

The background of the entire page is a dark field filled with vibrant, multi-colored light trails in shades of purple, pink, blue, and green. These trails are composed of numerous small, bright dots connected by thin lines, creating a sense of motion and energy. The trails are most concentrated in the lower half of the image, where they form a dense, swirling pattern that resembles a musical score or a complex network of connections. The overall effect is one of dynamic and colorful light art.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Notes FROM
Scotland

2021:22 Season

Notes FROM Scotland

2021:22 Season

STEPHEN SPEIRS Temptation

SCOTT MANSON Five Zen

EMILY RAE Nostalgia for a Dream

VIKTOR SEIFERT 205 Rose Street

ALEXANDER McNAMEE Septet for the RSN0

Jay Capperauld

Notes from Scotland Mentor

Oliver Searle

Notes from Scotland Mentor

Katherine Wren

Notes from Scotland

Discussion Forums Leader

NEW AUDITORIUM,
GLASGOW ROYAL CONCERT HALL
Sun 20 Feb 2022 4.30pm

Musicians of the RSN0

Martin Murphy

Horn

Mike Rae

Double Bass

Rachael Lee

Cello

Stu Semple

(Freelance Percussionist)

Lorna Rough

Violin

Katherine Wren

Viola

Janet Ross

(Freelance Flautist)

JAY CAPPERAULD

Notes from Scotland Mentor



It has been a privilege to work with our bright young composers throughout the scheme and to hear their ideas flourish and develop in a course that grants them a huge amount of creative freedom. For some, this is the first time they will have heard their music being played by live musicians which is always such a special, and often, creatively-affirming moment for any composer. They should all be very proud of their achievements.

OLIVER SEARLE

Notes from Scotland Mentor



It has been a pleasure to be involved with this fantastic project again this year, and I am pleased we have been able to offer in-person activity for the young composers which greatly enhances their learning experiences. As a mentor, I have been meeting some of the composers individually to discuss their work, offering some advice on writing for the ensemble instruments and structuring their new works, as well as giving feedback during the workshop and rehearsals with Jay (for which I have also been conducting the ensemble, where required).

Each of these young people have produced works of great individuality, with distinct, musical personalities coming through, and some inventive use of the ensemble.

Notes From Scotland is a valuable opportunity for young composers to gain some experience of hearing their music performed by a live ensemble of professional musicians, as well as to discuss ways in which they can improve their composing technique and develop their musical skills, with the hope that this will build their interest to continue writing music in the future.

KATHERINE WREN

Notes from Scotland Discussion Forums Leader



In my role is as a player-mentor and throughout the 6 months of the programme, I meet the young people every month online, connecting informally with them to discuss the progress of their compositions and to share music. I always feel I learn as much as they do! They bring a wonderfully eclectic selection of music to our meetings, and I'm always so impressed with the articulate way in which they talk about music as well as the personal experiences and insights that they bring.

I'm proud of the fact that our young composers come from so many different backgrounds – rural as well as urban, state schools as well as private. They show a certain amount of talent to be selected in the first place, but potential is just as important as current knowledge and so I'm always excited to see their finished pieces after they have received expert tuition from Jay and Oli. Whether they go on to make composing their career, or life takes them down a different path altogether, I feel sure that their time on NFS will have stimulated their creativity and problem solving, given them a sense of pride and achievement and, most of all, cemented their love of music.

Traditionally the Cinderella of the orchestra, the viola doesn't have the most enormous repertoire to choose from, and perhaps for this reason, many violists have been advocates of contemporary music. I have always loved exploring contemporary music and I'm especially excited about meeting new composers at the dawn of their careers. Within the RSNO I have a close connection with the Composers' Hub for emerging professional composers and I've been very involved in growing the Notes From Scotland programme for young composers aged 14-18.

STEPHEN SPEIRS

Young Composer – Renfrew



TEMPTATION

I decided on the name *Temptation* for my piece as I wanted to express the romanticism behind it. There are four sections within the piece which are used in order to tell the story. In this the piece, the cello is the main instrument, symbolic of the main character within a story. The piece follows the story of the cello, as it progresses. Throughout, there are modulations, from major to minor keys as well as time signature changes and frequent use of captivating, romantic harmonies.

SCOTT MANSON

Young Composer – Aberdeen



FIVE ZEN

Five Zen, for small ensemble, is a series of short movements inspired by Haiku poetry. The work was written for the RSN0 Notes from Scotland 2022 scheme. Each movement is inspired by a different Haiku by Matsuo Bashō, detailed below. The work aims to capture in miniature the settings, moods and colours the Haiku describe. The first movement, ‘spring’, creates a fresh, delicate atmosphere with rippling figurations in the string instruments. A flowing melody, passing between the flute, horn and violin, is developed throughout. The second and third movements, both inspired by autumn, share a main theme. While the second has a quick, dance-like motion, conveying dry swirling leaves, the third is vague and dreamlike, using a variety of colouristic effects in the string instruments. The fourth movement, ‘a flash of lightning’, captures the drama of a thunderstorm with a large percussion solo. Towards the end, the storm gradually breaks up and moves away. The viola also has a significant role, evoking the cry of the heron through harsh pitch slides. The fifth movement, the most substantial, contrasts freeness and rhythm. The flute part includes the song of the Lesser Cuckoo (*hototogisu*), a bird which has inspired many Japanese poets.

EMILY RAE

Young Composer – Glasgow



NOSTALGIA FOR A DREAM

Reminiscent of old Hollywood movies, I felt heavily influenced by the romanticism of this era and wanted to capture the ethereal notion of re-living a dream for a brief moment while experiencing nostalgia for a place and time that never existed.

Nostalgia for a Dream explores the longing for a memory

the uncertainty of it's existence

and the bitter regret that it might never happen again.

VIKTOR SEIFERT

Young Composer – Edinburgh



205 ROSE STREET

205 Rose Street is a fictional location on one of the most iconic shopping streets in Edinburgh's New Town. The opening theme captures the lazy evening atmosphere of people meandering past the many shop windows and pubs. The vibraphone embodies the vibrant neon lighting above the crowd, increasingly eager to explore the nightlife..

ALEXANDER McNAMEE

Young Composer – Edinburgh



SEPTET for the RSNO

Movement 1 - Sunshine

I had sonata form in mind when composing this movement, so I have a kind of 'exposition' which introduces the main motif and puts the melody in different contexts, played by flute, horn (briefly), violin and cello respectively. The much more lively 'development' section is where I play about with the main melody, based on a repeating progression of six chords. This progression is quite chromatic, but the main interest, for me, lies in the counterpoint which is going on between the instruments. Every instrument gets a turn at having the tune and playing the fast semiquaver lines. As a double bassist myself, I was keen that all instruments got an interesting part. Then a 'recapitulation' has a soaring horn playing the main melody

underneath a very high flute, violin and viola, which gradually descend. Then the tune is inverted, to modulate to 2 sharps. The second half of the 'exposition' is repeated a perfect fourth higher / perfect fifth lower, to end up in the home key. I added a coda to try to create a magical ending. I called the movement 'Sunshine' because it, to me, evokes the sense of carefree joy felt on a sunny day. Originally without the vibraphone part, I decided to add this in as the beautiful timbre of the instrument adds sparkle to the sound.

Movement 2 - Interlude

I wanted this interlude to be lively and quick, and I experimented by writing fugally and trying to make it fit with the harmonic style I use. It joins the two movements together, while simultaneously contrasting with both of them.

Movement 3 - Rain

The third movement has a starring role for the vibraphone. It has a lot less counterpoint than the other two, but each instrument gets the chance to do something interesting. There are a few key changes and time changes, and they create different landscapes. Despite moving about a lot harmonically, I feel like it conveys the sounds and colours of a cloudy, rainy day, which is why I called it 'Rain'. However, it is not a miserable rainy day; rather it is a relaxing and soothing atmosphere. The piece ends on a D-flat major 7th chord, which is uplifting and happy, like the sun coming back.

Thank You!

A huge thank you to supporting our Young Composers and we wish them all the best on their musical journey and career. They have all been an absolute pleasure to work with and are such inspiring, incredible young people!

