



KATYA SOURIKOVA CASA MILA

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Production Overview:

Inspired by the works of Gaudi, audiences love the sense of exuberance and dynamism Katya Sourikova's Casa Mila brings to the chamber music stage.

Sourikova has both arranged earlier works and written entirely new music for this remarkable duo, which while rooted firmly in the classical tradition, reflects her experiences of over 10 years in the world of jazz, delicately balanced with influences of European folk melodies and the open sonorities of early music.

Sourikova and Vilensky provide a very fresh and engaging performance that will be a wonderful addition to any classical or chamber music program, and that will leave audiences asking for more.

PERFORMERS



Katya Sourikova

Raised in St Petersburg and London, Katya Sourikova's musical and cultural background has always been diverse. After training as a classical pianist at the prestigious Guildhall School and then the Royal College of Music, she began a long exploration of Jazz, finding her musical voice somewhere between these two worlds both as a composer and improviser.

in 2004, Katya made her first recordings with Canadian musicians Ivan Bamford and Remi-Jean leBlanc. In 2005, the trio performed at the Baku International Jazz Festival alongside heavyweights such as Joe Zawinul and Greg Osby.

At the Banff Jazz and Creative Music Workshop in 2006, Katya's mentors Dave Douglas and Marilyn Crispell helped her focus her creative energies. The resulting two albums *Steps in the Snow* and *Angels & Satellites* were recorded in New York and subsequently released by Weave Records in 2008 and 2010.

In 2011, Weave Records released Katya's third album *Ivan's Dream*. Recorded in Berlin, the album and resulting live project received critical acclaim, with the Katya Sourikova Group performing at the London Jazz festival in 2011.

Also in 2011, Katya began to rearrange many compositions for chamber music ensembles, thus bringing her journey from her classical roots and through the jazz idiom full circle. This has resulted in two new live projects, *Queen Maud Land* for chamber ensemble and Jazz Quartet, and *Casa Mila* for Piano and Cello duet. New releases for these projects are expected in late 2013.



Ruslan Vilensky

Ruslan Vilensky is one of the most famous Latvian cellists of his generation. He was 15 years old when he made his debut with Latvian National Symphony Orchestra in Riga. Having studied with world-renowned Professor David Geringas, he has become a much sought-after soloist and chamber musician performing in many countries. From 2007 until 2009 he was a fellow of the Orchestra Academy of the Berlin Philharmonic. Following an invitation from Maestro Valery Gergiev in October 2009, he was Principal Guest Cellist for the Mariinsky Theatre Symphony Orchestra, touring Japan, USA, Canada, Europe and Russia.

Highlights of previous seasons include appearances with Konzerthaus Orchestra Berlin playing Shostakovich Concerto Nr. 2, and Orchestra Sinfonietta Riga playing Prokofiev Sinfonia Concertante. He has also preformed with the Kaunas Symphony Orchestra and has been Guest Principal Cellist with the Royal Scottish National Orchestra and Mariinsky Theatre Symphony Orchestra.

As a soloist, Ruslan has performed with Latvian National Symphony Orchestra, Armenian National Orchestra, Konzerthausorchester Berlin, Norddeutsche Philharmonie, Kaunas Symphony Orchestra, Orchestra Sinfonietta Riga, Orquesta Sinfonica Freixenet, Liepaja Symphony Orchestra and the Latvian Chamber Orchestra.

Among his chamber music partners are artists such as David Geringas, Silvia Markovici, Harthmut Rohde, Paul Rivinius, Matthias Kirschner, Ulf Hoelscher, Paul Rozenthal, Arvids Klishans, Isabel Charisius and others. He has collaborated with early music specialists Reinhard Goebels and Giovanni Antonini, performing Bach and Handel. He has performed at many festivals including Acanthes Festival in France, Pazaislis Festival in Lithuania, Santander Festival in Spain, Mstislav Rostropovich Cello Festival, and the Beauvais festival in France.

TECHNICAL RIDER

Grand Piano, seating for Pianist and Cellist

Lighting from hall or as appropriate

P.A. System and D.I. box for Cello Mic is desirable (some material can utilise special effects, but not essential)

If Grand or Acoustic Piano is not available, 88 note weighted electric piano (to be used as controller only)

P.A. System and D.I. Box for Cello Mic

