



Hilary Rosin

Coffee Concerts

Sunday 1 November 2015
Stevenson Hall, 11.30am



Royal Conservatoire
of Scotland

Sunday 1 November

CLARA SCHUMANN (1819-1896)

Three Romances

Gongbo Jiang **Violin**

Paulius Rudokas **Piano**

FRANZ SCHUBERT (1797-1828)

Gretchen am Spinnrade

Rastlose Liebe

Suleika I and II

Julia Daramy-Williams **Soprano**

Timothy Dean **Piano**

JOHANNES BRAHMS (1833-1897)

Variations on a Theme by Haydn

Petras Geniušas **Piano**

Professor Fali Pavri **Piano**

SCHUBERT

An die Musik

Geheimes

Erlkönig

Die Forelle

Der Doppelgänger

Ganymed

An Silvia

Julian Tovey **Baritone**

Timothy Dean **Piano**

Please join the artists in the Café after the concert for coffee and cake!

CLARA SCHUMANN (1819-1896)

Three Romances for violin and piano, Op.22

- I. Andante molto
- II. Allegretto
- III. Leidenschaftlich schnell

Gongbo Jiang **Violin**
Paulius Rudokas **Piano**



FRANZ SCHUBERT (1797-1828)

Lieder

Julia Daramy-Williams **Soprano**
Timothy Dean **Piano**

Gretchen am Spinnrade

Meine Ruh' ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Wo ich ihn nicht hab'
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt
Mein armer Sinn
Ist mir zerstückt.

Nach ihm nur schau' ich
Zum Fenster hinaus,
Nach ihm nur geh' ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

My peace is gone,
my heart is heavy,
I shall never, never again
find peace.

Wherever he is not with me
is my grave,
the whole world
is turned to gall.

My poor head
is crazed,
my poor mind
is shattered.

I look out of the window
only to seek him,
I leave the house
only to seek him.

His fine gait,
his noble form,
the smile of his lips,
the power of his eyes.

Und seiner Rede
Zauberfluss.
Sein Händedruck,
Und ach, sein Kuss!

Mein Busen drängt sich
Nach ihm hin.
Ach dürft' ich fassen
Und halten ihn.

Und küssen ihn
So wie ich wollt'
An seinen Küssen
Vergehen sollt'!

Johann Wolfgang von Goethe (1749-1832)

And the magic flow
of his words,
the pressure of his hand
and, ah, his kiss!

My bosom yearns
for him.
Ah, if only I could grasp him
and hold him.

And kiss him
as I would like,
I should die
from his kisses

Translation: Richard Stokes

Rastlose Liebe

Dem Schnee, dem Regen,
Dem Wind entgegen,
Im Dampf der Klüfte,
Durch Nebeldüfte,
Immer zu! Immer zu!
Ohne Rast und Ruh!

Lieber durch Leiden
Wollt' ich mich schlagen,
Als so viel Freuden
Des Lebens ertragen.
Alle das Neigen
Von Herzen zu Herzen,
Ach, wie so eigen
Schaffet es Schmerzen!

Wie soll ich flieh'n?
Wälderwärts zieh'n?
Alles vergebens!
Krone des Lebens,
Glück ohne Ruh,
Liebe, bist du.

Into the snow, the rain,
and the wind,
through steamy ravines,
through mists,
onwards, ever onwards!
Without respite!

I would sooner fight my way
through suffering
than endure so much
of life's joy.
This affection
of one heart for another,
ah, how strangely
it creates pain!

How shall I flee?
Into the forest?
It is all in vain!
Crown of life,
happiness without peace -
this, O love, is you!

Goethe

Translation: Richard Stokes

Suleika I

Was bedeutet die Bewegung?
Bringt der Ost mir frohe Kunda?
Seiner Schwingen frische Regung
Kuhlt des Herzens tiefe Wunde.

Kosend spielt er mit dem Staube,
Jagt ihn auf in leichten Wolkchen,
Teibt zur sichern Rebenlaube
Der Insekten frohes Volkchen.

Lindert sanft der Sonne Glühen,
Kuhlt auch mir die heissen Wangen,
Kusst die Reben noch im Fliehen
Die auf Feld und Hugel prangen.
Und mir bringt sein leises Flüstern

Von dem Freunde tausend Grüße;
Eh' noch diese Hügel düstern,
Grüßen mich wohl tausend Küsse.
Und so kannst du weiter ziehen!

Diene Freunden und Betrübten.
Dort wo hohe Mauern glühen,
Dort find' ich bald den Vielgeliebten.

Ach, die wahre Herzenskunde,
Liebeshauch, [erfrischtes] Leben,
Wird mir nur aus seinem Munde,
Kann mir nur sein Atem geben.

*Marianne von Willemer (1784-1860)
attributed to and adapted by Goethe*

What does this stirring portend?
Is the east wind bringing me joyful
tidings?
The refreshing motion of its wings
cools the heart's deep wound.

It plays caressingly with the dust,
throwing it up in light clouds,
and drives the happy swarm of insects
to the safety of the vine-leaves.

It gently tempers the burning heat of the
sun,
and cools my hot cheeks;
even as it flies it kisses the vines
that adorn the fields and hillsides.

And its soft whispering brings me
a thousand greetings from my beloved;
before these hills grow dark
I shall be greeted by a thousand kisses.

Now you may pass on,
and serve the happy and the sad;
there, where high walls glow,
I shall soon find my dearly beloved.

Ah, the true message of the heart,
the breath of love, renewed life
will come to me only from his lips,
can be given to me only by his breath.

Translation: Richard Wigmore

Suleika II

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde bringen
Was ich in der Trennung leide!

Ah, West Wind, how I envy you
your moist wings;
for you can bring him word
of what I suffer separated from him.

Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen;
Blumen, Auen, Wald und Hügel
Stehn bei deinem Hauch in Tränen.

The motion of your wings
awakens a silent longing within my
breast.
Flowers, meadows, woods and hills
grow tearful at your breath.

Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlider;
Ach, für Leid müsst' ich vergehen,
Hofft' ich nicht zu sehn ihn wieder.

But your mild, gentle breeze
cools my sore eyelids;
ah, I should die of grief
if I had no hope of seeing him again.

Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;
Doch vermeid' ihn zu betrüben
Und verbirg ihm meine Schmerzen.

Hasten then to my beloved
speak softly to his heart -
but be careful not to distress him,
and conceal my suffering from him.

Sag ihm, aber sag's bescheiden:
Seine Liebe sei mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

Tell him, but tell him humbly,
that his love is my life,
and that his presence will bring me
a joyous sense of both.

Willemer adapted by Goethe

Translation: Richard Wignore



JOHANNES BRAHMS (1833-1897)

Variations on a Theme by Haydn, Op. 56

Thema. Chorale St. Antoni. Andante
Variation I. Andante con moto
Variation II. Vivace
Variation III. Con moto
Variation IV. Andante
Variation V. Poco presto
Variation VI. Vivace
Variation VII. Grazioso
Variation VIII. Poco presto
Finale. Andante

Petras Geniušas and Professor Fali Pavri **Piano**



SCHUBERT

Lieder

Julian Tovey Baritone

Timothy Dean Piano

An die Musik

Du holde Kunst, in wieviel grauen
Stunden,
Wo mich des Lebens wilder Kreis
umstrickt,
Hast du mein Herz zu warmer Lieb
entzunden,
Hast mich in eine bessere Welt entrückt!

Oft hat ein Seufzer, deiner Harf
entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel besserer Zeiten mir
erschlossen,
Du holde Kunst, ich danke dir dafür!

Franz von Schober (1796-1882)

Beloved art, in how many a bleak hour,
when I am enmeshed in life's
tumultuous round,
have you kindled my heart to the
warmth of love,
and borne me away to a better world!

Often a sigh, escaping from your harp,
a sweet, celestial chord
has revealed to me a heaven of happier
times.
Beloved art, for this I thank you!

Translation: Richard Wigmore

Geheimes

Über meines Liebchens Äugeln
Stehn verwundert alle Leute;
Ich, der Wissende, dagegen,
Weiss recht gut, was das bedeute.

Denn es heisst: ich liebe diesen
Und nicht etwa den und jenen.
Lasset nur, ihr guten Leute,
Euer Wundern, euer Sehnen!

Ja, mit ungeheuren Mächten
Blicket sie wohl in die Runde;
Doch sie sucht nur zu verkünden
Ihm die nächste süsse Stunde.

Goethe

Everyone is astonished
at the eyes my sweetheart makes;
but I, who understand,
know very well what they mean.

For they are saying: he is the one I love,
not this one or that one.
So, good people,
cease your wondering and your longing!

Indeed, she may well look about her
with a mightily powerful eye,
but she seeks only to give him a
foretaste
of the next sweet hour.

Translation: Richard Wigmore

Erlkönig

Wer reitet so spät durch Nacht und
Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

„Mein Sohn, was birgst du so bang dein
Gesicht?“
„Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?“
„Mein Sohn, es ist ein Nebelstreif.“

„Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem
Strand,
Meine Mutter hat manch gülden
Gewand.“

„Mein Vater, mein Vater, und hörest du
nicht,
Was Erlenkönig mir leise verspricht?“
„Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind.“

„Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen
Reihn
Und wiegen und tanzen und singen dich
ein.“

„Mein Vater, mein Vater, und siehst du
nicht dort
Erlkönigs Töchter am düstern Ort?“
„Mein Sohn, mein Sohn, ich seh es
genau:
Es scheinen die alten Weiden so grau.“

Who rides so late through the night and
wind?
It is the father with his child.
He has the boy in his arms;
he holds him safely, he keeps him
warm.

‘My son, why do you hide your face in
fear?’
‘Father, can you not see the Erlking?
The Erlking with his crown and tail?’
‘My son, it is a streak of mist.’

‘Sweet child, come with me.
I’ll play wonderful games with you.
Many a pretty flower grows on the
shore;
my mother has many a golden robe.’

‘Father, father, do you not hear
what the Erlking softly promises me?’
‘Calm, be calm, my child:
the wind is rustling in the withered
leaves.’

‘Won’t you come with me, my fine lad?
My daughters shall wait upon you;
my daughters lead the nightly dance,
and will rock you, and dance, and sing
you to sleep.’

‘Father, father, can you not see
Erlking’s daughters there in the
darkness?’
‘My son, my son, I can see clearly:
it is the old grey willows gleaming.’

„Ich liebe dich, mich reizt deine schöne
Gestalt;
Und bist du nicht willig, so brauch ich
Gewalt.“

„Mein Vater, mein Vater, jetzt fasst er
mich an!
Erlkönig hat mir ein Leids getan!“

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

Goethe

‘I love you, your fair form allures me,
and if you don’t come willingly, I’ll use
force.’

‘Father, father, now he’s seizing me!
The Erlking has hurt me!’

The father shudders, he rides swiftly,
he holds the moaning child in his arms;
with one last effort he reaches home;
the child lay dead in his arms.

Translation: Richard Wigmore

Die Forelle

In einem Bächlein helle
Da schoss in froher Eil’
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh’
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah’s mit kaltem Blute,
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht’ ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrogne an.

Christian Friedrich Daniel Schubart (1739-1791)

In a limpid brook
the capricious trout
in joyous haste
darted by like an arrow.
I stood on the bank
in blissful peace, watching
the lively fish swim
in the clear brook.

An angler with his rod
stood on the bank
cold-bloodedly watching
the fish’s contortions.
As long as the water
is clear, I thought,
he won’t catch the trout
with his rod.

But at length the thief
grew impatient. Cunningly
he made the brook cloudy,
and in an instant
his rod quivered,
and the fish struggled on it.
And I, my blood boiling,
looked on at the cheated creature.

Translation: Richard Wigmore

Der Doppelgänger

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht das Haus auf demselben
Platz.

Da steht auch ein Mensch und starrt in
die Höhe,
Und ringt die Hände, vor Schmerzens
Gewalt;
Mir graust es, wenn ich sein Antlitz sehe
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger! du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle,
So manche Nacht, in alter Zeit?

Heinrich Heine (1797-1856)

The night is still, the streets are at rest;
in this house lived my sweetheart.
She has long since left the town,
but the house stands on the self-same
spot.

A man stands there too, staring up,
and wringing his hands in anguish;
I shudder when I see his face -
the moon shows me my own form!

You wraith, pallid companion,
why do you ape the pain of my love
which tormented me on this very spot,
so many a night, in days long past?

Translation: Richard Wigmore

Ganymed

Wie im Morgenglanze
Du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein Herze drängt
Deiner ewigen Wärme
Heilig Gefühl,
Unendliche Schöne!
Dass ich dich fassen möcht'
In diesen Arm!

Ach, an deinem Busen
Lieg' ich und schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden
Durst meines Busens,
Lieblicher Morgenwind!

How your glow envelops me
in the morning radiance,
spring, my beloved!
With love's thousand fold joy
the hallowed sensation
of your eternal warmth
floods my heart,
infinite beauty!
O that I might clasp you
in my arms!

Ah, on your breast
I lie languishing,
and your flowers, your grass
press close to my heart.
You cool the burning
thirst within my breast,
sweet morning breeze,

Ruft drein die Nachtigall
Liebend mach mir aus dem Nebeltal.
Ich komm', ich komme!
Ach wohin, wohin?

as the nightingale calls
tenderly to me from the misty valley.
I come, I come!
But whither? Ah, whither?

Hinauf! strebt's hinauf!
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnenenden Liebe.
Mir! Mir!
In eurem Schosse
Aufwärts!
Umfangend umfassen!
Aufwärts an deinen Busen,
Alliebender Vater!

Upwards! Strive upwards!
The clouds drift
down, yielding
to yearning love,
to me, to me!
In your lap,
upwards,
embracing and embraced!
Upwards to your bosom,
all-loving Father!

Goethe

Translation: Richard Wigmore

An Silvia

Was ist Silvia, saget an,
Dass sie die weite Flur preist?
Schön und zart seh' ich sie nah'n,
Auf Himmels Gunst und Spur weist,
Dass ihr alles untertan.

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admirèd be.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit,
Und verweilt in süsser Ruh'.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

Darum Silvia, tön', o Sang,
Der holden Silvia Ehren;
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren:
Kränze ihr und Saitenklang!

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

Translation by Eduard von Bauernfeld

*William Shakespeare (1564-1616)
from Two Gentlemen of Verona*

Julia Daramy-Williams is a lyric soprano training with Kathleen McKellar-Ferguson at the Royal Conservatoire of Scotland, where she obtained a Bachelor of Music. Having previously trained with Geoffrey Thompson in Leeds, Julia is the winner of the Norma Greig French Song Prize 2014, and is in her final year of the Masters of Music programme with the generous support of the Royal Conservatoire of Scotland Trust.

During her time at the Conservatoire, Julia has been a member of the chorus in *The Cunning Little Vixen* (Janaček), *Betrothal in a Monastery* (Prokofiev) and *Die Zauberflöte* (Mozart). Her Opera Scenes include Countess Almaviva (*Le nozze di Figaro*), Cleopatra (*Giulio Cesare in Egitto*), Miss Jessel (*Turn of the Screw*), Fiordiligi (*Così fan tutte*) and Donna Anna (*Don Giovanni*). She has also covered Giunone (*Il ritorno d'Ulisse in patria*). On the concert stage, Julia's repertoire includes *Four Last Songs* (Strauss, Stirling Orchestra), Mass in C minor (Mozart, RCS Chamber Choir, Orchestra), *Songs from the North* (Edward McGuire, The New Wallace Collection) and Debussy's song cycles *Proses lyriques* and *Ariettes oubliées* given in recitals at Haddo Arts Festival and the Royal Overseas League in Scotland. She has taken part in masterclasses with Patricia MacMahon, Susan Waters, Margaret Marshall, and worked with renowned accompanists Malcolm Martineau and Anne Le Bozec.

Julia's recent choral involvement in the Edinburgh International Festival has led to performances celebrating the fiftieth anniversary of the Edinburgh Festival Chorus under the batons of Peter Oundijan, Iván Fisher, and of Sir Andrew Davies in a 5* reviewed performance of *The Rake's Progress* (Stravinsky) as a member of RCS Voices.

Timothy Dean studied music at Reading University, and then piano and conducting at the Royal College of Music. He then became Chorus Master and Head of Music for Kent Opera where he worked for ten years, conducting a wide repertoire on tour in the UK and abroad, including a cycle of the Britten *Church Parables* performed at a number of UK festivals in the 1990s. In 1987 he was appointed the first Music Director of British Youth Opera. After that he was instrumental in developing the company into a vital part of the national infrastructure for training young singers and musicians to an advanced level, as well as conducting over twenty productions and many concerts for the company. He was also conductor of the London Bach Society in the late 1980s, and was Music Director of The Opera Company from 1990 to 1994. In 1990 he spent a year as Assistant Music Director and Chorus Master with the New D'Oyly Carte Opera Company, conducting on tour in the UK and USA, after which he made company debuts for English National Opera and Scottish Opera.

In 1994 he was appointed Head of Opera at the RSAMD in Glasgow, in charge of new postgraduate courses in opera training for singers and répétiteurs. Since moving to Scotland, he has also worked with the Royal Scottish National Orchestra, Orchestra of Scottish Opera, English Chamber Orchestra, Paragon Ensemble and Haddo House Opera, as well as giving concerts with the Symphony Orchestras of both the Junior and Senior Conservatoire, conducting over fifty new opera productions in Glasgow and Edinburgh. From 2000 to 2006 he was Artistic Director of British Youth Opera, of which he is now a Vice-President, and was Director of the RSNO Chorus from 2006 to 2014. He was made a Fellow of the RCS in 2010.

Timothy was involved in collaborative projects with the Conservatoire in Rostov-on-Don in Russia, conducting performances of Strauss' *Ariadne auf Naxos* and Britten's *Phaedra* in 2009 and Prokofiev's *War and Peace* in 2010, which received a Royal Philharmonic Society Award nomination. In 2013 he conducted *The Cunning Little Vixen* for the Hong Kong Academy of the Performing Arts and in 2014 was Artist-in-Residence at the Hochschule in Nuremberg. He is Artistic Director of the Conservatoire's Song Studio, giving performances with singers all over Scotland, and is now director of Royal Conservatoire Voices, a new vocal ensemble created to perform early and contemporary repertoire which has broadcast on BBC Radio 3 and appeared at the Edinburgh International Festival. He continues to be active as a coach, accompanist, adjudicator and conductor.

Pianist **Petras Geniušas** is one of the most prominent, versatile and adventurous Lithuanian performers. Having mastered an extensive repertoire of Classical, Romantic and contemporary works, he frequently appears in recitals and concerts with Lithuanian symphony orchestras, and various chamber ensembles and musicians. He has shared a stage with Rostropovich, Menuhin, Kniazev, Geringas, Chekassin and Tarasov among others. Petras Geniušas can also be seen on the acting stage and in musical performances, as well as in jazz and crossover projects. His musical interests range far beyond his background as a Classical concert pianist - from English virginalists and ethnic music from different parts of the world to avant-garde, jazz and electronic dance beats. This also affects the way he interprets Classical music, which makes this piano virtuoso so special.

Born into a musical family in Vilnius, Petras Geniušas graduated from the Lithuanian Academy of Music under Prof. Jurgis Karnavičius, and continued his studies at the Moscow Conservatory under Prof. Vera Gornostayeva. A series of highest awards at major piano competitions - including first prizes in the 1991 YCAA International Piano Competition, Oberlin, and the 1992 Palm Beach Invitational International Piano Competition - confirmed his reputation as one of the most gifted and accomplished

pianists of his generation. In addition to regular engagements in Lithuania, Petras Geniušas has toured to over forty countries around the world, and performed at the world's major concert venues including the St Petersburg Philharmonic Great Hall, Lincoln Center's Alice Tully Hall and Avery Fisher Hall in New York, Tokyo's Geijitsu Geikijo, and Vienna's Musikverein.

Petras Geniušas' career as a teacher has included masterclasses in Tokyo and Osaka, the Swedish-Baltic Academia Baltica masterclasses and at the Royal Academy of Music in London. From 1992 to 1998 he taught regularly at the Yamaha masterclass in Tokyo, and currently holds a professorship from the Lithuanian Academy of Music and Theatre. This year, Petras joined the piano faculty at the RCS.

Petras Geniušas has recorded several critically acclaimed CDs for labels in Germany, Japan and Lithuania. A documentary for Lithuanian National Television *Improvisation. Theme: Petras Geniušas* was made in 2004, which portrayed his many-sided personality. In recognition of his wide-ranging concert activities and artistic accomplishments, he became the recipient of the Lithuanian National Award 1992 and WIPO Creativity Award 2004. In 2011 he received by the Ministry of Culture medal "Bring your Light and Believe." In 2015 Petras Geniušas was awarded the Order of the Grand Duke Gediminas.

Gongbo Jiang finished his masters degree with distinction from the RCS in June 2015 under the tutelage of Gina McCormack. Since he began his studies at the RCS in 2009 he has won many prizes, including the Hilda Bailey and Walcer Prizes at the RCS, and he was a finalist at the 2010 Italian International Violin Competition.

Gongbo was leader of the Aurea String Quartet from 2009 to 2015. The Quartet won all the chamber music prizes at the Conservatoire, and went on to win their first international prize at the First Sandor Vegh International String Quartet Competition in 2012. In March 2014 they won the St Martin's-in-the-Fields chamber music competition in London, which has given them a number of concert opportunities, and this same year the Aurea Quartet was chosen by Enterprise Music Scotland for a tour of Scottish music societies. Gongbo was the leader of the Royal Conservatoire of Scotland chamber ensemble, with whom he made a recording of an arrangement of Mahler's Fourth Symphony under the baton of Peter Manning and released on Nimbus Alliance last December. Gongbo Jiang recently toured India with the BBC Scottish Symphony Orchestra and performed a duet with Nicola Benedetti in the opening concert in Mumbai, which was broadcast live on BBC Radio 3. There was also a TV documentary released of the tour, in which Gongbo featured.

Professor Fali Pavri enjoys a busy and varied career as soloist, chamber musician and teacher. While still a student, he was invited by the great Russian cellist Mstislav Rostropovitch to be his pianist on an extensive concert tour of India. This was followed by his London debut at the Purcell Room and concerts in prestigious venues around the world. He has performed and collaborated with many eminent musicians including violinist Nicola Benedetti, the Vellinger and Vertavo quartets, Leopold Trio, Paragon Ensemble, Scottish Ensemble, clarinetist Andrew Marriner, cellists Franz Helmerson, Wolfgang Schmidt and Timothy Gill, singers Roderick Williams and Mark Padmore and composer Mauricio Kagel. Fali was, for many years, a member of the Pirasti Piano Trio and he has an exciting duo with his wife, the cellist Naomi Boole-Masterson.

Some concert highlights include concertos at the St Endellion Festival with Richard Hickox and at the Scottish Proms with the RSNO, Wigmore Hall concerts with cellists Wolfgang Schmidt and Tim Gill, recital tours of India and South Africa with Naomi Boole-Masterson and performances at the International Music Festivals in India, Denmark and Norway.

An enthusiastic proponent of contemporary music, he has given world premieres of works by many distinguished composers including a cello sonata by Giles Swayne with Robert Irvine at the Cheltenham International Festival; piano works by the British composer Howard Skempton at the Leamington Spa Festival; and the world premiere of 'In Memoriam', a powerful new piece for piano and percussion by the Serbian-American composer Vera Stanojevic. In October 2010, he gave the first performance of a newly commissioned sonata for cello and piano by the Scottish composer William Sweeney with the Finnish cellist Erkki Lahesmaa. In February 2013 he was invited to the USA as guest artist at the National Conference of Composers at Ohio State University where he premiered works by Joshua Feinberg, Mei-Fang Lin and Vera Stanojevic.

Fali Pavri's rapidly growing discography includes two discs of Swiss piano concertos with the Bournemouth Symphony Orchestra and the RSNO. Another recording, featuring the music of Volkmar Andreae was awarded the coveted 'IRR Outstanding' accolade by the *International Record Review*. Other discs on the Guild label include two critically acclaimed recordings with the cellist Timothy Gill, featuring world premieres of two works by the Indian composer, John Mayer ('Prabhanda' and 'Calcutta Nagar'). In 2009 he recorded another world premiere, the song cycle *Black Sea* by the British composer Anthony Bolton, with the tenor Richard Edgar-Wilson. On the Delphian label, he has recorded the works by Giles Swayne and William Sweeney with the cellist Robert Irvine.

Radio broadcasts include regular appearances on BBC Radio 3, where he has played some unusual and challenging repertoire including the Sinding Piano Quintet with the Vertavo Quartet and Alexander Goehr's 'Das Gesetz der Quadrille' with the baritone Roderick Williams. He has recorded for All-India Radio with Mstislav Rostropovich and for CBC (the North-American premiere of 'La Trahison Orale' by Mauricio Kagel).

A committed and sought-after teacher with many international prize-winning students, Fali Pavri is Professor of Keyboard and Collaborative Piano at the RCS. He has given masterclasses in many countries around the world including recently in Estonia, Lithuania, Finland, Cyprus, India and South Africa, where he was also a jury member at the Unisa International Piano Competition. In 2016 he will be on the jury of the Van Cliburn International Amateur Piano Competition in Fort Worth, Texas and the Inaugural Olga Kern International Piano Competition in Santa Fe, New Mexico.

In 2008, **Paulius Rudokas** completed his studies at National MK Ciurlionis School of Arts in Vilnius and in 2014 he received a Master's degree from the Lithuanian Academy of Music and Theatre. In 2009-2010 he studied at Hamburg's Academy of Music and Theatre with Professor R Nattkemper. He is currently studying for a Doctor of Performance degree at the RCS in with Professor Aaron Shorr.

Paulius has won many international piano competitions in Lithuania and abroad. He also represented Lithuania in the European Piano Competition in Normandy and in 2014, Paulius and his partner were prizewinners at the International S. Vainiunas Competition. He has participated in masterclasses with renowned performers including Christopher Elton, Olga Kern, Andrei Gavrilov and Steven Osborne.

During the celebrations of Chopin's 200th anniversary, Paulius performed solo recitals and concertos with the St Christofore Chamber Orchestra. He also regularly appears with Kaunas State Symphony Orchestra as a soloist. Paulius was honoured by the Lithuanian President for his international success, and also by the government of Poland for promoting Polish culture through playing Chopin's music. In 2015, Paulius performed a solo recital in Jakarta, at the Jaya Suprana School of Performance Art on the occasion of school's anniversary where he also gave masterclasses for young and promising piano players. Paulius was awarded a scholarship from the Yamaha Foundation and is currently supported by the RCS Trust Fellowship.

Julian Tovey was born in North Yorkshire and studied at Exeter College, Oxford. Since leaving the Royal Northern College of Music he has performed in the UK for the Royal Opera, English National Opera, Opera North and Garsington Opera. Abroad he has appeared in *Ring* Cycles with the Canadian Opera Company, Flemish Opera and L'Opera National du Rhin and has worked for L'Opera Bastille, Hessisches Staatstheater, Wiesbaden and Netherlands Opera, Wexford Festival and Opera Theatre Company, Dublin.

Notable appearances have included Winston Smith *1984* (La Scala, Milan), Orest *Elektra* (with Deborah Polaski and the New York Philharmonic Orchestra, under Lorin Maazel), Albert in the world premiere of Fabio Vacchi's *Lo Stesso Mare* (Teatro Petruzzelli, Bari), the title role in *Wozzeck* (Theater St Gallen and Israeli Opera), Trinity Moses in *The Rise and Fall of the City of Mahagonny* (Israeli Opera) and Mephistopheles in Gounod's *Faust*.

In concert he has performed with the RSNO, Royal Liverpool Philharmonic, Royal Philharmonic, Netherlands Radio Philharmonic, Singapore Symphony, RTE Concert, Munich Symphony, Orchestra of the Community of Valencia in repertoire including Brahms' *Requiem*, *Messiah*, *Carmina Burana*, *South Pacific* (with John Wilson), *Candide* and the title role in Schumann's *Faust Szenen*.



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