

Sunday, March 26, 2017, 3pm
Zellerbach Hall



National Symphony Orchestra of Ukraine

Theodore Kuchar, *conductor*

Alexei Grynyuk, *piano*

PROGRAM

Giuseppe VERDI (1813–1901) Overture to *La forza del destino*

Sergei PROKOFIEV (1891–1953) Piano Concerto No. 3 in C Major, Op. 26
Andante – Allegro
Tema con variazioni
Allegro, ma non troppo

INTERMISSION

Dmitri SHOSTAKOVICH (1906–1975) Symphony No. 5 in D minor, Op. 47
Moderato – Allegro non troppo
Allegretto
Largo
Allegro non troppo

National Symphony Orchestra of Ukraine

Volodymyr Sirenko, *artistic director & chief conductor*

Theodore Kuchar, *conductor laureate*

First Violins

Markiyán Hudziy, *leader*
Gennadiy Pavlov, *sub-leader*
Olena Pushkarska
Svyatoslava Semchuk
Bogdan Krysa
Anastasiya Filippochkina
Roman Poltavets
Oksana Kot
Olena Poltavets
Valery Kuzik
Tetyana Pavlova
Viktoriiia Trach
Svetlana Markiv
Iurii Stopin
Viktor Andriichenko
Oleksii Sechen

Second Violins

Galyna Gornostai, *principal*
Valentyna Petrychenko
Oleksandra Vasylieva
Olena Bardina
Ganna Fedchenko
Liudmyla Guley
Valentyna Voskresenska
Andriy Mazko
Sergiy Ursulenko
Galyna Bilych
Tetyana Nikonenko
Nadiia Novikova
Vasyl Bakalov
Olena Litovchenko

Violas

Oleksandr Pohoryelov,
principal
Galyna Nemecek
Viktor Navrodskiy
Oleh Trunov
Orest Krysa
Valentyna Lisovenko
Bogdan Fesyuk
Volodymyr Ponomarov
Vira Ampilogova
Maksym Bakeyev
Anatiliia Gavrylov

Cellos

Olena Ikaieva, *principal*
Liliia Demberg
Sergii Vakulenko
Tetiana Miastkovska
Tamara Semeshko
Mykola Dorosh
Ihor Yarmus
Ievgen Skrypka
Tetyana Dondakova
Kostiantyn Povod

Basses

Volodymyr Grechukh, *principal*
Oleksandr Neshchadym
Oleksandra Chaikina

Harp

Nataliia Izmailova, *principal*
Diana Korchynska
Taras Butko
Volodymyr Kaveshnikov
Dmytro Golovach
Ivan Lykhovyd
Oleksandr Yuzvyak

Piano

Lyudmyla Kovaleva

Flutes

Oleh Sheremeta, *principal*
Myroslava Sirenko
Igor Iermak
Mykola Mykytei
Larysa Plotnikova

Oboes

Gennadii Kot, *principal*
Yurii Litun
Artem Alieksieienko
Viktor Chernigovskiy
Viktor Mishchenko

Clarinets

Petro Zabolotnyi, *principal*
Iurii Nabytovych
Viktor Gornostai
Oleksandr Avramenko

Bassoons

Taras Osadchyi, *principal*
Oleksiy Yemelyanov
Roman Chornogor
Mykhaylo Zanko

Horns

Valentyn Marukhno, *principal*
Andriy Shkil
Kostiantyn Sokol
Anton Tkachenko
Boris Rudniev
Iuliia Shevchenko

Trumpets

Viktor Davydenko, *principal*
Yurii Kornilov
Grygorii Kozdoba
Dmytro Kovalchuk

Trombones and Tubs

Andriy Golovko, *principal*
Danylo Sydorov
Mykola Artiushenko
Andrii Zymenko
Oleksiy Li, *tuba*

Percussion

Dmytro Ulianov, *leader*
Danylo Shurygin
Oleh Sokolov
Volodymyr Kolobrodov
Gennadii Khlopotov
Volodymyr Kolokolnikov
Stanislav Ulianov

Overture to *La forza del destino* Giuseppe Verdi

When the Imperial Theatre in St. Petersburg commissioned an opera from Verdi, his first suggestion was one based on Victor Hugo's *Ruy Blas*. But the theater rejected the proposal and Verdi turned to a Spanish play, *Don Alvaro or the Force of Destiny*, by Don Angel Pérez de Saavedra, Duke of Rivas. The opera was produced with great success on November 10, 1862. The composer, however, was not entirely satisfied with the opera, and for a later production at La Scala, on February 27, 1869, he revised it, changing the order of scenes, rewriting the finale with a major change of plot, and replacing the prelude with the full-scale overture.

Set in 18th-century Spain and Italy against a background of war, the opera tells a far-fetched story of love and revenge. On the point of eloping with his beloved, Leonora, Don Alvaro is surprised by her father, who is accidentally shot dead when Alvaro throws his pistol to the floor. The lovers are then remorselessly pursued by Leonora's brother, Don Carlo, who is intent on killing them both to avenge the family's honor.

The overture begins with three repeated notes for unison brass, a menacing call to attention that is followed immediately by the agitated destiny theme. The latter maintains a dangerous presence as the piece continues with other themes from the opera. The first of these is the melody of Alvaro's last act plea to Carlo to desist from taking revenge on one who was only unfortunate. This breaks off for the soaring theme of Leonora's second act prayer, "God, do not forsake me. Have mercy on me, Lord." After a *tutti* passage, and a reminder of Alvaro's plea, a tune from the end of the second act duet in which the Father Superior of a monastery agrees to shelter Leonora in a hermit's cave appears. Another *tutti* and a chorale-like passage follow, and the overture builds to an exciting climax.

—Columbia Artists Management Inc.

Piano Concerto No. 3 in C Major, Op. 26 Sergei Prokofiev

"Take one Schoenberg, two Ornsteins, a little Satie, mix with some Medtner, add a drop of Schumann, then a shade of Scriabin and Stra-

vinsky, and you will have a cocktail resembling the music of Prokofiev." So once wrote a music critic in *Musical America*. If this "recipe" was intended as a slight to the composer, the statement contains a certain amount of truth for which the composer need not have felt the least ashamed, for not many contemporary composers have written music that has such an unmistakable identity as that of Prokofiev. What is particularly interesting is that, stylistically, Prokofiev's music changed little over the decades; the same qualities and mannerisms by which his later works are recognized can be found in many of his earlier compositions. In his autobiography, Prokofiev stated that five principal factors dominated his art, these being: 1.) the influence of Baroque and Classical forms, 2.) the desire to introduce new harmonies into his expressive music, 3.) strong rhythms, 4.) elements of lyricism, and 5.) the jesting and mocking characteristics so typical of his symphonies, concertos, and stage works.

In addition to more than 100 piano pieces, of varying lengths and in many styles, Prokofiev wrote five superb piano concertos, where some of his finest keyboard writing can be found. Their composition covers a span of 21 years; all five works antedate Prokofiev's so-called "Soviet period." The inventive and youthful score of the Concerto No. 1 (1911) first brought the composer attention from outside of his native Russia. The lyrical and romantically oriented Second Concerto followed two years later. The most popular and often-heard Third Concerto was written in 1921. Ten years later he produced the Fourth Concerto, which is scored for the left hand and orchestra; the composer wrote it specifically for the pianist Paul Wittgenstein, who had lost his right arm during World War I. Written between 1931 and 1932, the Fifth Concerto is perhaps the most modernistic and technically demanding of the five, representing the climax of Prokofiev's innovative writing for the instrument.

Although he had conceived several of the themes for his Piano Concerto No. 3 in 1911, 1913, and 1916, Prokofiev began work in earnest on this piece in Leningrad in 1917. However, work on the concerto was halted for several

more years. Following the success of the composer's Concerto No. 1 and of his *Scythian Suite* when they were performed in Chicago in the fall of 1918, the Chicago Opera asked Prokofiev to write an opera for their next season; Prokofiev suggested his new project, *The Love for Three Oranges*, and the work was scheduled for production in the winter of 1919–20. The score for the opera was completed in time but, unfortunately, the conductor behind the project died shortly afterwards and the production had to be postponed. In the meantime, while waiting for the opera to be produced, the composer rented a cottage on the coast of Brittany during the summer of 1921 and utilized the time to complete the Third Piano Concerto. Upon his return to Chicago to oversee the final preparations and rehearsals for his new opera, the concerto received its premiere performance with the Chicago Symphony Orchestra under Frederick Stock with the composer at the piano on December 16, 1921—two weeks before the premiere of *The Love for Three Oranges* on December 30.

In the first published score, the composer provided the following analysis: “The first movement opens quietly with a short introduction. The theme is announced by an unaccompanied clarinet, and is continued by the violins for a few bars. Soon the tempo changes [leading] to the statement of the principal subject by the piano.... A passage in chords for the piano alone leads to the more expressive second subject, heard in the oboe with a pizzicato accompaniment. This is taken up by the piano and developed at length. At the climax of this section, the tempo reverts to *Andante*, and the orchestra gives out the first theme, *fortissimo*. The piano joins in, and the theme is subjected to an impressively broad treatment. On resuming the *Allegro*, the chief theme and the second subject are developed with increased brilliance, and the movement ends with an exciting *crescendo*.

“The second movement consists of a theme with five variations. The orchestra alone announces the theme. In the first variation the piano treats the opening of the theme in quasi-sentimental fashion.... The tempo changes to *Allegro* for the second and third variations....

In variation four, the tempo is once again *Andante*, and the piano and the orchestra discourse on the theme in a quiet and meditative fashion. Variation five is energetic (*Allegro giusto*). It leads without pause into a restatement of the theme by the orchestra, with delicate embroidery in the piano.

“The finale begins with a staccato theme for bassoons and pizzicato strings, which is interrupted by the blustering entry of the piano.... Eventually, the piano takes up the first theme and develops it into a climax. With a reduction of tone and slackening of tempo, an alternate theme is introduced in the woodwinds. The piano replies with a theme that is more in keeping with the caustic humor of the work. This material is developed and there is a brilliant coda.”

Unlike the contemporaneous opera *The Love for Three Oranges*, the concerto was enthusiastically received by audience and critics alike at its first performance, and has since become one of Prokofiev's most frequently performed works.

—Columbia Artists Management Inc.

Symphony No. 5 in D minor, Op. 47

Dmitri Shostakovich

Dmitri Dmitriyevich Shostakovich was the first major Russian composer to receive his entire musical education under the Soviet regime. He first achieved international recognition—and governmental approval—with his First Symphony; written as a graduation piece, it was acclaimed at its premiere in May of 1926 in Leningrad, as well as in its first Western performance in May of 1927 in Berlin (conducted by Bruno Walter) and its American premiere in November of 1928 in Philadelphia (led by Leopold Stokowski). Throughout his lifetime, however, Shostakovich went in and out of favor with the authorities, even if his loyalties were unquestioned. Even after his opera *Lady Macbeth of the Mtsensk District* had been internationally recognized as a masterpiece, in a 1936 editorial entitled “Chaos Instead of Music,” *Pravda* denounced the score as “fidgety, screaming, neurotic,” and as “coarse, primitive and vulgar”; this assault—to which many fellow composers con-

tributed—was meant as a warning against “modernism,” “formalism” (or music that seemingly was comprehensible only to the composer’s inner vision) and other perceived transgressions against “socialist realism.” One year later he was declared “rehabilitated” upon the premiere of the Symphony No. 5, which was deservedly hailed as a masterpiece and described by the authorities as “the creative reply of a Soviet artist to justified criticism.” In 1948 Shostakovich was named a People’s Artist of the Republic of Russia, only to be again denounced that same year. He was eventually named Composer Laureate of the Soviet Union.

Shostakovich was quite a prolific composer—his catalogue includes concertos (two each for piano, violin, and cello), nine operas and ballets, chamber works (including 15 magisterial string quartets), and numerous vocal and choral compositions. His fame, however, rests largely upon a number of his 15 symphonies; he completed his first at age 19, creating musical history with the unprecedented success and acclaim it received, and he wrote his last—No. 15—four years before his death. It must be noted that not all of his symphonies were warmly received in the Soviet Union. If his First (1924–25) and Fifth (1936) Symphonies were tremendously successful with the authorities, critics, and audiences alike, the composer’s detractors grew so vituperative that his Fourth Symphony (1935–36) was dropped after one rehearsal and not performed until 1962 (!). While his Seventh Symphony (1941) had a warm reception and practically made him a national hero in the Soviet Union, earning the composer one of the three Stalin Prizes that he was to receive in his life, in glaring contrast, his Eighth Symphony (1943) and Ninth Symphony (1945) only earned him further ignominy. The latter was denounced in the Soviet publication *Culture and Life* for its “ideological weakness” and its failure to “reflect the spirit of the people.” These “ups and downs” were to continue throughout his symphonic career.

The Fifth Symphony of Dmitri Shostakovich may well be viewed as the composer’s musical response to official Soviet criticism of his compositional style. He was not alone in receiving

the stinging barbs of Soviet censure; Prokofiev and many of the major Soviet composers of the time shared in the same fate. They were being attacked for their failures to conform to proscribed state guidelines established for Soviet artists. It is interesting to note that Shostakovich originally labeled his Fifth Symphony “a Soviet Artist’s Practical, Creative Reply to Just Criticism.” At a later time, however, he omitted this reference and replaced it with the following statement: “The theme of my symphony is the stabilization of a personality. In the center of this composition—conceived lyrically from beginning to end—I saw a man, with all his experiences.”

The Fifth Symphony was composed between April 18 and July 20, 1937. It received its premiere performance in Leningrad on November 21, 1937, in the midst of a celebration of the 20th anniversary of the Revolution. The work was a tremendous success and moved many in the audience to weep openly. This, in Shostakovich’s own estimation, because “...they understood, they understood what was happening around them and they understood what the Fifth was about.” After the work’s premiere, many articles appeared written by poets, authors, war heroes, and others outside the musical domain lauding the symphony. Shostakovich, no longer labeled an “enemy of the people,” achieved the stature of a cultural hero. This, no doubt, must have been a great consolation to him; after all, Shostakovich took great care to remain in touch with the life pulse of the people. As he once stated, “I consider that every artist who isolates himself from the world is doomed.”

The Symphony No. 5 is a work of expansive, spacious proportions and is governed by traditional Classical design. Its four movements contain a vast range of moods projected by a rich and colorful symphonic mass. Most ingenious is the manner in which the composer creatively incorporates piano, celesta, and other percussion instruments into the texture of the music. The first movement presents an expansive, heroic first theme. The violins initiate the theme with a motto of four thrusting bars of an angry, assertive mood, the overall character being one

of a menacing march. The first violins proceed from this motto to spin out a long melody, truncated at times with stinging fragments of the motto. The second theme begins in a slow and reflective fashion and gains impetus as the movement proceeds; this is accompanied by a three-beat rhythmic figure. The movement ends in a quiet passage with the piccolo and celesta in interesting scalar passages.

The second movement was written in just a few days. Although not specified as a Scherzo by the composer, it is fraught with dance themes of a raucous nature and is a brilliant distillation of the Scherzo genre. In it, one can hear the foot-stomping of peasant dances.

The third movement demonstrates the essential greatness of Shostakovich. In large part elegiac, the movement is a brooding, probing interlude, expressively exploring the loftiest ideas of the symphony. The reflective lyricism gives way to an urgency and intensity. The solos for oboe and flute against the stark octaves in the harp combine to paint a picture of bleakness. The intensity increases to a climactic moment but it subsides on a note of resignation at the end of the movement.

The final movement is a powerful Rondo with intimations of military marches. The timpani thunders forth and the brass blazes in a victorious tone. Following one last outburst, the symphony finishes in a reflective mood.

In a tribute to his friend, Mstislav Rostropovich remarked of Shostakovich: "Only those who have suffered very deeply can totally understand Dmitri Shostakovich's music. He gave to the world not only a sense of great beauty, but also a feeling for the great difficulties and contradictions of the epoch in which we live."

—*Columbia Artists Management Inc.*

The **National Symphony Orchestra of Ukraine** (NSOU) was formed by the Council of Ministers of Ukraine in November of 1918, and today is considered one of the finest symphony orchestras in Eastern Europe. Its first conductor was Oleksander Horilyj. Natan Rachlin was the artistic director of the orchestra from 1937 until 1962. Stefan Turchak, Volodymyr Kozhuchar, Fedir Hlushchenko, Igor Blazhkov, and Theodore Kuchar consequently conducted the orchestra as its principal conductors. Other conductors who have worked with the NSOU include Leopold Stokowski, Igor Markevitch, Kurt Sanderling, Evgeny Mravinsky, Kiril Kondrashin, Evgeny Svetlanov, and Gennady Rozhdestvensky. Soloists who have performed with the ensemble include Artur Rubinstein, Yehudi Menuhin, Isaac Stern, David Oistrakh, Sviatoslav Richter, Mstislav Rostropovich, Emil Gilels, Leonid Kogan, Gidon Kremer, Oleh Krysa, Monserrat Caballé, José Carreras, and Juan Diego Flores.

Over the course of the last 100 years, the NSOU has been entrusted with the premiere performances of works by Sergei Prokofiev, Dmitri Shostakovich, Aram Khatchaturian, Boris Lyatoshynsky, Valentyn Silvestrov, Myroslav Skoryk, and Evgen Stankovych.

After an appearance in Moscow, Dmitri Shostakovich commented: "This orchestra has as distinguished a group of performers as one would be likely to find anywhere. The ensemble of the orchestra is of the highest level. In addition, the various soloists and instrumental groups within the orchestra play exceptionally and complement each other beautifully—as would the greatest of the world's symphony orchestras."

Since 1993 the NSOU has released more than 100 recordings that include both Ukrainian and international repertoire. Most of these recordings have received the highest international acclaim. In 1994 the Australian Broadcasting Company rated the NSOU's recording of Boris Lyatoshynsky's Symphonies No. 2 and No. 3 as "the best recording of the year." The CD of Silvestrov's *Requiem for Larissa* was nominated for a Grammy Award in 2005.

The recording of Bloch and Lees' Violin Concertos was nominated for a Grammy Award four years later.

The NSOU has performed in successful tours throughout Australia, Austria, Bahrain, Belgium, Belarus, China, the Czech Republic, Denmark, France, Germany, England, Hong Kong, Iran, Italy, Japan, Kazakhstan, Lebanon, The Netherlands, Oman, Poland, Portugal, Russia, Slovakia, Spain, Switzerland, and the United Arab Emirates.

Volodymyr Sirenko has been the artistic director and chief conductor of the NSOU since April of 1999. Alexander Hornostai has been its managing director and producer since June of 2006. Theodore Kuchar is the orchestra's conductor laureate.

www.nsou.com.ua

Theodore Kuchar (*conductor laureate*) is one of the most recorded conductors of his generation and appears on over 100 compact discs for the Naxos, Brilliant Classics, Ondine, and Marco Polo labels. The multiple award winner has served as artistic director and principal conductor of two of the leading European orchestras, the Janáček Philharmonic Orchestra (formerly the Czech Radio Orchestra) and the National Symphony Orchestra of Ukraine. In the 2011–12 season he commenced his tenure as the artistic director and principal conductor of the Orquesta Sinfonica de Venezuela. An avid chamber musician, he has served as the artistic director of the Australian Festival of Chamber Music (1990–2006), and as the artistic director of the Nevada Chamber Music Festival (since 2005).

Highlights of the past several seasons include a four-week, 20-concert tour of the United States with the Czech Symphony Orchestra, and guest conducting engagements with the BBC Symphony, BBC National Symphony Orchestra of Wales (filling in on one-day notice to conduct Josef Suk's epic *Asrael* Symphony), Berlin Symphony Orchestra, English Chamber Orchestra, Cape Town Philharmonic Orchestra, Israel Symphony Orchestra, Prague Symphony Orchestra, Munich Philharmonic, and the National Symphony Orchestra of Venezuela.



Theodore Kuchar

During the past several seasons, guest conducting engagements have taken him to major musical centers including Amsterdam, Berlin, Chicago, Helsinki, Hong Kong, London, Madrid, Prague, Seoul, and Sydney. Kuchar has collaborated with major artists including James Galway, Shlomo Mintz, Jessye Norman, Lynn Harrell, Itzhak Perlman, Yo-Yo Ma, Sarah Chang, Mstislav Rostropovich, Joshua Bell, and Frederica von Stade, among others.

Among Kuchar's numerous accolades are the BBC Record of the Year, Australian Broadcasting Corporation Record of the Year, Chamber Music America Record of the Year, *Gramophone* Magazine's Editor's Choice, the WQXR Record of the Year, and a nomination for a Latin Grammy Award (in the category of Best Instrumental Album of 2013). The 2014–15 season saw the release of seven new recordings devoted to the complete symphonies of Ukrainian Boris Lyatoshynsky and Yevhen Stankovych (with the National Symphony Orchestra of Ukraine), orchestral works by the Turkish composer Ulvi Camal Erkin (with the Istanbul State Symphony

Orchestra), and American composers Paul Chihara and Walter Saul.

As an educator and orchestra trainer, Kuchar has served as resident conductor of the Kent/Blossom Music Festival, the educational institution established by the late George Szell in cooperation with the Cleveland Orchestra, since 2003. Also since 2003, he has devoted himself to annual residencies as a guest faculty member at the Cleveland Institute of Music, the Simón Bolívar Youth Orchestra, the Czech National Academy of Music, the Australian National Academy in Melbourne, the National Academy of Music in Kiev, and the Sibelius Academy in Helsinki, among others. In 2006 he developed the annual conductors courses in cooperation with the Paris Conservatoire and hosted by the Janáček Philharmonic Orchestra in the Czech Republic. In March 2012 he led the Conductor's Guild workshop hosted by the Cleveland Institute of Music. Between 1996–2003 he served as professor and director of orchestral studies at the University of Colorado, Boulder.

With the Janáček Philharmonic Orchestra, Kuchar has made 15 recordings devoted to the complete symphonies of Carl Nielsen, the complete overtures and tone poems of Dvořák, and the complete orchestral works of Czech composer Bedřich Smetana for the Brilliant Classics label. Also completed for Brilliant Classics was a world premiere recording of Rachmaninoff's Fifth Piano Concerto, a reconstruction of that composer's Second Symphony based on the composer's earliest manuscripts, and the piano concertos of Ravel and Bartók. With the Janáček Philharmonic Orchestra, Kuchar has conducted tours of Australia, Germany, Italy, Korea, The Netherlands, Switzerland, and the United States.

During his tenure with the National Symphony Orchestra of the Ukraine, Kuchar conducted cycles of the complete symphonies of Beethoven, Bruckner, Mahler, Prokofiev, Schubert, and Shostakovich, and led 11 international tours to Asia, Australia, Central Europe, and the United Kingdom. Under his direction, the NSOU became the most frequently recorded

orchestra of the former Soviet Union. Between 1994 and 2004 the orchestra made over 80 recordings for the Naxos and Marco Polo labels, including the complete symphonies of Kaliniko, Lyatoshynsky, Martinu, and Prokofiev, as well as major works of Dvořák, Glazunov, Mozart, Shchedrin, Shostakovich, and Tchaikovsky. The musicians also recorded the symphonies and orchestral works of Ukraine's leading contemporary symphonist, Yevhen Stankovych. The recording of Lyatoshynsky's Symphonies Nos. 2 and 3 was awarded ABC's "International Recording of the Year" in 1994. Their recording of the complete works for violin and orchestra by Walter Piston for the Naxos label was hailed by *Gramophone* as a "Record of the Year" for 1999. The complete symphonies of Prokofiev, on the Naxos label, are regarded by many critics as the most accomplished cycle available on compact disc.

Kuchar remains as strong an advocate of composers of the present day as he does of the great composers of the past. In addition to his recordings of contemporary works with the NSOU, he has also conducted premieres of works by Lukas Foss, Giya Kancheli, Joseph Schwantner, Alfred Schnittke, Osvaldo Golijov, and Rodion Shchedrin, among others.

Theodore Kuchar graduated from the Cleveland Institute of Music in 1982, as a student of Robert Vernon, principal violist of the Cleveland Orchestra. In 1981 he was awarded the Paul Fromm Fellowship from the Boston Symphony Orchestra at the Berkshire Music Center at Tanglewood. He continues to devote several periods annually to one of his most serious passions, the performance of chamber music, and has been a participant at major international festivals throughout the world. His colleagues have included James Buswell, Martin Chalifour, Sarah Chang, Lynn Harrell, Alexander Ivashkin, Robert Levin, Truls Mork, Paul Neubauer, Irina Schnittke, and Thomas Zehetmair. In 1994 Kuchar participated with colleagues Oleh Krysa and Alexander Ivashkin in the world premiere of Penderecki's String Trio in New York City. Kuchar has appeared as violist in

recordings on the Naxos label of works by Alfred Schnittke (with Irina Schnittke and Mark Lubotsky—this recording was named the BBC’s “CD of the Year” for 2002), Bohuslav Martinu, and Walter Piston. The latter recording was named the Chamber Music America/WQXR “Record of the Year” for 2001.

Kiev-born pianist Alexei Grynyuk (*piano*) displayed great interest in music from his early childhood and at just six years of age began giving his first concerts. He attracted wide attention at the age of 13 when he won the first prize at the Sergei Diaghilev All-Soviet-Union Piano Competition in Moscow. By then he had already been touring Eastern Europe as a soloist as well as performing Mozart and Chopin piano concertos with Ukrainian orchestras. Later he went on to win numerous awards at international piano competitions, including first prizes at the Vladimir Horowitz International Piano Competition in Kiev and the Shanghai International Piano Competition in China.

Equally at home in Classical, Romantic, and 20th-century repertoire, Grynyuk has been invited to give solo recitals at many prestigious venues and festivals around the world, among them the Great Hall of the Moscow Conservatory; Wigmore Hall and the South Bank Centre in London; Salle Cortot and Salle Gaveau in Paris; the Cervantino Festival in Mexico; the Duszynski Chopin Festival in Poland; the Musical Kremlin Festival in Moscow; Musica Sacra in The Netherlands; the West Cork Music Festival in Ireland; the Newport Music Festival in the United States; and the International Keyboard Festival in New York.

Grynyuk has also been broadcast on the BBC Radio 3, Hessischer Rundfunk, Bayerischer Rundfunk, KRO4 Hilversum, and Radio France; and televised on Ukrainian, Lithuanian, Chinese, and Russian channels.

Grynyuk’s musical development was shaped by his studies at the Kiev Conservatory under Natalia Gridneva and Valery Kozlov. He also



Alexei Grynyuk

won a scholarship to the Royal Academy of Music in London, where he studied with Hamish Milne. His career has been generously supported by the Alexis Gregory Foundation, which led to performances of recitals at the renowned piano series at the Metropolitan Museum of Art in New York and Chateau Vaux Vicomte in France.

Last season, along with successful concerto appearances with the Bolshoi Symphony Orchestra, Brighton Philharmonic, and Krakow Philharmonic, Grynyuk celebrated an evening of Liszt’s bicentennial in Kiev performing the composer’s B-minor Sonata followed by both piano concertos. In the near future he will perform Rachmaninoff’s Third Piano Concerto with the NSOU at the Rachmaninoff Festival in Kiev, as well as a recital for the 150th anniversary of Kiev Philharmonic Hall.

For more information, please visit the artist’s website at <http://www.grynyuk.com>.