

Young Instrumentalists' Concert

In aid of the Rajani Thiranagama
Memorial Conference

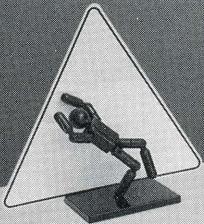
Programme

The Conway Hall, London WC1R 4RL

Thursday 16 July 2009, 7pm

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The Rajani Thiranagama 20th Anniversary Memorial Event

23-30 September 2009

Dr Rajani Thiranagama was a prominent human rights activist and author, a medical doctor, university lecturer and mother of two young daughters who was assassinated near her home in 1989 by the Liberation Tigers of Tamil Eelam (LTTE), a militant Tamil organization, at the age of thirty-five.

A Tamil from the north of Sri Lanka, she married a Sinhala political activist from the majority community in the South, and, aware of the dangerous consequences of speaking out, chose to remain in the North with her people. She was one of the founding members of the renowned human rights group UTHR-J (University Teachers for Human Rights-Jaffna) and the co-author of their book *The Broken Palmyrah*, which exposed the atrocities committed by all parties to the conflict, including the Sri Lankan armed forces, the Indian Peace Keeping Force and armed groups such as the Liberation Tigers of Tamil Eelam (LTTE) and other militant movements. After her assassination, her two co-authors, Rajan Hoole and Kopalasingam Sritharan, and fellow members of the UTHR-J, have continued to report on the human rights situation in Sri Lanka, inspired by Rajani's memory and determination. Forced to remain underground since Rajani's death, UTHR-J are one of the few non-partisan voices in Sri Lanka. In 2007 they were awarded the prestigious Martin Ennals Human Rights Award.

Rajani was also at the forefront of establishing Poorani, a home for women, in Jaffna who were rendered destitute by the threatening and constraining conditions of war in the north of Sri Lanka. As a feminist and social activist, Rajani strove



hard to create spaces for women's collective action.

Rajani remains an inspiration and symbol of hope to many in Sri Lanka who desire a just peace with democracy and dignity for the minorities of Sri Lanka. In 2005 the National Film Board of Canada produced a film on the life of Rajani titled *No More Tears Sister: Anatomy of Hope and Betrayal*. This film has been shown in many countries around the world and has been broadcast on television in the US, Australia and Canada. PBS in the United States showed an hour-long version of the film in 2006. Both the NFB and PBS have launched websites to highlight the issues raised by Rajani's life and work for conflict zones around the world, including Sri Lanka. The websites can be accessed through these links:

<http://www.pbs.org/pov/pov2006/nomoretears/>
and
<http://www3.nfb.ca/webextension/nomoretearssister/>

Sri Lanka has been wracked by ethnic conflict since achieving independence in 1948, taking the form of outright civil war for the last thirty years. The war has been primarily fought by the Sri Lankan government's armed forces and the Liberation Tigers of Tamil Eelam (LTTE) who were fighting to establish a separate state for the Tamil minority in the North and East of the country.

Both the government's forces and the LTTE are guilty of war crimes and horrific human rights abuses against different ethnic minority communities in Sri Lanka. Numerous attempts at governmental and international level to broker

a peace between the LTTE and successive governments have failed. Violence and fear have engulfed the people into resignation despite tentative attempts to build a peace movement. The protracted conflict has torn communities apart, instilled a culture of fear, stifled dissent within communities and inflamed tensions between different ethnic groups. Women and children have also become a distinct category of victims but they have also taken part in the conflict. Activists and journalists have been killed, intimidated into silence or forced to flee the country. Many leaders and potential leaders, who could have led the community have been lost, including Rajani.

Today, with the defeat of the LTTE after twenty-five years of bitter struggle, pitched battle, aerial bombardment and suicide bombings have ceased, but repression by government forces, insurgency and counter-insurgency are likely to continue. We as a country are poised at a critical juncture where a political solution to the long-standing conflict and the strengthening of democratic traditions have become the crucial imperatives of the time.

The Memorial Committee believes that at this critical moment the memory of Rajani and her political legacy could form the basis for a renewed dialogue about human rights, democracy and justice. The memorial events will bring together diverse views from all communities in Sri Lanka, not only to create a democratic space for dialogue but also to bring pressure to bear on the government and other forces to sit down to talks in an inclusive, transparent and democratic manner. The Memorial events and in particular the proposed Conference will focus on democratisation, demilitarization, devolution of power and protection of all minority communities, the preservation of human rights and workers' rights. The Conference will take special note of women

who have had to shoulder a disproportionate burden of preserving the cohesion of their communities during a long and protracted conflict.

In the last two decades attempts to achieve a political settlement to the ethnic conflict have chiefly engaged only political actors and for the most part excluded grassroots voices, civil society, religious, academic and other pressure groups. The efforts were neither transparent nor democratic. Muslims, Hill Country Tamils and dissenting Tamils have also been excluded from the previous processes. The peace processes did not engage in any substantive discussions about a political solution itself and served largely as ceasefires before the next phase of the war began. The Memorial Committee aims to provide a space for those who have been excluded or denied the opportunity to both articulate and realise their own agendas. It is intended to be the starting point for a more engaged and democratic discussion on a lasting political resolution to the conflict. This watershed moment in Sri Lanka's history is an opportunity that should not be missed for a more inclusive, far-reaching reflective consideration on the role that has to be played by the State and all communities in the renewal of civil society.

The memorial events will endeavour to bring together grassroots women activists, opinion makers, community and religious leaders, university students, academics, media personnel and long-standing human rights activists, constitutional experts as well as reach out to the general public. It aims to encompass people who have struggled in all ways for human rights, against armed groups, the Sri Lankan state and within their own communities and to raise awareness. While the conference targets an activist and academic segment, through the exhibition we hope to reach out to the general public, particularly the younger generation.

YOUNG INSTRUMENTALISTS' CONCERT

IN AID OF THE RAJANI THIRANAGAMA MEMORIAL CONFERENCE

CONWAY HALL, THURSDAY 16 JULY 2009, 7PM

'Pur dicesti, o bocca bella'

Antonio LOTTI (1667-1740)

Kaede Fujimoto – *voice*

Manon Ablett – *piano*

Trio for Oboe, Bassoon and Piano, op. 43

Francis POULENC (1899-1963)

ii. Andante con moto

iii. Rondo – très vif

Kausikan Rajeshkumar – *piano*

Emily Ross – *oboe*

Nina Ashton – *bassoon*

'Cello Sonata, op. 28

Eugène YSAËYE (1858-1931)

i. Lento e sempre sostenuto

Peteris Sokolovskis – *'cello*

Valse and Romance for Six Hands (1890-1) **Sergei RACHMANINOFF (1873-1943)**

Manon Ablett – *piano*

Evelyne Berezovsky – *piano*

Kausikan Rajeshkumar – *piano*

Sonatine (1963)

André JOLIVET (1905-1974)

i. Ouverture

ii. Récitatif

iii. Ostinato

Emily Ross – *oboe*

Nina Ashton – *bassoon*

Violin Concerto no. 1 in G minor, op. 26

Max BRUCH (1838-1920)

iii. Finale – Allegro energico

Rachel Gorman – *violin*

Kausikan Rajeshkumar – *piano*

L'isle joyeuse (1904)

Claude DEBUSSY (1862-1918)

Evelyne Berezovsky – *piano*

– INTERVAL –

Havanaise in E, op. 83

Camille SAINT-SAËNS (1835-1921)

Konrad Elias-Trostmann – *violin*

Manon Ablett – *piano*

Bagatelle no. 6 for Bassoon and Piano

Kim ASHTON (1982-)

Nina Ashton – *bassoon*

Kausikan Rajeshkumar – *piano*

Prelude in G major, op. 32 no. 5

Sergei RACHMANINOFF (1873-1943)

Prelude in B flat major, op. 23 no. 2

Manon Ablett – *piano*

Fantaisie pastorale, op. 37

Eugène BOZZA (1905- 1991)

Emily Ross – *oboe*

Evelyne Berezovsky – *piano*

Ballade no. 2 in F major, op. 38

Frédéric CHOPIN (1810-1849)

Kausikan Rajeshkumar – *piano*

Piano Trio no. 2 in C minor, op. 66

Felix MENDELSSOHN (1809-1847)

i. Allegro energico e con fuoco

Manon Ablett – *piano*

Konrad Elias-Trostmann – *violin*

Peteris Sokolovskis – 'cello



'Pur d'cesti, o bocca bella'

Antonio LOTTI (1667-1740)

Antonio Lotti was born in Venice about 1667. As a young man he studied with Legrenzi, and began his musical career in his early teens as a singer at the Chapel of the Venetian Doge. He composed several operas and acquired a wide reputation in Italy as well as in the rest of the world.

In *Pur d'cesti, o bocca bella*, we have a simple, beautiful melody, reflecting on the light, youthful character of the song. One adores their lover, particularly focusing on their "beautiful mouth", whose seductive connotations are used symbolically throughout the song, and also ambiguously in the uncertainty of whether it refers to their poetry or a kiss. The music has many playful yet effortless moments that evoke the delight and pleasure of youthful love. At the end of the middle section this is particularly highlighted with the sighing "Ah" repeatedly used, emphasising the excitement of new love, bringing very real human desires we experience in life into the song.

Trio for Oboe, Bassoon and Piano, op. 43

Francis POULENC (1899-1963)

ii. Andante con moto

iii. Rondo – très vif

"I have no system for writing music, thank God!" Poulenc's comments in 1946 on his approach to composing are an apt illumination on his musical aesthetic; relatively unschooled in most aspects of composition, such as counterpoint and orchestration, Poulenc relied on and even upheld instinct as a primary instrument of creativity. He admitted himself that his music was not as groundbreaking in its compositional innovations as perhaps Stravinsky or Debussy, but it was through melody and a uniquely personal style that Poulenc would earn his reputation as one of the great composers of his time.

This Trio was written in 1926, at the end of the first of three periods of Poulenc's compositional output in the chamber work genre. The expressive and lyrical intensity of the second movement displays Poulenc's striking talent for melody, and his eclectic, somewhat idiosyncratic style can be easily recognised in the distinctive blend of elegance, verve, sarcasm and nostalgia found in the riveting Finale.

'Cello Sonata, op. 28

Eugène YSAË (1858-1931)

i. Lento e sempre sostenuto

Eugène Ysaë, born in Belgium to a musical family, was famed equally for his prowess as a virtuoso violinist as a composer. Studying the violin initially with his father, and then with legendary musicians Henryk Wieniawski and Henri Vieuxtemps in Brussels and Paris, he soon became a successful concert artist in his own right, touring Europe and the USA extensively.

The 'Cello Sonata, op. 28 is one of few pieces that Ysaë did not write for the violin, and yet in it can be found the intense expressivity that so evidently permeates all his music. The first movement, marked *Grave*, is an evocative and passionate exploration of subtle sonorities, textures and haunting melodies; it is a musical canvas upon which the retrospective and the avant-garde converge - where seemingly disparate elements, such as the Baroque-like figuration allusive to Bach's 'Cello Suites, and the unconventional harmonic vocabulary that colours some of the more improvisatory passages, decidedly modern in its extreme chromaticism and use of the whole-tone scale, are reconciled.

Valse and Romance for Six Hands (1890-1)

Sergei RACHMANINOFF (1873-1943)

Sergei Rachmaninoff had a somewhat turbulent start to his musical training; his father had abandoned the family shortly after the death of his sister, and without much parental control, Rachmaninoff became lazy and was threatened with expulsion from St Petersburg Conservatory. However after some guidance from his mother's nephew, Alexander Siloti, he entered the Moscow Conservatory and within five years he had graduated both as a pianist and composer with the highest honours.

The Valse and Romance are two of Rachmaninoff's earliest compositional endeavours, and demonstrate both the composer's remarkable skill as a melodist and his ability to exploit the unique textures afforded by the six hands at the keyboard. The Valse is a simple yet charming miniature; the Romance, whose opening is shared with that of the slow movement of the famous Second Piano Concerto that Rachmaninoff would write ten years later, is more lyrical and contemplative in character.

Sonatine (1963)

- i. Ouverture*
- ii. Récitatif*
- iii. Ostinato*

André Jolivet was a French composer known for his devotion to French culture and musical thought. His music draws on his interest in acoustics and atonality as well as both ancient and modern influences on music. His path to become a composer was not clear-cut; before settling in his chosen profession, Jolivet was a primary school teacher and also served in the military. It was only when he went to a concert of Schoenberg's music that he felt inspired enough to leave his job and study composition with Paul le Flem, and, later, Edgard Varèse. In 1936, Jolivet founded the group "La Jeune France" along with composers Olivier Messiaen, Jean-Yves Daniel-Lesur and Yves Baudrier, who were attempting to re-establish a more human and less abstract form of composition.

His Sonatine for Oboe and Bassoon, written in 1963, is a perfect example of his style; the work is highly challenging for both instruments, as the rhythms and harmonies are quite complex, without, however, detracting from the charming lyricism of the piece.

Violin Concerto no. 1 in G minor, op. 26

Max BRUCH (1838-1920)

- iii. Finale – Allegro energico*

Arguably Bruch's most famous composition, and one of the most celebrated concerti in the repertoire, Bruch had extreme difficulty in writing this concerto. As his first major work, completed in 1866, Bruch was undecided as to the nature of the composition until it was finished. He originally planned it to be called simply 'Fantasy', which helps to explain the disposition of the three traditional movements.

The third movement opens with an extremely intense yet quiet orchestral introduction that yields to the soloist's statement of the exuberant theme in brilliant double stops. The second subject is a fine example of romantic lyricism, a slower melody that contrasts with the lively buoyancy of the main theme. The piece ends with an extended accelerando leading to a fiery finish, with the violin climbing higher, louder and relentlessly faster into the final G major cadence.

L'isle joyeuse (1904)

Claude DEBUSSY (1862-1918)

L'isle joyeuse is based on a specific painting, Antoine Watteau's "L'Embarquement pour Cythère", an island off the coast of Greece said to be near Aphrodite's birthplace. It was completed in 1904 shortly after Debussy had eloped to Jersey with Emma Bardac, who was to become his second wife; some pages of the *L'isle joyeuse* manuscript which Debussy sent to the editor were coded and even contained direct love messages for Emma, his "*petite mienne*".

The words "air, lightness and grace" are as central to Debussy's music as they are to Watteau's painting. While Debussy's musical interpretation of the scene may have begun with Watteau's work, he went much further and created a composition bubbling with revelry and joy. The piece is in a complex sonata structure, beginning with a short introduction and an exposition of two themes along brief developments. It is followed by a more elaborate development section, and then by a short cadenza which leads to an intense recapitulation to round off the work.

Havanaise in E, op. 83

Camille Saint-Saëns (1835-1921)

In 1887, Saint-Saëns completed the Havanaise in E major for Violin and Orchestra, op. 83; however, the work's origins can be traced to two years before this. In November 1885, the composer embarked on a concert tour with the violinist Raphael Diaz Albertini, where they performed throughout northern France and Germany. It is said that on a cold night in Brest, Saint-Saëns, when building a fire in his hotel room, was inspired by the crackling sounds of the firewood, and was subsequently compelled to write that which would become the Havanaise.

Saint-Saëns originally wrote the piece for violin and piano, and soon after orchestrated the piano accompaniment. The Havanaise was finally published in 1888 in Paris, and was dedicated to Albertini.

Bagatelle no. 6 for Bassoon and Piano

Kim ASHTON (1982-)

Bagatelle no. 6 is one of three 'purely musical' movements from the theatre piece *Slightly More than Five Bagatelles* (2006), which was originally inspired by a performance of Finzi's *Five Bagatelles* for clarinet and piano. This performance was so unspeakably dull that it started me thinking about what a bagatelle could or

should be, and this led to a humorous theatre piece based on the conceit of an 'open rehearsal' where the players seem to rehearse as if without awareness of the audience.

In this bagatelle, the bassoonist begins before the pianist is ready; whilst scrambling for the music, the pianist manages a few off-beat chords and interjections, while the bassoon tries to put him off with some additive rhythm. A bit of something slightly sleazy slips into the middle of the movement, before, in a process mirroring the opening, the musicians get 'out' with each other and subsequently lose their way to the finish.

Prelude in G major, op. 32 no. 5

Sergei RACHMANINOFF (1873-1943)

Prelude in B flat major, op. 23 no. 2

After the disastrous première of his First Symphony in 1897, Rachmaninoff fell into a temporary depression, feeling that the artistic creativity that had facilitated the composition of such works as the First Piano Concerto and the *Morceaux de Fantaisie* was now lost; it was only after seeing a hypnotherapist that his inspiration returned, bringing with it a whole flood of new works, including the Preludes in the programme this evening.

The Prelude in G major was completed along with two others in just one day, and is a beautifully serene piece with an organic quality that reflects the fluidity of imagination with which it was written. The B flat major Prelude, from his first set of Preludes, is a triumphant fanfare that echoes the 'Revolutionary' Study of Chopin, with waves of semiquavers in the left hand accompanying the heroic theme of the right hand.

Fantaisie pastorale, op. 37

Eugène BOZZA (1905- 1991)

Eugène Bozza was a French composer mostly known for his wind chamber music. He studied at the Paris Conservatoire, and won the distinguished Grand Prix de Rome whilst he was there; the prize that so famously eluded Ravel. He was a talented violinist and conductor, but it was as a composer that he really made a name for himself.

The *Fantaisie Pastorale* is a virtuoso showpiece for oboe, which was commissioned for the annual Oboe Prize held at Paris. It has three sections; the first is in the style of an improvised cadenza, and the second is much more pastoral and solemn in mood, whilst the closing section is much more lively and cheerful.

Ballade no. 2 in F major, op. 38

Frédéric CHOPIN (1810-1849)

Chopin was one of the most famous composers of the Romantic era, and yet to be labelled a Romantic composer himself is perhaps unsuitable. Eschewing the grand ideas of transcendence and explicit programmaticism embraced by many of his contemporaries, his music is for the most part devoid of such lofty pretensions, and bears none of the fanciful extramusical titles with which, for example, the piano works of Schumann are abundant; it is in Chopin's unrestrained and radical exploration of the piano, for which he wrote almost exclusively, and of its potential as both a virtuosic instrument and a vehicle of personal and poetic expression, that we see a Romantic artist 'transcend', as it were, the confines of artistic capabilities.

This work's central drama lies in the stark juxtaposition of the gentle, chorale-like passages in F major against the tempestuous sections in the mediant minor. The margins of this antithetical structure soon begin to dissolve, with its paraphrase in the final return of the chorale melody at the close of the piece in the "wrong key": the minor key found originally in its thematic and poetic counterpart.

Piano Trio no. 2 in C minor, op. 66

Felix MENDELSSOHN (1809-1847)

i. Allegro energico e con fuoco

Not only a composer, but also a pianist, conductor and organist, Mendelssohn stood at the forefront of classical music for much of the early 19th century; deeply influenced by the work of the great Germanic composers that preceded him, namely Bach, Mozart, Beethoven and Weber, and most taken up with the emergent Romantic aesthetic, the music of Mendelssohn in many ways can be seen as embodying the contemporary tensions that existed between the artistically reactionary and the modern.

Mendelssohn completed this Piano Trio in 1845, and dedicated it to the famous violinist Louis Spohr, who played it through with the composer himself. The first movement, which begins with a restless theme consisting of rising and falling arpeggios and scales, is possessed with a pervasive agitation that continually presses the music forward, with a few moments of respite in the more lyrical sections, to its impassioned and climactic coda.

Manon Ablett (piano)

Manon Ablett was born in Stuttgart in 1987 into a family of musicians. In 1992, she moved to London and began her musical studies on the piano, flute and recorder. Shortly afterwards she was accepted with a full scholarship into the Purcell School of Music, where she studied piano with Professor Ilana Davids for nine years. Manon is now a Scholar at the Royal College of Music, where she studies with Professor Niel Immelman.



Manon has given regular concerts throughout the UK, at venues including the Linbury Studio at the Royal Opera House, the Queen Elizabeth Hall and the Wigmore Hall. In 2004, Manon performed Mozart's Piano Concerto no. 21 in C with the London Soloists Chamber Orchestra at St. Martin-in-the-Fields, and later that year was invited by the Maltese Government to give a series of concerts in Malta.

Manon has participated in the International Oxford Philomusica Piano Festival and the Verbier Festival and Academy, and has received master classes from artists including Andras Schiff, Maria Curcio, Peter Jablonski, Cristina Ortiz, Alexander Satz, Claude Frank and Menahem Pressler. She has been generously supported by the Musician's Benevolent Fund and the Hope Hambourg Trust.

As part of the centenary celebrations of the birth of Antal Dorati in 2006, Manon was asked to play his Piano Concerto with the New Haifa Symphony Orchestra and the Bilkent Symphony Orchestra in Israel and Turkey. Most recently Manon won the 2nd prize at the International Hindemith Competition in Berlin.

Upcoming engagements include recitals in the UK, Italy, and Macedonia and a performance of the Beethoven Triple Concerto with the Taipei Symphony Orchestra. A keen chamber musician, Manon has started the Hambourg Piano Trio, and formed lasting partnerships with a singer, cellist and violinist, with whom she enjoys performing regularly and has won prizes from organisations such as the Concordia Foundation and the Israeli Music Competition.



Nina Ashton (bassoon)

Nina Ashton is at Clare College, Cambridge and is in her first year of her undergraduate degree reading Music. After attending the Purcell School, where she studied the bassoon with Sarah Burnett, she spent a wonderful year volunteering and travelling in Madagascar and South Africa.

Nina has appeared at many venues across the country; she has performed at the Wigmore Hall on several occasions, both as a soloist and as a chamber musician, and has also appeared at the Queen Elizabeth Hall, Buckingham Palace, the Purcell Room, St. John's, Smith Square and St. Martin-in-the-Fields.

After her concerto début with the Watford Philharmonic in 2006, she was subsequently awarded a prize from the Gordon Fairbairn Memorial Fund for young musicians with outstanding potential. She was Principal Bassoonist of the National Youth Orchestra in 2007, and as a result of her contribution to the orchestra, she was awarded the Bulgin Medal by the Worshipful Company of Musicians. In the same year she received the Candide Award for Promise after attending the LSO St. Luke's Woodwind Academy.

She has premièred several pieces written for her by her brother Kim Ashton (whose Bagatelle features in tonight's programme), both in the UK and as part of the Midsummer Festival in Nyland, Sweden.

Nina currently holds an award under the Cambridge Intercollegiate Instrumental Awards Scheme, and is also a member of the Cambridge University Chamber Orchestra. Future engagements include a recital in Cambridge and a concerto performance in December, as a result of winning the Cambridge University Music Society Concerto Competition 2009.

Evelyne Berezovsky (piano)

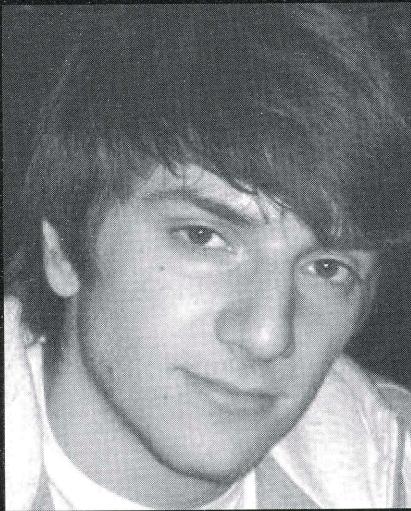
Evelyne was born in Moscow in 1991. She started piano at the age of five, and this year has completed her studies at the Purcell School of Music with Professor Ilana Davids.

Evelyne made her first public appearance at the age of seven at St. Luke's Church, London, and since then has performed at many concert venues, including the Wigmore Hall, Steinway Hall, Regent Hall, South Bank Centre, St. John's Smith Square, St Martin-in-the-Fields, St Jude-on-the-Hill, Leighton House and the Chopin Society in London, and at concert venues in Germany, Holland, France, Norway, Russia and Japan, including a recital at the prestigious piano festival in La Roque d'Anthéron, and a concert in the Great Hall of the Moscow Conservatoire.

Evelyne first played with orchestra at the age of 11, performing Mozart's Piano Concerto K415 and then appeared with the *I Maestri* Orchestra under J. Luna, and the London Musical Arts Orchestra under J. Landor. She also performed Mozart's Double and Triple Concertos together with her father Boris Berezovsky and Ekaterina Derzhavina with the chamber orchestra *Musica Viva* under A. Rudin, as well as Beethoven's Piano Concerto No.2 with the Musical Arts Orchestra under J. Landor.

Future engagements include appearances at the prestigious Young Stars International Festival in Berlin and Hamburg, Regent Hall in London, and Young Artistes Music Festival in Scotland. After leaving Purcell, Evelyne is hoping to study the piano further in a conservatoire in London, Berlin, Vienna or Moscow.





Konrad Elias-Trostmann (violin)

Konrad, who is of German-Brazilian heritage, was born in London in 1989. He began the violin aged six and was accepted at the Junior Department of the Royal Academy of Music in 2000, where he studied with Professor Igor Petrushevski and won several prizes for solo and chamber performances. He led the Junior Academy Symphony Orchestra in 2008, and last summer played the Khachaturian Violin Concerto as a result of winning the department's annual Concerto Competition.

In 2004, Konrad joined the Purcell School of Music with a scholarship. While at the Purcell School, he performed at the Wigmore Hall in chamber music recitals and led the Purcell School Symphony Orchestra in his final year. In February 2008, he was invited to play at Clarence House with his string quartet

in the presence of HRH the Prince of Wales. Konrad has participated in local as well as international competitions, such as the International Jugend Musiziert Competition, receiving 1st and 2nd prizes. Konrad joined the National Youth Orchestra of Great Britain in 2006, and in 2008 he was appointed Leader. He has worked with world-renowned conductors, such as Sir Colin Davis and Sir Mark Elder, playing in concert halls all over the country, including the Royal Albert Hall at the BBC Proms. In the same year he was awarded a full scholarship to continue his studies with Professor Petrushevski at the Royal Academy of Music and is a holder of the Sir Elton John Scholarship.

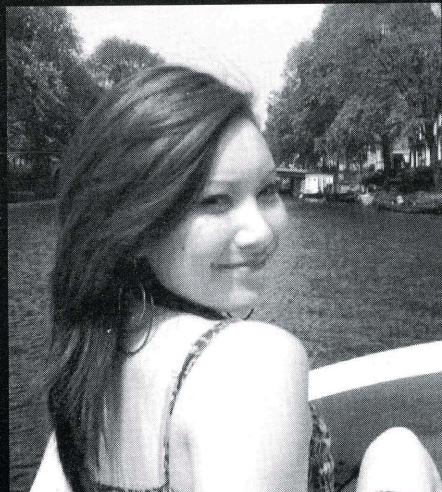
Konrad has given recitals in the UK, Germany, France, Austria, Sweden, Brazil and the USA. He plays on an 1841 Vuillaume violin, generously loaned to him by the Benslow Trust.

Kaede Fujimoto (voice)

Kaede was born in London in 1990, and began playing the 'cello at the age of five. In 2000, she was awarded a scholarship to study at the Purcell School, where she learnt the 'cello with Michal Kaznowski, and, from 2004, singing with Cassandra White. Upon entering Sixth Form at Purcell, she decided to make singing her principal study.

As a singer, Kaede has performed in many venues across the country, including the Wigmore Hall, Buckingham Palace, St. Alban's Cathedral, Peterborough Cathedral and Corpus Christi College Chapel, Cambridge. She has had solo parts in several Purcell School productions of Gilbert and Sullivan's *Iolanthe*, Weill's *Die Dreigroschen Oper*, and also played the eponymous role in the première of Edward Longstaff's operetta *Iphigenia*. She has participated in several courses and masterclasses, including the Eton Choral Course in 2008, and a Baroque masterclass with Philip Thorby, and as a 'cellist was a member of the National Children's Orchestra from 2003 to 2004.

Kaede is currently studying singing with Theresa Goble, and in September will take up a place at the Royal Northern College of Music to study with Peter Wilson.



Rachel Gorman (violin)

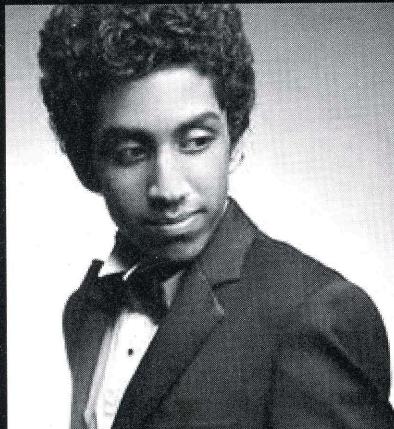
Rachel was born in London in 1990 and began learning the violin aged six. At the age of ten, she was accepted into the Junior Department of the Royal College of Music, London, where she studied under Erik Houston. In 2006, she entered the Sixth Form of the Purcell School of Music on a scholarship, where she continued her studies with Erik Houston.



Rachel performs regularly as a soloist and a chamber musician, and has played at many venues across the country. In 2005, she made her concerto débüt at the Weill Recital Hall at Carnegie Hall, New York, with the St. James Chamber Orchestra. Last year she led her string quartet at the Wigmore Hall at the Purcell School's Chamber Recital, and was also invited to perform to HRH the Prince of Wales at Clarence House with her chamber group.

Rachel has won prizes in many competitions and festivals around the country, and was a finalist of the Junior Department Royal College of Music Concerto Competition in 2008. She has also participated in many courses, including the National Children's Orchestra Course, and the Lake District Summer Music Course, where she had masterclasses with Takako Yamasaki and Annie Schnarch.

After leaving the Purcell School, Rachel gained a place to further her studies at the Royal College of Music, where she is currently studying the violin with Professor Yossi Zivoni.



Kausikan Rajeshkumar (piano)

Kausikan was born in London in 1990 and began learning the piano aged seven with Thomas Wilson. In 1999, he entered the Purcell School of Music, with a scholarship, and completed his final year last year, learning the piano with Tessa Nicholson and composition with Simon Speare.

In 2005, he became a multiple prizewinner at the International Liszt Piano Competition in Weimar, where he was awarded the special prize for composition and the audience prize, and subsequently was invited to give two recitals in Weimar and Ballenstedt the following year. The same year, he won the EPTA Composition Competition for his trio for piano, oboe and clarinet, which was also given the title of Highly Commended in the BBC

Guardian Young Composer of the Year 2006. In 2007, Kausikan was given the opportunity to rehearse Prokofiev's Concerto no. 1 with the National Youth Orchestra of Great Britain, which he later performed in September with the Purcell Symphony Orchestra as a result of being a prizewinner of the Purcell Concerto Competition 2006. Kausikan was also a Piano Finalist in the BBC Young Musician of the Year in 2006 and 2008.

Kausikan has performed at many venues across the UK, including the Queen Elizabeth Hall, the Wigmore Hall, St. John's Smith Square, St. Martin-in-the-Fields, the Sage, Gateshead, West Road Concert Hall, Cambridge, and Steinway Hall. He has also performed on BBC Radio Four and BBC television, and has performed for the Lord Mayor of London, HRH the Prince of Wales and the Lord Chancellor.

Kausikan has participated in masterclasses with Alexander Satz, Gary Graffman, Dmitri Alexeev, Claude Frank, John Lill, Michael Roll, Cristina Ortiz, Joanna Macgregor and Hamish Milne, and as

a chamber musician with Levon Chilingirian. He was recently offered the top scholarships at the Royal Academy of Music and the Royal College of Music in 2008, but instead took up a place to read Music at Cambridge. In 2009, he won the top prize at the International Liszt Competition in Weimar, and subsequently gave two concerto performances in Weimar and Bayreuth with the Musikgymnasium Schloss Belvedere Orchestra.



Emily Ross (oboe)

Emily was a student at the Purcell School of Music for 10 years, where she studied the oboe with Melanie Ragge and the 'cello with Alison Wells. During those years she performed in the Wigmore Hall on numerous occasions as a soloist and a chamber musician, toured Switzerland and gave recitals in London, Watford and Leeds.

She has won numerous awards at festivals across the country, and taken part in masterclasses given by Jonathan Kelly, Nicholas Daniel, Maurice Bourgue, François Leleux and Emmanuel Abbuhl. She has been a member of many youth orchestras, and was also Principal Oboist of the National Youth Orchestra, with whom she has performed in all the major concert venues in the country.

In 2006 she was a Woodwind Finalist in the BBC Young Musician of the Year Competition, and now in her second year at the Royal Academy of Music, where she recently came second in the annual Oboe Prize, is continuing her studies with Melanie Ragge. After she completes her studies in London, Emily hopes to do a postgraduate degree in Germany.



Peteris Sokolovskis ('cello)

Peteris was born in Russia in 1989 to a musical family, and took up the 'cello at the age of six with Lija Sudraba in Riga, Latvia. In Latvia, he won numerous youth and children's competitions, including the National *Talent Latvia* Competition. With a 'cello ensemble, Peteris participated in the Rostropovich Festival in Riga, where he performed in a concert conducted by Mstislav Rostropovich himself.



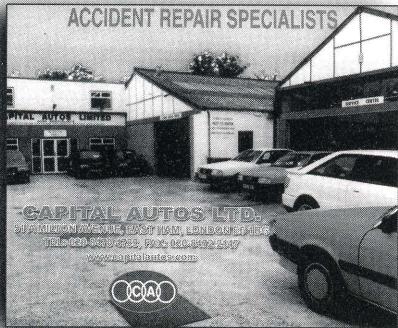
In 2002, Peteris won several prizes at the Tallinn International Young Musician Competition, including the 3rd prize and the Audience Prize, and subsequently performed with the Tallinn Chamber Orchestra.

In 2003, Peteris received a place with a scholarship at the Purcell School of Music, where he studied with Professor Alexander Boyarsky. In his time at the school, Peteris played at various concert venues, including the Wigmore Hall, both as a soloist and chamber musician. Peteris was also the recipient of the Geoffrey Shaw Scholarship and the Pierre Fournier Young 'Cellist Award after auditioning for the MBF String Prize.

Peteris currently studies at the Royal College of Music, where he continues to study with Professor Boyarsky, and has had masterclasses with Robert Cohen and Bernard Greenhouse. He is the recipient of a Foundation Scholarship and a Henry Wood Trust Award.

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