



Syrinx : XXII

António Carrilho, recorders
Katharine Rawdon, flutes
Raj Bhimani, piano

The remarkable synergy of three outstanding musicians, each bringing to the stage his own point of view and expertise. With a vast array of flutes of all kinds and sizes—a veritable pan-pipe or *Syrinx*—a new approach to music and programming, thinking forward to the 22nd Century, is forged: unrestrained, creative, collaborative, and always at the highest artistic level.

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All photos: Rita Delille



Joining recorder player António Carrilho's specialization in baroque, pre-baroque and avant-garde literature to flutist Katharine Rawdon's modern, 19th Century and baroque music along with Raj Bhimani's sensitivity for the Romantic and French repertoire, the stage is set for a combusive mix that is a pure delight for the senses.

Syrinx : XXII had its premier concert in Manhattan in April of 2014 and immediately received an invitation to return the following year. After that second concert the group performed to a sold-out audience at Lisbon's largest music festival, the *Dias da Música* at the Cultural Center of Belém, where they again were invited back immediately. After this concert they performed live for the national radio and were interviewed as part of their coverage of the festival. Their sold-out concert at the 2016 *Dias da Música* was broadcast in its entirety by Portuguese State Radio.



This coming November Syrinx : XXII will tour India in a series of concerts organized and sponsored by Serenade Magazine, the International Music and Arts Society, the Poona Music Society, and other organizations. In addition to repertoire ranging from Renaissance master Van Eyck through Schubert and up to Dutilleux, the group will give the premier performances of their first commissioned work, "*7 Instantes*" (7 Snapshots) based on seven rural landscapes of Portugal, Op. 92, by Portuguese master Carlos Marecos.

Availing itself of more than twenty different flutes, Syrinx : XXII is able to offer a remarkably diverse repertoire, including inventive thematic and pedagogical programs, such as several produced for the *Casa da Cerca* in Almada and the *Fábrica das Artes* at the C.C.B. in Lisbon.



António Carrilho, recorders

Known for his virtuoso and energetic performances, the recorder player António Carrilho has been presented in concerts with innumerable ensembles and orchestras internationally, in works ranging from the pre-Baroque to the avant-garde, as soloist, chamber musician or conductor.

He has been soloist with the Gulbenkian Orchestra, the *Orquestra Sinfónica Portuguesa*, the Metropolitana Orchestra, OrchestrUtópica, the Póvoa de Varzim Symphony, and the Orchestra of Cascais and Oeiras, and with the period-instrument ensembles *Il Divino Sospiro* and *Os Músicos do Tejo*. He has performed with the Baroque Orchestra of Nagoya in Japan and the *Concerto Balabile* in Holland, and was a prize-winner in the Solo Recorder Competitions in Haifa, Israel, and in the U.K. (Moeck).

He has performed in important festivals in Europe, America and Asia with *La Paix du Parnasse* (Spain), *Ciudate* (Holland), and with the Borealis Ensemble, *Os Músicos do Tejo* and TransfiguratiØensemble of Portugal. He is Music Director and soloist of the ensembles *Melleo Harmonia* and *Antigua*. He has recorded for the Naxos, Encherialis, and Numérica, labels, as well as for the Cultural Ministry of Amazonia (Brazil), *Arte* (France), Public Television and the Arts Ministry/Movement for Musical Patrimony (Portugal).

As a conductor he has directed cantatas by Bach and Telemann, and operas by Purcell, Charpentier, Pergolesi, Scarlatti, Boismortier, John Blow, and Salieri.

In the last year he has appeared in concerts with the harpsichordist Enrico Baiano in Italy, with the *Músicos do Tejo* at the CCB and Gulbenkian Foundation in Lisbon, with *La Paix du Parnasse* in Oviedo, Gijón, Arijá and Salamanca, Spain, at the Baroque Music Festival in Nagoya and the Portuguese Embassy in Tokyo, Japan, with the Borealis Ensemble at the *Casa da Música* in Porto and the Queluz National Palace, and at the Gulbenkian with the TransfiguratiØensemble.

He teaches at international masterclasses for early music in Urbino, Italy, and Arijá, Burgos, Spain, where he is co-organizer. He has taught further classes and seminars in Portugal, Holland, Spain, Germany, Italy, India, Japan and Brazil. He is on the recorder and chamber music faculty at ESART in Castelo Branco.



Katharine Rawdon, flutes

Co-Principal Flute of the *Orquestra Sinfónica Portuguesa* for 23 years, she has performed under eminent conductors including Leonard Bernstein, Kurt Masur, Rafael Frúbeck de Burgos, Nello Santi, Antonio Pirolli, and Michel Plasson. She has been soloist in Vivaldi's Piccolo Concerto, flute concertos by Alexandre Delgado, Mozart, Boulez and the complete works of Bach. She has premiered dozens of works on piccolo to contrabass flute; a recent interest is performance on the baroque flute.

She has been soloist with the *O.S.P.*, the Gulbenkian Orchestra, the *Orquestra Clássica do Porto*, the *Orquestra Nova Filarmonia*, the National Orchestra of New York, the New York Concertante Orchestra, and the San Luis Chamber Orchestra in California. She was a guest with the *Sinfonia Varsóvia*, and with the Leipzig String Quartet and harpist Marie-Pierre Langlemet. As a chamber musician, she has been presented twice at Weill Recital Hall at Carnegie Hall and at National Flute Association Conventions, and was 1st-prize-winner in the Yellow Springs and Artists International Debut Competition.

She regularly presents masterclasses and is Professor at ESART in Castelo Branco. She has created family programs for the Lisbon C.C.B.'s "Arts Factory": Ravel's "Mother Goose" with Madalena Wallenstein, projects for their Big Bang Festival, as well as for the Lisbon Opera House. With Stephanie Wagner and Raquel Lima, she is a co-founder of the *Academia de Flauta de Verão* (Summer Flute Academy), an innovative course held since 2013 in Porto, Portugal. She conceived their Composition Competition, which has had five first-prize-winning works premiered since 2014 and published by Scherzo Editions.

Katharine Rawdon holds a Bachelor of Arts degree cum laude, Phi Beta Kappa, and Allen Prize in Music from Pomona College in California, was a Thomas J. Watson Fellow, and received a Master of Music degree with Honors from the Manhattan School of Music. She was a Fellow of the National Orchestral Association in New York and of the Tanglewood Festival Orchestra.

Her flute teachers include Gary Woodward, Anne Diener Zentner, Carol Wincenc, Paul Verhey, and Robert Dick.



Raj Bhimani, piano

Pianist Raj Bhimani's concerts are "virtuosic, heartfelt and eloquent," writes New York Times critic Michael Kimmelman. Time Out NY noted him as being a "gifted and highly expressive pianist." Performing regularly across North America and Europe, he also makes frequent appearances in India, where the nationally distributed newspaper The Hindu wrote, "Raj Bhimani is a very sensitive piano player, with a predilection for lyrical melody accompanied with rhythmic gracefulness." In New York, where he resides, he appears often at Lincoln Center and other venues.

He is a champion of new music and has expertise in French piano literature. While in Paris he had the opportunity to meet composer Henri Dutilleux, who declared him "a great artist who plays with sensitivity and intelligence." As 2016 marks the 100th anniversary of Dutilleux's birth, his works will figure prominently in this year's concerts, including handwritten manuscripts of the Preludes which were given to Mr. Bhimani by the composer, before being published.

Another prominent French composer, Thérèse Brenet, has written six works especially for Mr. Bhimani. Two are featured on his CD entitled "To the West Wind," on the Delatour label, which has also issued his CD containing Schubert's B-flat Sonata and Moments Musicaux. Two more works Ms. Brenet wrote for Mr. Bhimani were issued in 2014 on a CD entitled "Le Visionnaire," released by Musik Fabrik, which has also released his recording of late solo works by Brahms.

Frequently sought after as a teacher and pedagogue, Mr. Bhimani is known for guiding beginning students up to concert level performances. His students have earned numerous prizes and have been heard in performance at Carnegie Hall, Alice Tully Hall at Lincoln Center, and other esteemed venues in New York and across the United States. He is a frequent judge and lecturer on piano pedagogy and serves on the board of The Leschetizky Association, an organization committed to upholding the great pedagogue's ideals of beautiful tone production and musical integrity. Mr. Bhimani is grateful to his own teachers: John Steele Ritter, Peter Hewitt, Nicole Henriot-Schweitzer, Claude Frank, and Seymour Bernstein.