAMUEL BEAGLES**

**Two Tones**

Yuval Shalson **Flute**  
Osian Dance **Clarinet**  
Daniel Rollston **Trumpet**  
Robert Newth **French horn**  
Jesus Lorente Gonzalez **Trombone**  
Hei Ching Lam **Piano**

In short: Two Tones is a truncated memory of 15 years condensed into one piece of music. The memory takes place in front of a piano with clocks, each assigned a tone, initially set apart in dual panning, one of the wall to your compass bearing of East of North East (NEE), and the other South of you. From the piano you can see out into the beautiful scenery of Rivelin. This is all fine and dandy, but the clocks only function as clocks when you listen (/look) at them in real time due to their functionality being tied into the constant of time passing, which isn't the case for this piece. Time both stands still and passes by in an instant, so in this alternate display of memory the clock, for all intents and purposes, is broken.



## HEI CHING LAM

### Arise

Wu Mengmeng **Guzheng**  
Shannon Merciel **Cello**  
Giacomo Banella **Double bass**  
Maja Persson **Flute**  
Russell Coates **Oboe**  
Daniel Rollston **Trumpet**  
Jesus Lorente Gonzalez **Trombone**  
Hei Ching Lam **Piano**

"When this is, that is; This arising, the arises; When this is not, that is not; This ceasing, that ceases"

*Majjhima Nikaya*

This piece depicts two conditions. One is an impressionistic description of the Buddhist idea "dependent arising" - all things are not independent but interdependent with all other things. The other is the transmission of the mental state of mine into physical existence as I wander into the concept earlier mentioned.

## HUAN LI

### Yi

Chen Dace **Erhu fiddles**  
Cheng Yu **Pipa lute**  
Liu Menglin **Dizi /xiao flute**  
Li Ming **Yangqin dulcimer**  
Heather Storer **Violin I**  
Erik Vardanyan **Violin II**  
Thomas Kettle **Viola**  
Shannon Merciel **Cello**  
Irena Klimach **Oboe**  
Ciarán Campbell, David Kerr **Percussion**  
Marco Ramelli **Guitar**

I am very interested in exploring music from various minorities. The piece *Yi* describes the different celebrations and festival events in Yi people's life. Yi Nationality is one of the oldest minority groups in the Southwest China, mostly lived in the deep mountain areas.

Music has penetrated the Yi people's life through sacrifice, labour, wedding and funeral, as a unique art language within the thousand years of cultural development. For keeping folk

musical and cultural characters, 'Yi' is divided into four continuing parts (Girls' Ceremony, Jump Moon, Torch Dance and Wine Song) drawn from the primitive customs, and given an unusual musical form consisting of Chinese traditional instruments and Western instruments.

Therefore, I intend to generate several conversations between different groups of instruments. It is a challenge to combine two different types of instruments because of dissimilar tuning systems, limited registers, and sound qualities. However, it results in an interesting musical cooperation between UK-Chinese Ensemble and RCS.

**TUESDAY 9 MAY**

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**Plug 2: Late Night Electroacoustic**  
Stevenson Hall / 9pm

**PATRICK SHAND**

Twitching in the absence of progress

Charles Baumstark **Conductor**

Harry Gorski-Brown **Violin**

Thomas Kettle **Viola**

Adam Hall **Cello**

Jonathan Chapman **Percussion**

Stuart Moir **Piano**

Teresa Barros Periera Ramao de Conceção **Harp**

Patrick Shand **Electronics**

(Also in the absence of dialogue).

**AMIT ANAND**

A piece for Voice and Electronics

Helen Corlett **Mezzo-soprano**

Amit Anand **Electronics**

This is my first time writing a piece for voice and electronics and I would like to treat this piece as an exploration of various possibilities with both these mediums of musical expression. I have relied upon the sounds and sound sources to suggest a theme for the piece and I would like to leave it to the experience of the listener to interpret what it means to them and how it affects them.

**MAX WELTON**  
Gamayun

**Max Welton Speaker / Electronics**

In Russian mythology Gamayun is the name given to a heavenly bird, usually a raven or crow, with the face of a beautiful woman who knows everything that has happened, is happening, and will happen on heaven and earth. Heroes seek the Gamayun in order to hear her beautiful hymn that prophesises their future. However, the hero must be able to translate the songs as the Gamayun sings in near gibberish. In the age of the internet we are bombarded with information. Through social media, TV news or newspapers, it seems we are always up to date and informed at the tap of a screen. But, can we see the wood for the trees or do we all have a little Gamayun in our pocket that knows the all answers but is singing in gibberish and hiding them from us?

**STUART MOIR**  
Dilation

**Stuart Moir Piano / Electronics**

I have recently become particularly curious of cyclical music and the idea of musical themes recurring for extended periods of time with little change or development. I find it incredibly fascinating that we can consume sounds that are repetitive and constant yet still seek to continue hearing that sound as our brain adapts and becomes familiar with it. *Dilation* for piano and tape is an exploration of the hypnotic nature of repetitive sound. I aim to create a unity with the tape and piano; I do not wish for them to fight against each other but to act as one consistent flowing line with artificial musical gestures interjecting but never breaking its trance.

**JAN GIEDROYC**  
Airline Food

**Jan Giedroyc Electronics / Speaker**

What's the deal with using stand-up comedy as the subject for an electro-acoustic piece?

What's the deal with futilely attempting to make 'art music' funny, and intentionally so?

What's the deal with creating a unique sense of unease by combining stand-up, an often formulaic practice that typically elicits feelings of joy & relaxation, and electro-acoustic music, a division of contemporary art music that is especially dark and vivid?

## **ELECTRA PERIVOLARIS**

Geese flying over my head, then into the distance

Adam Hall **Cello**

Electra Perivolaris **Electronics**

Last January I visited Caerlaverock in South West Scotland. The entire population of barnacle geese from Svalbaard had migrated to this part of Scotland for the Winter. I spent the whole day in the presence of these geese, watching them, on the ground and in the sky and recording the sounds that they made. As I was leaving I noticed a distant shape in the sky. It came closer and closer until the sky above me was filled with geese and all I could hear was their voices. After they had passed over me, they flew away into the distance.

## **MATTHEW GROUSE**

I scream at the wind (I hear no answer)

Lewis Banks **Soprano saxophone**

Matthew Grouse **Electronics**

I'm interested in the relationship between sounds we perceive to be 'natural' and those we perceive to be 'artificial'. Processing gives us the opportunity to showcase a found sound's natural qualities or choose to manipulate them beyond recognition.

In this work, I'm focused on exploring how a blending of the two elements or an overt separation can drastically change our listening experience. The work also examines how as audience members, we may be more at ease with the dynamic capabilities of traditional, acoustic instruments but have less reference point for sounds diffused through speakers because of their lack of required physical movement to create sound. I like the idea of testing the waters for where volume becomes overwhelming and potentially creating an uncontrolled atmosphere.

The source material for the tape part comes exclusively from recordings of Lewis playing, meaning everything you hear, be that the live sax part accompanied by live processing or the pre-recorded tape part stems from a place of 'natural' sound.

**WEDNESDAY 10 MAY**

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**Plug 3: Composer's Collective**  
**Ledger Recital Room / 5pm**

**ADAM MCDUGALL**

**Vectors**

Charles Baumstark **Conductor**

Abigail Young **Violin I**

Lisa Robertson **Violin II**

Theodore Chung **Viola**

Adam Hall **Cello**

Callum Cronin **Double bass**

Hannah Foster **Flute**

Lewis Banks **Alto saxophone**

Gillian Horn **Bassoon**

**AILEEN SWEENEY**

**Fake**

Charles Baumstark **Conductor**

Abigail Young **Violin I**

Lisa Robertson **Violin II**

Theodore Chung **Viola**

Adam Hall **Cello**

Aileen Sweeney **Accordion**

Studies have shown there are links between Facebook usage and depression. Users only tend to share high points in their lives such as engagements, new cars or expensive holidays. People generally choose to completely avoid sharing their low points in life. Facebook has also been shown to fuel narcissism. Users post pictures of themselves, usually with some sort of filter or effect, in order to create their own ideal image and gain approval from their peers.

*Fake* draws inspiration from the way in which people utilise social media, in particular Facebook, in order to share a selected perfect view of their lives. This in turn creates a false image to others, often resulting in depression, loneliness and low self-esteem. Despite all of this, I'm still addicted to it.

**RYLAN GLEAVE**  
**Cacoethes**

**Raffaele De Giacometti Conductor**

**Abigail Young Violin I**  
**Lisa Robertson Violin II**  
**Theodore Chung Viola I**  
**Aaron Morrison Viola II**  
**Adam Hall Cello**  
**Callum Cronin Double bass**  
**Valerie Barr Accordion**

Cacoethes refers to the urge to do something inadvisable. What starts as a sweet-tempered thought, mutates gradually into something much darker, with little room for light or breath. This urge, displayed by accented demisemiquaver motifs and tremolos, relentlessly repeats, until the protagonist, the accordion, is almost suffocated by the perpetrators, the strings. Moments of pause and reflection only increase the rampage, which culminates with stark, piercing dissonance, which does resolve, but to no comfort.

This piece was written thinking about actions that we form and their propriety. Rationality plays a part in our decision making, but often not to the extent that we would like. Thinking on my own actions, that have been deemed 'unreasonable', 'irrational' or 'unadvisable'. I began experimenting with musical material that I felt represented these feelings, behind the thoughts and actions, to begin more comprehensively understanding what is so 'unacceptable' about some human behaviours.

## **CHARLES BAUMSTARK**

### **Quatre Explorations**

- I. Lent
- II. Agité
- III. Très lent, non mesuré
- IV. Rapide

**Charles Baumstark Conductor**

**Abigail Young Violin I**  
**Lisa Robertson Violin II**  
**Theodore Chung Viola**  
**Adam Hall Cello**  
**Callum Cronin Double bass**  
**Hannah Foster Flute**  
**Lewis Banks Alto saxophone**  
**Gillian Horn Bassoon**  
**Nick Lauener Piano**

Quatre Explorations is a piece in four small movements which uses the same musical 'nucleus' in various ways. I wrote this piece while a major change within my writing happened: as the first and second movements are still using recognizable harmonies (f-sharp minor; c-sharp minor), the third movement introduces a more abstract texture with the exploration of aleatoric writing. The fourth and last movement is a synthesis of the three previous ones, both in terms of harmony and colour used, and writing technique.

## **MATTHEW GROUSE**

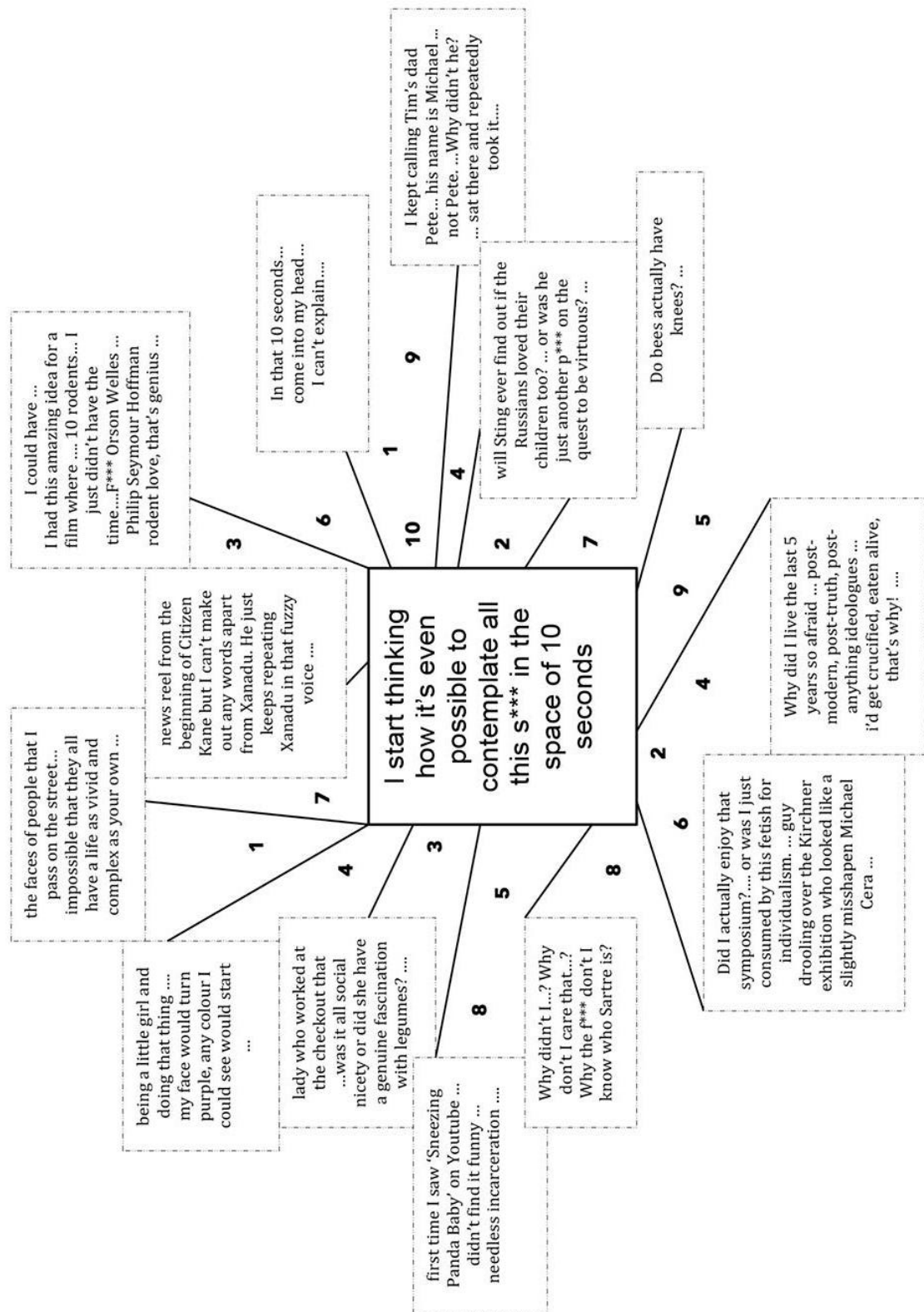
### **10 Seconds**

**Raffaele De Giacometti Conductor**

**Abigail Young Violin**  
**Theodore Chung Viola**  
**Adam Hall Cello**  
**Callum Cronin Double bass**  
**Lewis Banks Soprano saxophone**  
**Lewis Dunsmore Electric guitar**  
**Aileen Sweeney Accordion**  
**Nick Lauener Piano**  
**Matthew Grouse Electronics / Tape**

*Continued...*





**WEDNESDAY 10 MAY**

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**Plug 4: All Things Red**  
Stevenson Hall / 7.00pm

**RED NOTE**

Holly Mathieson Conductor  
Wilson Ng Conductor

**Red Note Ensemble**

Jackie Shave Violin

Robert Irvine Cello

Ruth Morley Flute / Piccolo

Marie Lloyd Clarinet / Bass clarinet

Tom Hunter Percussion

Lynda Cochrane Piano / Harpsichord

**JUTA PRANULYTE**  
KAT

**REZA KHOLOSI**  
of Time and Death

This piece is influenced on the idea of time and death. This was something I was thinking about before I started the work. I was questioning myself what is death, and what is time, and how they are combined together. Death is the ending of something, whether we go someplace else or not, and time being the amount of space in between, before the cut-off point. With this thought in my mind, this idea was poured into the piece as an overall theme.

There are two main themes to this work which represent time and death, the first being the opening notes on the piano, and death represented with low octave notes in the bass supported with a high chord with and a six note rhythmic figure. From these other ideas blossom out from the two main themes.

## ANNA GRIG

### 5 Shapes in the Dark

- I. The Black Curtains
- II. The Whispering Willow
- III. Skeleton in the Closet
- IV. Coffin on Tiny Wheels
- V. The Snowstorm in the Globe

As little girls, my sister and I were very fond of stories. Not just your daytime fairy tales with princesses and castles, dragons and fairy-god-mothers, but dark gloomy stories that chilled us to the bone in the dead of night. The stories that could only be defined by two words: living nightmare.

I. There was little girl from a very poor family, and her mother sent her to buy a set of curtains. The consultant at the shop told the girl to hang the white set during night and black during the day. But while getting home the girl forgot the advice...

II. It was a cold night, and a boy named Alex couldn't fall asleep, all because of the old willow tree outside his window. Except... it was no longer just a tree...

III. In the 20th century a record was made, a very unusual record was made by a very unusual musician...

IV. "Little girl. Little girl! The coffin on wheels has found your street and is looking for your house...

Little girl, little girl! The coffin on wheels has found your house and is looking for your room...

Little girl, little girl! The coffin on wheels has found your room and is coming for you..."

V. On a cold winter's night when the moonlight reflects off the snow and all world is quiet, no one notices the storm in a snow globe...

**THOMAS BROWN**

**Homage to Schnittke**

**Wilson Ng Conductor**

Inspired by the polystylistic work of Alfred Schnittke, *Homage to Schnittke*, for piccolo, flute, clarinet, piano, harpsichord, vibraphone, marimba, drum kit, violin and cello, is separated into five movements. The first is scored for just cello and vibraphone, before the second movement introduces the other instrumentalists. Much of the jolly material is inspired by the music of the Baroque era. The third movement is based around a suspended note, before the climax of the piece is reached. The fourth movement is heavily inspired by the second movement of Schnittke's Concerto for Viola and Orchestra and the violin part in the fifth movement is a quote from the opening to the third movement of Schnittke's work, with minor alterations.

# WEDNESDAY 10 MAY

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**Plug 5: Late Night Big Band**  
Stevenson Hall / 9pm

**Chris Greive Director**  
**RCS Big Band**

**MATTHEW GROUSE**

No such thing as a bad coincidence

Having the opportunity to write for the big band offered an interesting change of pace from the majority of my recent musical endeavours, which have been more geared towards experimental classical music. *No such thing as a bad coincidence* is loosely influenced by the often dizzying pluralism of music used in the David Lynch film, *Lost Highway*, from which the title for this piece originates.

**GABRIEL WAREING**

Keta

keta /KAY-tah/

n. an image that inexplicably leaps back into your mind from the distant past.

A composition based upon a simple melodic fragment displaced throughout the instrumentation of a big band. This composition draws influence from contemporary jazz, folk and minimalism.

**JULIAN POMBO**

Song for Joseph

Initially I was going to write a piece based on a seal calling song that was taught to me by one of my friends. However, during the composition of the piece, my grandfather passed away. Even though we were over 7,000 miles apart from each other, he helped me and gave much sought advice that got me through the last four years of university. I ended up scrapping my original work and wrote this piece in his memory.

**LIAM SHORTALL**  
**MICRODE**

This large ensemble composition explores the concepts of minimalism and symmetry through rhythmic and harmonic repetition. The piece is inspired by a specific process of learning discovered by the composer, which focuses on the recognition of patterns as well as transferred natural symmetry and beauty into musical expression. Many influences were drawn from various other sources, both musical and through personal experience; such as the numbers 2, 3 and 7 were a prominent idea in the composition of this piece of music.

**SIOBHAN DYSON**  
**Half Twelve**

The piece was created at 12:30am and was the inspiration for the title. Amongst the development of the piece, I took inspiration from the big band as a whole and found the writing somewhat difficult but also fun.

**Royal Conservatoire of Scotland Big Band**

**Saxophone**

Micheal Murray  
Kornelijus Pukinskis  
Mateusz Sobieski  
Iain Clarke  
Conor Burgess

**Guitar**

Alberto Minozzi

**Trumpet**

Joshua Elcock  
Cameron Thomson-Duncan  
Callum Neil

**Trombone**

Liam Shortall  
Jesus Lorente Gonzalez  
Alan Adams

**Piano**

Fergus McCreadie

**Bass**

Mark Hendry

**Drums**

Jack Cruttenden

**THURSDAY 11 MAY**

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**Plug 6: Glasgow Piano Duets I**  
Ledger Recital Room / 5pm

**NICHOLAS OLSEN**  
Impromptu

Baichuan Hui Piano  
Tingqian Zhang Piano

Impromptu is a short light-hearted work for two pianos.

**ELECTRA PERIVOLARIS**

Light from a northern sky, reflected underwater

Rusne-Monika Palsauskaite Piano  
Marianna Abrahamyan Piano

When I walk along beaches and coastline in Scotland the light from the sky seems to change constantly, the energy and intensity of the light fluctuating with the ceaseless motion of the waves. Sometimes when I walk along the edge of the waves looking underwater this Northern light shimmers, obscured by the sea.

**FILIP HOLACKÝ**

Suite Miniature

- I. Prelude
- II. Allemande
- III. Gavotte
- IV. Waltz
- V. Toccata

Jia Ning Ng Piano  
Sau Yi Shinny Ma Piano

Composed during Christmas 2016, Suite miniature for two pianos is an easy-going cycle exploring possibilities of traditional forms. It contains of five parts - Prelude, Allemande, Gavotte, Waltz and Toccata. Although they share a number of characteristics, namely the way of working with a melody, I tried to make each one original in its own way - from antique Prelude to sparkling Toccata. This work is dedicated to my mother.

**HEI CHING LAM**  
Polar

Johanes Timothy **Piano**  
Nicholas Lauener **Piano**

Two friends, from polar spaces. Odd but friendly; different and complementary.

**RYLAN GLEAVE**  
Bleedin' Ignorant

Milly Holroyd **Piano**  
Mianoora Kosonen **Piano**

*Bleedin' Ignorant* was written after a conversation that left me seething. It may be a 'millennial' opinion, but I can't understand people who believe their views are more superior to those of younger adults, because they're older, and unaware of their privilege as cisgender, heterosexual, able-bodied white men.

Hate crime is on the rise; with bigoted people in power, attacks by extremist groups and people fleeing their home countries, the world is regressing. Even microaggressions, indirect or unintentional discrimination, lead to a generalised view of minorities, and the acceptance of these comments leads to fatalities.

If we could all consider our words, and ask people from minorities polite questions about what is appropriate, we would be on our way to a community that is respectful, with a lower hate crime rate. I hope that this piece will convey some of the injustice I feel, at my own oppression and experiences of discrimination.

**THOMAS DONNELLY**  
Caprice

Tianjiao Sun **Piano**  
Chuanzi He **Piano**

The title *Caprice* was chosen to express its dual meaning, that is, musically - as denoting a short piece that is free in form, virtuosic and of a lively character - and also in the literary sense of referring to a sudden, impulsive, and seemingly unmotivated action. I felt this was an appropriate title for



the composition due to the fact that the octave motif first heard in the opening bars possesses a versatile quality which encouraged me to take the piece in a variety of unexpected structural directions, with the original motif recurring in roles that may seem abrupt.

**CHARLES BAUMSTARK**  
**Dialogue**

Iain Clarke **Piano**  
Marius Mantale **Piano**

*Dialogue* is a game. The two pianos are evolving around a very simple structure in which counterpoint is widely exploited.

**CRYSTALLA SERGHIU**  
**The Pantaloon Rag**

Mimi KhucValle **Piano**  
Yicheng Pan **Piano**

"Commedia dell'arte"

"The lean and slippered pantaloon."  
What mischief will you cause today?



**THURSDAY 11 MAY**

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**Plug 7: Glasgow New Music Expedition**  
Stevenson Hall / 7pm

Jessica Cottis Conductor

**Glasgow New Music Expedition**  
Ben Norris Violin  
Liam Brolly Viola  
Alice Allen Cello  
Stephanie Jones French horn  
Tom Poulson Trumpet  
Sinae Lee Piano  
Glynn Forrest Percussion



**NICHOLAS OLSEN**  
Cloud Mine

Brakes - SET  
Throttle - IDLE  
Flaps - 10 deg  
Spoilers - RETRACTED  
Flight Instruments - CHECKED  
Engine Instruments - CHECK  
Takeoff Data (V1, VR, V2) -  
CHECK  
Nav Equipment - CHECK  
Landing Lights - ON  
Taxi Lights - OFF  
Strobe Light - ON  
Anti-Ice - AS REQUIRED  
Transponder - ON  
Request Takeoff Clearance

Smoothly increase thrust to  
40% N1 let spool up  
Takeoff Thrust FULL or T0/GA  
Brakes - RELEASE  
V1 = 165 KIAS (Decision)  
Vr = 175 KIAS (Rotate)  
Pitch 10 deg. Nose Up.  
V2 = 185 KIAS (Safety Speed)  
Positive Climb Rate - Touch  
Brakes  
Landing Gear - RETRACT  
At 200 KIAS - RETRACT Flaps to  
Position 1  
At 220 KIAS - RETRACT Flaps  
Retracted

## ZOE DARBYSHIRE

### Memories of Moonlight

*Memories of Moonlight* depicts a late-night walk, through a town and along the beach where everything is peaceful & quiet, but the familiar seems oddly unfamiliar. The milky light being cast from the moon creates distorted shadows - morphing the things that we recognise into ethereal beings. The moonlight bathes the town in magic & mystery, as if it's a place that you can have fun exploring all over again. The moon, controlling the waves, swallowing your own familiar shadows and forming a new shadow for you every time they trickle along the shore.

One can almost find peace here, looking at the world through the veil of moonlight, but there's always a sense that the dancing shadows in the background are following you for more sinister reasons

## HENRY MCPHERSON

### Meditations

Meditative practice is not something which comes particularly easily or naturally to me. Though I have been a practicing Buddhist since my early teens, I have struggled to apply a consistent practice of meditation, which I hold to be of incredible personal and spiritual importance, to my daily life.

Recently I have felt particularly surrounded by distraction.

This piece is an attempt to find some space for introspection and understanding.

## QIFENG ZHENG

### Yi (侗)

This piece was inspired by an almost lost ritual event called 八侗舞 (Bah Yi Woo) which used to be held by the royal family to honour the most powerful government members and politicians. Nowadays only Taiwan has inherited these cultural patterns, and even then only partly; now it is only used for honouring Confucius. Since the last dynasty in China is called '清' (Qing), reigned over by the ethnic minority group '满' (Man) - originally from the Mongolia region - so in this piece, I tend to fuse Mongolian cultural musical identities and 'Han' (the majority Chinese people) musical patterns together, in order to revive the original scenes of this event. The piece's name is so called Yi is the pronunciation of the character '侗', but this

pronunciation has three meanings: purpose, meaning and morality. This piece is trying to show what life might have been like for the people under the last Chinese feudal dynasty's rule.

**MAX WELTON**

There is No Us and Them

Music is a unifying force however there are people that use it as a weapon against those that they disagree with. I'm sure you will have heard sentiments such as "Heavy metal is for violent thugs" or "Only posh knobs listen to classical music" said from time to time. From my perspective as a composer, a lot of music has very similar elements and so these comments are arguing over minutia however the personal connections that people make with these small fluctuations in the surface level of music run deep and are enough to start many a drunken argument. This piece attempts to initiate an open conversation between these sometimes warring factions by overlaying the little quirks of 4 genres (Metal/Rock, Folk, Classical and Jazz) as well as applying the features of one style to the form of another to see what emerges. One of the worst things we can do as a society is to stop communicating and debating with those we disagree with and simply split ourselves into Us and Them. We are good and right and they are stupid and wrong. I invite all metalheads, classical concert goers, traddies and jazzers to listen to this piece with an open mind.

**THURSDAY 11 MAY**

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**Plug 8: Glasgow Piano Duets II**  
**Ledger Recital Room / 9pm**

**MAX WELTON**

**Ext: 96th and Broadway**

**Shutong Liu Piano**

**Jiixin Lin Piano**

*Ext: 96th and Broadway* is an exploration of a single motif: a simple little flourish used in stock film music of the 50's and 60's to signify a bustling city street. I have added the energy of a busy street in a modern day city with a fair of the brutality and cynicism of metropolitan living thrown in for good measure

**GRAEME LAW**

**Turkey Joe and the Featherweights**

**Monika Mašanauskaite Piano**

**Robertas Lozinskis Piano**

'What makes a good name for a band?' - Graeme Law

**JUTA PRANULYTE**

**Si**

**Anna-Madleen Poll Piano**

**Alisa Methuen Piano**

**MATTHEW HOLMES**

**Piano Duo**

**Chee Yap Piano**

**Lu Liu Piano**

A short and simple piece for 2 pianos made up of 3 pieces of material passed between the pianists.

**FAIDON FILLIPSON**  
**Passacaglia**

**Liya Li Piano**  
**Maria Urian Piano**

This passacaglia is a modern take on the form, with the ostinato slowly hiding itself within the music and the variations getting increasingly complex. The theme often jumps between the two pianos and as the piece progresses it has more trouble finding a home. The use of two pianos here is a convenient way to achieve the notion of "order to chaos" and even though it might be difficult to hear the theme throughout the piece, it repeats without exception.

**LUCY HOLLINGWORTH**  
**Mycorrhizal Ecology**

**Penelope Watson Piano**  
**Alex Standing Piano**

I was thinking about fungi and the way they work in symbiosis with plants, and about human society and how our survival depends upon cooperation. The piece imagines two different living things that thrive by sharing nutrients but retain their own distinct characteristics.

**ANA MEUNIER**  
**Piano Duet**

**Zanete Petersone Piano**  
**Zihan Zhang Piano**

This piano duet is a short piece exploring the modes and tonalities using a recurrent motif. The first part is melodic and fast, whereas the second part is contemplative, slow and focuses more on colours.

**SIOBHAN DYSON**  
Back Beat

Edyta Mydlowska **Piano**  
Guoda Indriunaite **Piano**

The piece was written in highlight to the light-heartedness of the composer, making it full of life with a sense of humour. There are sections where the composer wanted to surprise the audience with incomplete endings to show her never ending story.

**MATTHEW GROUSE**  
Percolator

Gillian Daly **Piano**  
Jose Javier Ucendo Malo **Piano**

**LISA ROBERTSON**  
The Arctic Rose

Fanqiao Meng **Piano**  
Meng Yang **Piano**

The ocean rose, submerging the Arctic Rose.  
And the ocean rose as the Arctic dwindled. Drop by drop.  
A silent, trickling supplementation.  
The sluggish deterioration quickens. The rising peril thickens.

**FRIDAY 12 MAY**

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**Plug 9: Fridays at One - Weir and Winds**  
Stevenson Hall / 1pm

Oliver Searle Conductor

Ruth Morley Flute  
Amy Turner Oboe  
Calum Robertson Clarinet  
Chris McShane Bassoon  
Andrew McLean French horn  
Scott Mitchell Piano

**MATTHEW HOLMES**  
Flux

This piece's aim is to create a system which is always 'in flux' whilst maintaining tempo and momentum throughout creating a rather non-standard piece for wind quintet.

**ELECTRA PERIVOLARIS**

Lost amongst the lines of the night sky  
*Runner-up of the Walter and Dinah Wolfe Memorial Award*

On clear nights where I live in Ayrshire, the sky is filled with stars. Staring at the sky on these nights feels as if you are leaving the ground and floating in a distant world. This piece is a response to the sensations I felt when gazing at the night sky, at a time before I began reading about astronomy and identifying what I was looking at, when all of the constellations and stars in the sky formed a mysterious web of shapes and lines which I could lose myself amongst. While writing this piece I became interested in the concept of loss and being lost. The idea that to feel lost can be something positive, and transformative seemed clear to me every time I observed the night sky.



**PATRICK SHAND**

You Won't Find It Here

*Winner of the Walter and Dinah Wolfe Memorial Award*

One pitiful attempt at honesty.

**JUDITH WEIR (b.1954)**

Airs from Another Planet

I. Strathspey and Reel

II. Traditional Air

III. Jig

IV. Bagpipe air with drones

I once read of an idea to establish a human colony on Mars which was at once visionary and practical. In order to acclimatise themselves, potential settlers would at first live together, sealed off from the human race on a remote Scottish island.

This is the music of the Scottish colonisers, several generations later, marooned on a lonely and distant planet; the ancient forms of their national music almost completely lost in translation, with only the smallest vestiges of the national style remaining.

Three traditional melodies are quoted, but as if refracted through space time, far distances and strange atmospheric effects. These are 'The Leys of Luncarty' (heard on the horn in the opening Strathspey); 'Ettrick Banks' (played on the clarinet in the Traditional Air) and 'Miss Margaret Graham of Gartmore's Favourite' (played by everyone in the Jig).

Airs from Another Planet was commissioned by the Nash Ensemble with funds provided by the Arts Council of Great Britain.

**FRIDAY 12 MAY**

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**Plug 10: MusicLab**  
**Stevenson Hall / 7.30pm**

**NORA MARAZAITE**

**Piano Concerto**

I. Lego Wars

II. Malleable Physics

III. III

**Peter Johnstone Piano**

**Nigel Boddice Conductor**

**Flute / Piccolo**

Calum MacLean

**French horn**

Robert Newth

**Percussion**

David Kerr

Daniel Fairley

Ciarán Campbell

Jonathan Chapman

**Clarinet**

Robert Lucas

**Trumpet**

Mark James

Lloyd Griffin

**Alto saxophone**

Francisco Sanchez Diaz

John Anthony Craig

**Trombone**

Daniel Eddison

**Double bass**

Giacomo Banella

**Tenor saxophone**

Conor Burgess

Piano Concerto was inspired by the complexity and precision of electronics, especially when the latest achievements are applied in robotics. The first movement in particular was inspired by seeing complex robots built from Lego by Glasgow University Electronic Engineering students, bashing each other at the end of their Robotics module. All three of the movements are performed without a break.

This Concerto is dedicated to my partner, Bart, for already more than five years of his patience, humour and support.

## **JAN GIEDROYC**

This Hum

Robert Newth **French horn**  
Mark James **Trumpet**  
Lloyd Griffin **Trumpet**  
Daniel Eddison **Trombone**  
Callum Reid **Tuba**

## **AIDAN TEPLITZKY**

How to Own the Room

Raffaele De Giacometti **Conductor**  
Alisa Kalyanova **Costume Designer / Collaborator**  
Benny Goodman **Lighting Designer**

**Drag Artists** Frankie Mulholland, James Primmer, Laura Fisher,  
Samantha Son-Dokidis, Aidan Teplitzky

**Wardrobe** Amy Copland, Eilidh Fraser, Kayrin Fraser,  
Jennifer Grubb, Troen Halvarson,  
Lotta Heikkinen, Sara Miller

**Flute/Piccolo**  
Hanna Vigren  
Calum MacLean

**Oboe**  
Sergio Vega  
Dominguez

**Clarinet**  
Robert Digney  
Matasz Scerbauskas

**Alto saxophone**  
Richard Scholfield

**Tenor/Baritone**  
**Saxophone**  
Rory Simons

**Bassoon**  
Ronan Whittern

**French horn**  
James Goodenough  
Robert Newth

**Trumpet**  
Mark James  
Lloyd Griffin

**Trombone**  
Daniel Eddison

**Tuba**  
Callum Reid

**Percussion**  
David Kerr  
Daniel Fairley  
Ciarán Campbell  
Jonathan Chapman

Here are the words of the fabulous James St James from his novel *Party Monster*.

"As you stand outside the entrance to the party, take your partner by the hand and shake it once for solidarity. Quickly, adjust your vibrations to the music. Throw your ears back, push your energy forward, turn on that smile and SWEEP into view"

**THAT** is how to own the room darling.

This performance is dedicated to the International Day against Homophobia and Transphobia on the 17th of May.

This performance could not have been made possible without funding from the RCS Equality and Diversity fund and all the incredible artists of the RCS.

Much Love my darlings.

## Performers

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Glasgow based Pianist/composer **Peter Johnstone** is fast becoming recognised as one of the leading lights in British Jazz. After winning the prestigious BBC Young Scottish Jazz Musician of the Year competition in 2012 and being nominated to take part in the 2013 Yamaha Jazz Scholars project, Peter is now working mainly with his trio featuring bassist Brodie Jarvie and drummer John Lowrie which recently played at the London Jazz Festival. Other current projects include his Organ Quartet which was featured at the Edinburgh Jazz Festival this year, Ben McDonald organ trio, The Brodie Jarvie septet, the Paul Towndrow organ trio and The Ruaridh Pattison Norwegian Sextet which played at the Oslo and Edinburgh Jazz festivals.

Peter was born March 1990 in Glasgow, Scotland. His mother was a violinist and naturally encouraged him to develop his musical talents. At the age of four she encouraged him to play the violin, but it was not for him and Peter persuaded her that the piano would suit him much better. Peter began studying classical piano at age five and would continue to do so for another 10 years before discovering his passion for jazz.

At age 8 Peter began playing the trumpet and quickly began playing in many local youth orchestras and Jazz orchestras. It was playing in Jazz orchestras and Big Bands on the trumpet that first led him realise his enormous passion for the music, but it wasn't until he heard a chance recording of Oscar Peterson on the radio one night that the thought occurred to him to translate what he been doing on the trumpet onto the piano. He began developing his Jazz on the piano and was soon heavily involved in the local scene. He became the regular house pianist at the Jazz Bar in Edinburgh and this provided him with the perfect platform to grow and gain experience as a Jazz musician.

Peter enjoys drinking coffee, running, hill-walking and also plays trumpet and tenor saxophone.

**Red Note Ensemble** is Scotland's contemporary music ensemble. They develop, perform, present and find new audiences for new music within Scotland, the UK and internationally. The ensemble was founded in 2008 by Scottish cellist Robert Irvine, and is directed by John Harris (Chief Executive and Artistic Co-Director) and Robert Irvine (Artistic Co-Director).

The Ensemble performs the established classics of contemporary music, commissions new music, develops the work of new and emerging composers from around the world, and finds new spaces and new ways of performing and presenting contemporary music to attract new audiences both within Scotland and elsewhere.

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's busy schedule comprises tours, site-specific work and cross-art form collaborations on large and small scales, locally and internationally, and a highly-developed access, engagement and participation programme.

2016 was the year that Red Note truly got out and about. The ensemble visited India to develop a new project and had three different international tours in the Autumn: to Canberra and Bermagui in Australia for two weeks of workshops and performances with the Griffyn Ensemble; to Belgium and Holland with Freedom O(r) Speech and I Solisti and Song Circus; and to France with KEIN. Closer to home Red Note performed at Cheltenham Festival and Huddersfield Contemporary Music Festival, as well as the four corners of Scotland; from the Western Isles to East Lothian, Aberdeenshire to Dumfries and Galloway.

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

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

Our mission is to commission, perform and create new work primarily from young, Scottish-based or Scottish-trained composers and artists alongside work from international artists and to take this new work to the people of Scotland. We support composers at all stages in their development and especially look to the nurturing of new and young talent. We believe the only differences between established composers and artists and those beginning their journey are time, experience and training.

Ultimately, it is our conviction that by supporting composers, artists and musicians in this way we can bring something unique, interesting, challenging and engaging to the people of Scotland. Come and explore with us.

**The UK Chinese Music Ensemble** (Est. 1998) comprises of classically trained professional Chinese musicians, residing in the UK, and dedicated to the performance and creative development of Chinese music and educational work. Under the umbrella of the Ensemble are the *Silk & Bamboo Ensemble* (string and wind), the *London Youlan Qin (zither) Society*, and the *Silk String Quartet* (winner of PRS performance groups 2007). They have performed at such venues as St Lukes, the Royal Festival Hall, and the Royal Opera House and with the London Symphony Orchestra and the BBC National Orchestra. Performances include works by Tan Dun, Philip Glass, Karl Jenkins, Gabriel Prokofiev, Judith Weir, Basil Athanasiadis and collaborations with Lang Lang, Matthew Barley, Peter Wiegold and Damon Albarn.

**The Royal Conservatoire of Scotland (RCS) Big Band** is currently directed by Scottish National Jazz Orchestra Lead Trombone and arranger Chris Greive and seeks to give the Jazz department students an all-round experience of ensemble performance.

Always looking to expand the collaborations within the RCS, last year saw the RCS Big Band working on the 2016 Ballet Showcase playing select choreographed pieces from *Such Sweet Thunder* (Ellington/Strayhorn) and being a selected ensemble for the RCS annual Plug Festival. This year will see the RCS Big Band collaborate with the RCS Traditional Music department for a jazz/celtic cross-over performance entitled *Interwoven* featuring BBC Radio Scotland Young Traditional Musician of the Year and current BMus Jazz student Charlie Stewart.

## Conductors

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Charles Baumstark - see page 46

**Nigel Boddice** was awarded the MBE in 2005 Queen's Birthday Honours for his musical input and work with youth music across Scotland. A former Principal Trumpet with the BBC Scottish Symphony Orchestra, he has continued teaching at the RCS and has been responsible for guiding the careers of many fine brass musicians.

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

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

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

She came to international attention in 2010 after stepping in at short notice to conduct the premiere of James Dillon's *Nine Rivers* cycle with the BBC SSO and Les Percussions de Strasbourg



to critical acclaim, described by The Guardian as "unquestionably the most significant new-music event in Britain this year". Very active as a conductor of new music, she is guest conductor of Scotland's Red Note Ensemble and has conducted numerous premieres with ensembles such as the BBC SSO, Manson Ensemble, London Sinfonietta and at festivals across the UK.

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

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

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

In recent years, Jessica Cottis has become a frequent contributor to BBC radio programmes. In 2013 she taught Dame Jenni Murray the basics of conducting for a BBC Woman's Hour special, and has returned to the programme to speak about

Verdi's heroines. She has commented on issues faced by women in music for the World Service and Woman's Hour, and most recently contributed to Trevor Cox's BBC Radio 4 special on concert hall acoustics and to the Today programme, discussing Brahms. In 2012 Jessica Cottis appeared on the BBC2 series Maestro at the Opera as conducting mentor to DJ Trevor Nelson. In the same year she was a jury member for the finals of the BBC Young Musician Competition; in 2014 she continued her association as a juror for the semi-finals. In 2015 she was named an Associate Member of the Royal Academy of Music (ARAM), an honorary award for alumni who have made a significant contribution to the profession.

Born in 1988, **Raffaele De Giacometti** studied Composition at the Conservatoire Agostino Steffani in Castelfranco Veneto (Italy) with Mario Pagotto and Nicola Straffelini, graduating one year in advance with full marks in 2013. He is currently undertaking the second-year of a Master's in Conducting at the Royal Conservatoire of Scotland, studying with Garry Walker and Alasdair Mitchell.

His talent has been acknowledged in many national and international competitions such as: the First Prize at the Japan International Choral Composition Competition (Tokyo 2015); Finalist at the First International Jean Sibelius Composition Competition (Hämeenlinna - Finland 2015); the First Prize (junior category) and two Special Prizes for the best traditional sacred vocal music and for the best tonal music at the Third Antonín Dvořák Composition competition (Prague 2012); the Third Prize at the International Composition Competition Guido d'Arezzo (Arezzo 2012); the First Prize at the Premio Nazionale delle Arti (Trento 2010). Furthermore, in March 2013 his hometown municipality organized a monographic concert for celebrating his national and international successes. The Sydney Contemporary Orchestra selected the piece *In memoriam* for violin and orchestra to be performed as part of its Music Contemporary cycle in 2020.

Raffaele has received two Scholarships from the Royal Conservatoire of Scotland Trust and a scholarship from the Sir Richard Stapley Educational Trust. He also won the bursary offered to an outstanding young conductor for attending the Sian Edwards masterclass at the University of St Andrews (2016). Furthermore, he won the Davide Zambon memorial scholarship at the Conservatoire A. Steffani of Castelfranco Veneto (Treviso, 2011) and he received a prize from the Lion's Club of Feltre (Belluno, 2009).

He has been appointed as the new Artistic Director and Conductor of the Cathures Choir in Glasgow. From 2009 to 2015 he was the

Director of the Schola Cantorum in Pedavena (Italy), a 25-strong mixed choir, with which he directed several concerts and fostered choral projects, among which the World Premiere of his Stabat Mater for soloists, chorus and orchestra, made in collaboration with the VenetOrchestra during the five-year Mary festival holds in Pedavena (2011). Repertoire includes choral, pieces a cappella and with ensembles, from Renaissance through 21st Century.

He has collaborated with the Red Note Ensemble for the performance of Berio's *Differences* and conducted several ensembles, among which the VenetOrchestra, the RCS Symphony Orchestra, the RCS Orchestra and the MusicLab Ensemble. Repertoire performed includes classical, romantic and 20th/21st Century orchestral pieces, symphonies and concertos for soloists and orchestra. He also conducted contemporary music, giving world premieres of several contemporary pieces at the PLUG, the Cumnock Tryst Festivals and through MusicLab programmes.

He has composed about forty pieces for different instrumentations: vocal, choral, chamber, orchestral, operatic and electroacoustic music. Most of these have been commissioned and performed internationally in concerts, festivals and contemporary music competitions, among which should be mentioned: St Giles Cathedral of Edinburgh; the Royal Conservatoire of Scotland; Karuizawa Ohga Hall (The Metropolitan Chorus of Tokyo, 2015); the Prague Conservatory Concert Hall (The Karlovy Vary Symphony Orchestra, 2014); the 3rd International Anton Bruckner Choir Competiton & Festival in the New Cathedral (Linz, Austria); the A.S.A.C. Festival of Choral Singing; the Mondì Sonori Festival in Trento; Italianisches Kulturinstitut Wien. Some of his compositions are published by Edizioni Grossi, Domodossola, Italy 2016; Pana Musica, Kyoto, Japan 2015; Edizioni Pro-Loce Zumellese, Italy 2011; Edizioni Carrara, Bergamo, Italy 2008.

Since 2015 he has been collaborating with the guitarist Marco Ramelli through the RCS contemporary guitar project, which has led to commissions, performances and recordings of new guitar pieces.

Raffaele attended master classes in conducting and composition with leading figures of the artistic world, including RSN0, BBC Scottish, Scottish Opera, Scottish Ballet, Red Note Ensemble, Sian Edwards, Christopher Seaman, Andrew Constantine, Christian Kluxen, David Danzmayr, Alpesh Chauhan, Jessica Cottis, Martyn Brabbins, Jean-Claude Picard, Will Conway, Giancarlo Andretta, David Lang, Luca Francesconi and many others.

Born in Perth, Western Australia in 1969, **Chris Grieve** started his musical life on Trombone and gained his BMus degree through WAAPA's jazz program. Chris recorded & performed with many acts on the Perth Jazz scene, including his wife Becc Sanderson, The Michael Pignegy Sextet (to name only a few) & was a finalist in the Australian Jazz Brass Awards (1996) before relocating to Scotland in 2000.

Chris has toured with the likes of The Bad Plus & Salsa Celtica and his own highly acclaimed group 'Newt' ('Ensemble of the Year' 2012 Scottish Jazz Awards). Newt were chosen to represent Scotland at the Made in the UK showcase 2012 at Rochester Jazz Festival as well as playing dates at Toronto Jazz Festival & Vancouver Jazz Festivals. The album *Newt North* features music devised on, and influenced by the local environment & stories from, Unst, Shetland. He currently teaches Jazz Arranging, History & Improvisation at the Royal Conservatoire of Scotland (Glasgow), plays Lead Trombone, and sometimes arranges for, the SNJO with whom he has toured the USA, recording with such artists as Randy Brecker, Mike Stern & Kurt Elling among others.

New Zealand-born **Holly Mathieson** is currently Assistant Conductor at the RSN0 (2016-18), Resident Conductor of the National Youth Orchestra of Scotland Junior Orchestra, and has guest engagements across NZ, the UK and America. In the current season, these include two projects with the London Symphony Orchestra, concerts with the Kensington Symphony Orchestra, Farnborough Symphony Orchestra, Covent Garden Chamber Orchestra and Corinthian Chamber Orchestra in London, *Hansel and Gretel* with Scottish Ballet, and a trial as music director of the Illinois Philharmonic. Future projects included a commercial recording of works by John McLeod with the RSN0, concerts with London's Southbank Sinfonia and Salomon Orchestra, and a return to Longborough Festival Opera.

The 15/16 season included contracts with Opera North and Longborough Festival Opera, and her debut with the Southbank Sinfonia. During the summer months she returned to NZ for concerts with the Auckland Philharmonia Orchestra, the St Matthew Chamber Orchestra, Opus Orchestra and Dunedin Symphony Orchestra.

Previously, Holly was the Leverhulme Fellow in Conducting at the Royal Conservatoire of Scotland, assisting Donald Runnicles at the BBCSSO. She also debuted in London as the 2015 Christine Collins Young Artist Conductor in Associate at Opera Holland Park to critical acclaim. She has assisted Marin Alsop, Esa-Pekka Salonen and Christoph von Dohnanyi, amongst others. She is founder and Artistic Director of the Horizont Musik-Kollektiv, which aims to introduce works by NZ composers to

European audiences and in March 2016 Zonta New Zealand named her as one of NZ's top 50 Women of Achievement.

**Wilson NG** is the Second Prize winner at the 8th Sir Georg Solti International Conductors' Competition in Frankfurt, Germany. The Hong Kong-born 27-year-old conductor was the youngest and only Asian finalist in this highly regarded musical event. Last year, he also became the first Chinese to receive the prestigious James Conlon Conductor Prize at the Aspen Music Festival.

Switching from the flute to conducting only three years ago, NG has a growing reputation supported by some of the greatest maestros, David Zinman recommended him as "a highly talented conductor" and John Nelson described him as "a naturally gifted leader". He has gained opportunities to conduct some of the world top orchestras, including the Tonhalle-Orchester Zürich, the Frankfurt Radio Symphony, the Frankfurt Opera House and Museum's Orchestra, the Orchestre Philharmonique de Strasbourg, the BBC Scottish Symphony Orchestra, the Royal Scottish National Orchestra, the Lucerne Festival Strings, the Dutch Ballet Orchestra, the Aspen Festival Orchestras, the Pacific Music Festival Orchestra, the Shanghai Opera House Symphony Orchestra and the Red Note Ensemble - Scotland's contemporary music ensemble, with which, he enjoyed conducting compositions by Oliver Knussen, George Benjamin, Luke Bedford and Steve Mackey.

As a flutist of note, NG studied in Paris and Lausanne, he was invited to give recitals and concerto performances all around the world. In 2012, he was engaged by the Lyon National Opera Ballet as solo flute. He was invited by the 41st Hong Kong Arts Festival to give a solo Flute Recital which made him the first local wind instrumentalist to be giving a recital at the Festival.

NG has conducted at the Lucerne Festival, the Pacific Music Festival, the Aspen Music Festival and the Zurich Festival. He was praised by the Pacific Music Festival as a conductor who "*represents the forefront of the emerging generation of young conductors*". He studied with the most renowned conductors of our time, including Bernard Haitink, David Zinman, Robert Spano, Hugh Wolff, Patrick Summers and John Nelson, by whom, he was picked as the assistant conductor at the GuangZhou Symphony Orchestra season opening concert last year. Recently he worked as assistant conductor and offstage conductor to John Nelson, with mezzo soprano Joyce DiDonato and the Orchestre Philharmonique de Strasbourg, on a Warner recording of Berlioz's Opera Les Troyens.

In Hong Kong, NG is the Artistic Director and Chief Conductor of the Gustav Mahler Orchestra, a Hong Kong based orchestra academy. He leads the ensemble to share his passion for innovative concerts and educational concerts, connecting music to people.

**Oliver Searle** is a Glasgow-based composer and educator. He teaches in the Composition Department at the RCS and was co-director of a new-music collective for several years - SYMPOSiA - through which he conducted the premiere performances of many new works, including some of his own.

# Composers

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**Amit Anand** is a second year composition student at RCS currently pursuing both instrumental and electroacoustic music under the tutelage of Rory Boyle and Alistair MacDonald.

Born in France, **Charles Baumstark** is currently studying composition under Professor Rory Boyle and conducting with Garry Walker and Dr Alasdair Mitchell, at the Royal Conservatoire of Scotland. It was after obtaining his degree in mathematics in Paris that he decided to further pursue his studies in composition and orchestration under the tutelage of Arturo Corrales in Geneva, before moving to Scotland.

Prior to his current studies, Charles Baumstark has performed as a chorister with numerous French orchestras such as the Orchestre Bel'Arte, the Orchestre Colonne, the Orchestre de Paris and the Paris Symphony Orchestra, to name a few. He was also chosen to perform in Hans Zimmer's *Gladiator* - Live to Projection with the Orchestre National d'Ile de France under Justin Freer, and Howard Shore's *The Lord of the Rings Trilogy* - Live to Projection with the 21st Symphony Orchestra under renowned conductor Ludwig Wicki.

Among other projects, including the composition of two new works which will be premiered during Plug Festival in May, Charles Baumstark is currently working on his symphonic poem *L'Écho du Grand Chant* for tenor and orchestra.

**Samuel Beagles** is a young composer and free improviser from Sheffield. Beagles previously studied at Sheffield Music Academy and Sheffield Music School where he learnt the basics of jazz improvisation, compositional theory, and performance practice. He came up to Glasgow to study composition at the Royal Conservatoire of Scotland to hone his skills further and in the process of that discovered free improvisation. He is a proud member of Glasgow Improvisers Orchestra, Boston A95 Lightbulb and also organises and performs in various other improvisational contexts. Samuel, through the Royal Conservatoire of Scotland, has had many chances to work in cross-collaborative settings which has led to him working with the theatre company Skin Deep Theatre on a number of shows one of which will be at this year's Fringe Festival in Edinburgh.

Following success in the 2013 BBC Inspire Young Composers' Competition, **Thomas Brown** - who is 22 and from the small Yorkshire town of Holmfirth made famous by the Last of the Summer Wine - began studies at the RCS, where he is currently under the tutelage of Professor Rory Boyle. Prior to this, he

attended Chetham's School of Music and was awarded the Douglas Steele Award for Composition.

The "joyfully exuberant" (Anna Meredith) *Recomposed Baroque* was performed by members of the Aurora Orchestra at the BBC Proms and broadcast on BBC Radio 3 in 2013. Subsequently *Cairo* was commissioned for members of the BBC Symphony Orchestra. More recent projects have included a work to mark the Queen's 90th birthday and earlier this year *Lux* was rehearsed and recorded by the BBC Scottish Symphony Orchestra. In February 2016 musicians joined together to perform in *The Music of Thomas Brown*.

Conducting is another passion of Thomas'; he enjoys directing his own works as well as others. This year he organised and directed much of the work in a composer's orchestral workshop at the RCS. He also plays trumpet, cornet and piano and has appeared as a percussionist with the Kirkintilloch Brass Band.

**Zoë Darbyshire's** studies in music began aged four when she started receiving piano lessons and by the age of nine she was also receiving lessons in the trumpet. She studied both the trumpet and piano at the Junior Royal Northern College of Music in Manchester, as well as taking academic classes there. Zoë was a member of the National Youth Brass Band of Great Britain where, in 2012, they had the honour of performing a range of contemporary music in the BBC Proms at the Royal Albert Hall. It was this which initially sparked her interest in contemporary music. In 2013, Zoë began studies in the trumpet at the Royal Conservatoire of Scotland and at the end of her first year received the Euing Prize for History, Form and Analysis. Composition has always been an interest for her and in 2015 she decided to move her principal area of study from the trumpet to composition. In March 2017, Zoë worked with the BBC Scottish Symphony Orchestra, premiering a new work for symphony orchestra, *Y Môr* and currently studies under the tutelage of Stuart MacRae.

Having developed an interest in music at an early age through learning the guitar, it was not until **Thomas Donnelly** began studying music at GCSE level that he became interested in writing for other instruments and ensembles. His musical education was enriched further in 2014 when he attended the Purcell Summer School for young composers: this proved a formative experience; having his music performed by professional musicians opened his mind to the expressive and sonic potential that could be achieved by a composer. Later that same year he wrote a short piece for his school orchestra which he conducted



at the Sage Gateshead, which in turn cemented his ambition to study composition at degree level.

**Siobhan Dyson** is an undergraduate student at the Royal Conservatoire of Scotland, studying with composer Oliver Searle. Born in Macclesfield, she developed a passion for composing, when her grandfather gave her a keyboard, and she started starting writing at the early age of ten. During her school days she developed her piano and composition skills and decided that she wanted to pursue a career in composition.

During her time at RCS Siobhan has been enthusiastically involved in many thrilling projects; including *Not For Sale* a student run project where she created music for a dancer; ICP where she was the Musical Director and Composer for a show which had a game theme throughout the performance - the performance was to represent torture in the modern day world, she composed game show styled and emotional music.

She has also performed many of her pieces live and composed a piece for the West Dunbartonshire's Schools' Wind Band.

**Faidon Phillipson** was born in 1992 in Stockholm, Sweden to a Swedish father and a Greek mother. He started playing piano at the age of four and has sporadically taken lessons since. Faidon moved to Glasgow in 2014 to study mechanical engineering and product design at GSA which he graduated from in 2016. It wasn't until the last year of my engineering degree that Faidon started taking my music seriously and applied to the RCS for composition. Since starting at RCS, Faidon focuses on music that is influenced by engineering, his Greek background and heritage, which has shown itself in the music through old folk songs and traditional Greek dance rhythms.

**Jan Giedroyc**, 22, is an undergraduate composer in his third year at RCS and is currently being tutored by Stuart MacRae and Alistair MacDonald. Before coming to the conservatoire Jan was a proficient mathematician, but he harboured a great interest for electronic production and created several original tracks and remixes in his late teens (some having received acclaim from prominent producers Culprate, Fanu and Cruk).

Jan's compositions are mostly electro-acoustic and can be described as very erratic and eccentric, while his concert pieces are of a more slow-paced, delicate nature. Jan has also composed music for short films by Grey Sea Films, CaFE & Julie Margarete Sande, arranged a poem by Vasco Graça Moura, orchestrated music by Tracey Jane Campbell for the Animato

Orchestra (Switzerland) and mixed/mastered music by composer Matthew Grouse and singer-songwriters Marina Moon, Eric Jarnes & Alice Mckeever.

A composer studying at RCS with David Fennessy, **Rylan Gleave** trained as a classical singer at Chetham's School of Music in Manchester before being offered a place at the Royal Conservatoire of Scotland to study composition after attending a short course. He has been writing professionally for almost three years, with preliminary teaching by Professor Heather Slade Lipkin, Dr Jeremy Pike and Johnson Manning.

Rylan was involved, alongside some of his peers, in writing for a concert in Sir James MacMillan's Cumnock Tryst Festival, held in rural Ayrshire, working closely with Sir James, RCS performers from MusicLab and conductor, Raffaele de Giacometti; a notable, successful concert that was repeated in January 2017 at the RCS.

His score for the short film *Ashes to Ashes* written by Robin Boreham, was showcased at Cineworld in Glasgow in the summer 2016, and he has also recently been asked to write for The Adam World Choir's upcoming album, following a BBC interview on his views about transgender awareness and representation in music.

Rylan aspires to progress in his compositional field, as well as explore musicality in deaf people, after learning British Sign Language and working with multiple deaf/HoH musicians.

**Anna Grig** studies composition on the BMus course at RCS with Rory Boyle. During her first year at the RCS Anna participated in PLUG festival with the piece called *Nebula* for piano solo alongside with other first-years.

After graduating from Music Teacher Training College, where she composed pieces for her students at placement, Anna decided that it was time to fulfill her lifelong dream of studying in the UK. Thanks to the guidance of Rory Boyle and Gordon McPherson at the RCS summer school, Anna Gained the confidence to apply and was offered a place.

**Matthew Grouse**, 20, is in his third year at the Royal Conservatoire of Scotland, studying composition under the tutelage of David Fennessy and Electro/Acoustic composition with Dr Alistair MacDonald. His work regularly combines media and is often concerned with human frailties and the everyday. Another large source of inspiration comes from a love of film.

Matthew has made work for a range of media including sound for moving image and film; theatre; dance and installation. His concert music has been performed by artists including: Hebrides Ensemble; Red Note Ensemble; MusicLab; Makaris Quartet; Ramelli/Salvoni/Wilson Guitar Trio; Sinae Lee (pianist); Lewis Banks (saxophonist); Charlotte Heslop (mezzo) and Fionnuala Ward (pianist). Matthew was awarded first prize in the 2016 Walter and Dinah Wolfe Memorial Award, adjudicated by Sir James MacMillan.

His work has been performed or showcased in a variety of contexts such as: the Cumnock Tryst Festival; Cottiers Chamber Project; Leeds Lieder Festival; St Andrews New Music Festival; PLUG Festival; INTER (Glasgow); Cineworld Glasgow - RCS DFTV Graduate Film Showcase and Everyman Cinemas.

In 2010-2016, **Filip Holacky** studied viola at Conservatory Brno, Czech Republic, under the tutelage of Emil Machain. At the same time he started attending private piano and harpsichord lessons with Sona Kovarova and Monika Sujanova. Since then he has been a member and leading player of many chamber music ensembles and orchestras (Baroque Orchestra of Conservatory Brno, Holacky Trio) and played with several orchestras as a soloist (W. A. Mozart: Sinfonia Concertante with Tisnov Chamber Orchestra). He made his compositional debut in 2014 (String Quartet and Piano Trio) and was commissioned to write several compositions for festivals of contemporary music (Ztichle Budovy 2015; Ztichle Budovy 2016) as well as scores for student films (Janacek's Academy of Performing Arts, Brno; Academy of Performing Arts in Prague). Since September 2016 he has been studying at Royal Conservatoire of Scotland with Duncan Ferguson (viola) and David Fennessy (composition). His compositional output mainly includes of chamber and choral music as well as musical theatre works. In 2016, he won the first prize in C4's Student Competition in New York.

**Lucy Hollingworth** has had two lives as a composer. The first was nurtured at Manchester University where she obtained a BMus Hons in 1982. Lucy then worked as a freelance performer/composer in the 1980s and the early 1990s, had work performed by the SPNM and won prizes at the YAA Young Composers' Competition at the Huddersfield Festival. *The Endless Knot*, commissioned by viola player Susan Bicknell, was premiered in 1994. Then for nearly 20 years circumstances in her life made composing impossible, but Lucy returned to music in 2009 and obtained an MMus in Composition at Edinburgh University with Nigel Osborne in 2012. Lucy is now undertaking a PhD in Composition and Dissertation at the Royal Conservatoire of Scotland supervised by Gordon McPherson.

Recent performances include *An Archaeology of Feeling* performed by Red Note Ensemble in Edinburgh in 2013 and *What The Living Do* performed by Sinae Lee at the Conservatoire in May 2015. Lucy's theatre piece *The Poetess* premiered at Plug 2016.

**Matthew Holmes** is a composer and trumpeter from Oxfordshire, studying composition at the Royal Conservatoire of Scotland with Dr Oliver Searle. The majority of Matthew's output so far has been written for the Oxfordshire Festival Orchestra, which he founded in 2014 with conductor Edward Liebrecht with the aim to perform new music by Matthew and other young composers from in, and around, Oxfordshire. Since arriving at RCS in 2015, Matthew has written for a variety of ensembles, including a trio for accordion, cello and trumpet (*According to my Pet Cello*), premiered by the Rednote ensemble in Edinburgh in November 2015 and *Eclipse* for solo tuba and orchestra which was premiered by the Oxfordshire Festival Orchestra in September 2016.

**Reza Kholosi** is an English composer, currently residing in Glasgow. He is in his fourth year at the Royal Conservatoire of Scotland, under the tutelage of Dr Stuart MacRae. Reza attended the Sheffield Music Academy during 2011-2013 where he gained musical tuition and experience. During summer 2012, he attended the Sound and Music summer course at the Purcell school of music for a week, where he had his first piece of music performed.

During his stay in Glasgow, Reza has had a number of performances, the first being *Fragmented Fantasia* for three Wagner Tubas performed by Red Note at the City Halls. Two works performed at the RCS being his Woodwind octet *Amalgamated Reflections* and *A journey through space* for sinfonietta.

Reza also had the chance to write a piece for orchestra. *The fall of Icarus* was performed by members of the BBC SSO and RCS students at the City Halls last year. Reza has been composing for around 8 years and has written just over 100 compositions. As well as composition, he also plays the piano and organ.

A mostly self-taught musician from Hong Kong, **Hei Ching Lam** is currently studying composition and piano at the RCS, searching for the meaning of music, as a major part of this journey of life.

**Graeme Law** studied with Tommy Fowler before coming to the Royal Conservatoire of Scotland to study Composition under Gordon McPherson. His music has been performed by the vocalist Taylor Wilson and the Pianist Jon-Luke Kirton. Graeme is in his first year of study.

**Huan Li** is currently doing PhD in composition at Royal Conservatoire of Scotland. After graduated from Sichuan Conservatory of Music with distinction, she came to Scotland and received the Master's degree in Piano Accompaniment and Composition from Royal Conservatoire of Scotland where she studied with Graeme McNaught and Dr Oliver Searle. Most of her music explores elements from Chinese traditional and folk music and culture to create new music compositions with Western modern practices. Her works including *Chenfu*, *Nian Nu Jiao*, *Toy Boy* and *Qin Song* have been performed by Royal Conservatoire of Scotland and Red Note Ensemble.

**Nora Marazaitė** is a Lithuanian fourth year BMus Composition student at RCS under the tutelage of David Fennessy. Before coming to Glasgow, Nora studied piano with Tatiana Radovic and was actively involved in piano solo and ensemble competitions in Lithuania, Latvia, France and Italy. Her plans for next year include a History of Art degree at Glasgow University.

**Adam McDougall** is a young Glasgow--based composer whose influences and interests span across many genres from classical to dance music. Adam is currently studying composition at the Royal Conservatoire of Scotland.

**Henry McPherson** is a composer/performer currently living and working in Glasgow. With a background in music, theatre, and visual art, Henry creates work coloured by a holistic world-view, producing auditory and cross-disciplinary pieces with a wide range of collaborators and artistic partners.

Henry is a recipient of the Dinah Wolfe Memorial Prize for composition, and the BBC SSO Composition Club inaugural award. He has also been nominated for a Scottish Award for New Music for his work *Ūhte* - an Opera-Film created in conjunction with the Royal Conservatoire of Scotland, Director Ray Tallan, BBC Scotland, and the BBC Scottish Symphony Orchestra with Martyn Brabbins - in the category of recorded new work.

In January 2017, Henry was commissioned by Scottish Opera to write new short opera for the Connect Company, as a winner of the Opera Sparks competition. *Maud*, the story of Maud and the

Dragon, based on folklore from Henry's home-county of Herefordshire, will premiere in early 2018.

Henry is also currently undertaking a body of practice-led research exploring Queerness and Queer identities within the traditions of western art music, through score-based composition and performance.

**Ana Meunier** is an 18 year old French composer, currently under the tutelage of Dr Stuart MacRae. She began studying piano and harmony in Paris' Camille Saint-Saens Conservatoire, before beginning composition studies with Dr. Thomas Oehler in 2014.

Following conducting one of her own works for the French Lycée's 100th anniversary in London in 2015, she represented France in the 2016 European Pianorama. She has also taken part in the Sound and Music summer School at the Purcell School for Young Musicians twice.

**Nicholas Olsen** is currently in his fourth year of his undergraduate degree in composition at the Royal Conservatoire of Scotland under the tutelage of Dr Gordon McPherson, after previously studying with Dr Stuart MacRae. Recently Nicholas has had two premieres of works for symphony orchestra. The BBC Scottish Symphony Orchestra recorded *Coordinates* and the BBC National Orchestra of Wales premiered *A Shade or Two Darker*. In Plug 2016, Nicholas worked with the internationally renowned Ensemble Modern on a small ensemble piece titled *Numb*. Nicholas's work *52:48 (or How to be Ignorant)* was premiered by Music Lab at the 2016 Cumnock Tryst; Kenneth Walton of the Scotsman described it as "bristling with character" and a skilfully crafted, amusingly ironic musical response to empty political rhetoric." Nicholas has had music performed across the UK in venues including the Glasgow Royal Concert Hall, Hoddinott Hall, and City Halls among others. In 2015 he was placed second in the international composers' competition *Artiste en Herbe*.

**Juta Pranulyte** is a composer from Lithuania, currently studying at the Royal Conservatoire of Scotland and at the Melbourne Conservatory of Music where she is enrolled in a course of the Interactive Music Composition as an exchange student.

Juta's musical career began with the choir singing school Liepaitės, where she familiarised herself with vocal peculiarities and acquired the speciality of musicology. During this time, she partook in an exchange programme and travelled to the United States, Wisconsin where she studied for a year.

After returning, Juta went on to study music composition at the Lithuanian Academy of Music and Theatre, and later moved to the Royal Conservatoire of Scotland to further her studies. Juta's music has been performed by the BBC Scottish Symphony Orchestra, Dunedin Consort, the Glasgow New Music Expedition, Modus Chamber Orchestra as well as the Vilnius Municipality Choir Jauna Muzika. She has won the Public Award and Second Prize in the Choral Music Competition Vox Juventutis 2015 and has also become a laureate of Lithuanian Composers' Union competition.

**Electra Perivolaris** is a composer and pianist. She is a BMus Joint Honours student of Composition and Piano at the Royal Conservatoire of Scotland where she has been awarded both Associated Board of the Royal Schools of Music and Conservatoire scholarships. She studies with Dr Gordon McPherson and Professor Fali Pavri. She previously studied in the junior department of the Royal Northern College of Music where she was a winner of the RNCM Peter Redfearn Composition Award. Electra has had her music performed across the UK and internationally.

Electra's first success was when her music was selected by Judith Weir to be performed and workshopped by the BBC Singers in the BBC Proms 2013. Electra then had success in the BBC Young Composers' Competition 2014 and her piece, *Furu Ike Ya?* for timpani and electronics, was performed at the BBC Proms and broadcast on BBC Radio 3. Electra has performed original compositions twice on BBC Radio 3's In Tune. She was recently a featured young composer in Sir James MacMillan's music festival, The Cumnock Tryst. Electra has been selected to work with the Scottish Chamber Orchestra as part of their Something Old; Something New project, delivering creative music workshops across primary schools in Glasgow. She is currently Ambassador for the BBC Inspire Young Composers' scheme.

Last year Electra was described by BBC Radio 3's Verity Sharp as 'one of a new generation of female trailblazers' following a broadcast of her music on 'Late Junction'. Her music has been described by 'The Scotsman' as 'striking and sure-handed...elusive and mercurial'.

**Julian Pombo** is a composer, songwriter, bassist and flautist from Argentina. His writing style comes from his love of Scottish music and South American rhythms. He is currently finishing up his last year of the BMus Jazz Programme and hopes to take up instrument making and repairs after the end of his course. He currently plays in Folk/Fusion Band Eriska and is a former member of American/Folk Band Awkward Family Portraits.

**Lisa Robertson** is a composer and violinist from the West Highlands of Scotland. She is currently undertaking a PhD in composition at the Royal Conservatoire of Scotland, under the supervision of Gordon McPherson, following on from her Masters studies in violin performance at the RCS. She was selected for the Sound Festival 2016 Masterclass with the Bozzini Quartet (Canada). She was commissioned by the Glasgow Madrigals to write a series of pieces for their 2016 Advent Service. She was selected to participate in the TheoArtistry Scheme with Sir James MacMillan at the University of St Andrews leading to a performance by St Salvators Chapel Choir. She has also participated in the RSN0's composition workshop with Sir James MacMillan. In 2016, she was runner up in the RCS's Walter and Dinah Wolfe prize for composition and had her piece, *Dereliction*, performed by the Hebrides Ensemble during the Plug Festival. She has performed with many of the RCS's ensembles and with the BBC SSO, RSN0 and Scottish Opera Orchestra in side by side projects. Prior to attending the RCS, she graduated with first class honours from Royal Holloway, University of London where she studied composition with Mark Bowden, Helen Grime and Christopher Mayo.

**Crystalla Serghiou** is a composer based in Glasgow, currently studying composition at the Royal Conservatoire of Scotland. She is a classically trained pianist and singer, with a contemporary composing style. Crystalla has been involved in various theatre productions and concerts in her hometown Larnaca, Cyprus and aspires to create unforgettable moments in film by pushing music composition to its limits.

**Patrick Shand** is a musician, composer and songwriter based in Glasgow and currently in the third year of the undergraduate course at the RCS. In addition to notated instrumental music, Patrick also makes electronic music and performs as a singer/songwriter, rapper and instrumentalist.

Some of Patrick's work is highly abstract and surreal, some is deeply personal and concerned with dark thoughts and the struggle for purpose (especially as an artist), and some is very direct and antagonistic. Although, while politics are often a source of inspiration, Patrick believes it is naive to think that art can do much to affect social change itself, he aspires to use art as a means to start or continue pressing conversations in our society.



**Liam Shortall** is a 20 year jazz instrumentalist, composer, arranger and producer originally from Dumfries currently studying Trombone in his fourth year on the RCS Jazz Degree, whilst also working as a musician in Glasgow. Liam currently plays with bands such as Jazz fusion Juggernaut Fat-Suit, reggae group Skayaman, along with his own quintet and quartets. Recently he has also played and recorded with Tommy Smith's Scottish National Jazz Orchestra'. Although Liam works prominently as a composer and trombonist, he is also involved in production electronic music, as well as composing and producing music for radio and social media adverts.

**Aileen Sweeney** is a classical accordionist currently in her fourth year of study at the Royal Conservatoire of Scotland under the tutelage of Djordje Gajic. Whilst studying in her first year, Aileen was awarded The Tony and Tania Webster Prize for Rare Russian Music for Keyboard. Most recently, she was awarded the Dunbar-Gerber Prize for Chamber Music performing Gordon McPherson's *Stramash* for accordion and string trio. In 2016, she performed Piazzolla's Concerto for Bandoneon with orchestra conducted by David Watkin as a finalist of The Edinburgh Festival Concerto Competition. Her other accomplishments in accordion include winning First Prize in the UK Accordion Senior recital 2012 and 2013 and Second Prize in the International Accordion Championship Open Solo 2012 and 2013. Aileen also studies composition with Dr Gordon McPherson. Her works have been performed by The Red Note Ensemble as part of their Noisy Nights events.

**Aidan Teplitzky** was born in Australia and raised in his parent's restaurant in Sydney before moving to Scotland at age 4. Aidan began learning music on his fluorescent green recorder at age 6 and then went on to learn the saxophone, piano and double bass, all of which he performed on as a student at the Junior Royal Conservatoire of Scotland. It was here where he came to find an interest in composition under the tutelage of Audrey McPherson and Gareth Williams, which he then pursued into studying at the RCS under Dr Gordon McPherson.

Now in his third year, Aidan has had his work performed by world renowned pianist Sinae Lee, his piece *Butch Queen* workshopped by RCS MusicLab and his work *SCP 434* performed by the Glasgow New Music Expedition under the baton of Jessica Cottis at Plug's 10th Anniversary. Some of Aidan's recent projects include being the Composer/Musical Director for the show *Babes In The Woods: From Power To Pie* by Kieran McMath, performing at Into The New 2017, composer/songwriter for the musical film *Entertainment* directed by Adam Castle and working alongside the SCO/RCS

Animateur Scheme, creating workshops for schoolchildren alongside musician's in the SCO. Aidan is interested in Drag, Identity and Pop Culture.

Originally hailing from the West-Midlands - Glasgow based Jazz guitarist **Gabriel Wareing** has spent time studying and performing throughout the UK. In 2013, Gabriel continued his studies with the Jazz BMus program at the Royal Conservatoire of Scotland, studying with Tommy Smith, Kevin MacKenzie, Mario Caribe and many other named Jazz musicians.

Whilst studying at the Conservatoire, Gabriel had one-to-one tuition with Martin Taylor as well as studying with Mike Stern, Brandford Marsalis, Makote Ozone, Bob Mintzer and many other world established musicians. Gabriel has also had the opportunity to perform with musicians such as Mike Stern and Lee Ritenour.

In recent years Gabriel has dedicated his time to developing the craft of composition. Striving to find his own unique voice, he takes influences not only from Contemporary Jazz artists such as Brad Mehldau, Kurt Rosenwinkel and Gilad Hekselman, but also from Rock artists such as Radiohead and Mogwai. He released his debut album as a band leader in the spring of 2015 and his co-lead project Quarks released their debut ep in March 2016.

**Max Welton** is an English composer and writer currently in his second year of studying composition with Oliver Searle at the Royal Conservatoire of Scotland. Due to his background in popular music and his first compositions being incidental music for plays, Max's work combines the strong rhythmic drive of folk, rock and electronic music with his own unique theatrical flair. His time as a guitarist with the funk fusion group Etymology as a teenager also brings a strong sense of jazz harmony to his music. Max has worked with the Suffolk based theatre company Spinningwheel theatre and recently had a piece commissioned and performed by the RCS MusicLab in James Macmillan's music festival The Cumnock Tryst. He is currently studying composition with Oliver Searle and Electroacoustic composition with Alistair Macdonald.

**Qifeng Zheng**, born in 1991, graduated from Sichuan Conservatory of Music, China and is now a first year MMus Composition student at the Royal Conservatoire of Scotland. As an ethnic minority in China, Qifeng is extremely interested exotic culture, history and music. He has spent most of his time traveling China to visit isolated sites in order to collect and study their culture and music with the aim of using this knowledge for his own compositions and to fuse different cultural identities within his work.



## Conductors

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## Performers

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