





**Symphony No. 9 in E-flat Major, Op. 70  
(1945)**

**Dmitri Shostakovich**

Shostakovich survived a complicated relationship with Stalin and the Soviet establishment. Some days, the composer was a state hero to be lavished with prizes and accolades; other times, he was censured and threatened for the unpatriotic “formalism” and “grotesque” qualities in his music. The years of uncertainty tormented Shostakovich personally, but the experience also forced his compositions into a unique realm of multi-dimensionality, with layer upon layer of irony and hidden meaning.

Shostakovich's three wartime symphonies illuminate the complex tangle of art and politics. The Symphony No. 7 (*Leningrad*) from 1941 reacted to the Nazi siege of the composer's home city, and its tone of struggle and ultimate triumph made it a patriotic hit. The Symphony No. 8 from 1943, set like its predecessor in C minor, fell short of a heroic conclusion, even though it did end in a major key. The Soviet tastemakers were disappointed in the new work, as they were hoping for another rallying cry like the Seventh Symphony, but they compensated by declaring the Eighth the *Stalingrad* Symphony, in memory of the million-plus casualties from the Battle of Stalingrad. (The party apparatus ultimately condemned the symphony in 1948, and it was not rehabilitated until after Stalin's death.)

Shostakovich's final wartime symphony, the Ninth, was even more confounding. Completed as the war ended in 1945, it was a svelte and cheery divertissement in the spirit of Haydn, a far cry from the expected ode to victory in the mold of Beethoven's Ninth Symphony. One critic dismissed it as “a light and amusing interlude between Shostakovich's significant creations, a temporary rejection of great, serious problems for the sake of playful, filigree-trimmed trifles.” Even the state's position on the symphony was conflicted: At first it was nominated for a Stalin Prize, but later it was banned from performance for a number of years.

The Symphony No. 9 consists of five compact movements. The outer bookends span from mock-pomposity to circus-like hilarity,

and the central movement is a dizzying romp in triple meter, a scherzo (“joke” in Italian) in all but name.

These three quick-stepping movements give the work its memorably effervescent character, but they also frame two inner movements of surprising depth. The second movement, the longest of the work, unfurls a pensive clarinet theme over soft touches of pizzicato accompaniment. The fourth movement (connected *attaca* to the third and fifth movements) alternates stentorian brass incantations with plaintive solos for bassoon. Even in this ostensible celebration of victory, Shostakovich hid music of yearning and disillusion in plain sight.



Roger & Renate Rossing

Dmitri Shostakovich in the audience  
at the Bach Celebration in Leipzig, 1950.

**Piano Concerto No. 2 in G minor, Op. 16  
(1912–13, rev. 1923)**

**Sergei Prokofiev**

Prokofiev was already an adroit composer by the time he enrolled at the Saint Petersburg Conservatory at the age of 13, thanks in large part to his well-off family having hired the composer Reinhold Glière as a live-in music



Sergei Prokofiev and Alexander Scriabin

tutor. When Prokofiev finished his studies a decade later, he could point to the two piano concertos he had premiered himself as early highlights on his growing résumé as a pianist and composer. While visiting London as a graduation present in 1914, Prokofiev had an opportunity to meet the influential impresario Serge Diaghilev, head of the Ballets Russes; Prokofiev played him the Second Piano Concerto, and it led to a commission to compose a ballet. In Rome in 1915, Prokofiev performed the same work for his international debut.

Prokofiev fled Russia after the October Revolution in 1917, and he left behind the composition that played such a crucial role in his early career. He later learned that the unpublished score of the Second Piano Concerto had burned in a fire. (His friends reported that the new occupants of the abandoned apartment had used it as cooking fuel.) Prokofiev reconstructed the concerto in 1923, but since he made conflicting claims at different points as to the faithfulness of his transcription, we cannot know exactly how close it came to the original version.

The grandeur of the first movement's introduction confirms Prokofiev's link to his Russian Romantic forebears, especially Rachmaninoff and Scriabin. Still, the melodic contours bear the distinctive imprint of Prokofiev's mature voice; the first main theme, for instance, sounds quite a bit like a motive that turns up in the Flute Sonata from 1943. In the faster section, the dry wit and dance-like strides are pure Prokofiev, as is the manic hilarity of the brief Scherzo interlude.

Instead of a slow movement, a hard-pounding third movement defies its heading of *Intermezzo*, which would normally indicate a moment of relief. Flashes of bawdy humor soften the music's more brutal edges, and the same prankster attitude returns in the finale, its many moods captured by the "tempestuous" tempo marking.

**Symphony No. 3 in C minor, Op. 43,  
*The Divine Poem* (1902–04)  
 Alexander Scriabin**

Nearly a century after his death, Alexander Scriabin remains one of the most enigmatic figures in the history of music. He was an infant when his mother, a successful pianist, died of tuberculosis, and his father left the boy in the care of his grandmothers and an aunt. Those doting women helped shape Scriabin's sensitive and self-centered personality, and his aunt also provided the budding musician his first lessons at the piano. He went on to study at the Moscow Conservatory from 1888 to 1892, where he was a teacher's pet to some of the faculty and a thorn in the side of others. He published his first compositions in 1892, piano works that reflected the sonorous Romanticism of Chopin and Liszt. Over time, his music became increasingly radical under the influences of synesthesia (a sensory link that caused musical sounds and colors to correspond in Scriabin's brain), mystical philosophy, Newtonian optics, and other esoteric factors.

As Scriabin's musical vision expanded, he moved beyond his singular focus on piano music, the genre that accounted for his first 19 opus numbers. A piano concerto from 1896 marked his first use of orchestral resources, and he followed with his first two symphonies in 1900 and 1901. Work on the Symphony No. 3 began in 1902, but it would take two years to complete this longest and most transformative work in Scriabin's catalog.

The Third Symphony's structure of interconnected movements pushed up against the boundaries of symphonic norms, while Scriabin's mystical subtitle—*The Divine Poem*—pointed toward a new way of understanding his orchestral conception. In the two large works that followed, Scriabin cast aside the symphony

construct altogether and elaborated the idea of the “poem,” first in *The Poem of Ecstasy* (1905–08) and finally in *Prometheus: Poem of Fire* (1908–10). Scriabin himself noted the pivotal nature of the Third Symphony, declaring it “the first public proclamation of my new doctrine” as he prepared for its premiere in Paris in 1905.

Scriabin's movement titles point to the “new doctrine” embedded in the symphony. A short introduction marked “divine, grandiose” flows directly into a substantial first movement titled *Luttes* (Struggles), beginning at a fast tempo specified as “mysterious, tragic.” A program note from that first Paris performance defined the movement's core struggle as “the conflict between the man who is the slave of a personal god, supreme master of the world, and the free, powerful man—the man-god.”

The symphony flows directly into a central slow movement titled *Voluptés* (Pleasures), its languorous first phrases marked “sublime” in the music. According to the original program note, “The man allows himself to be captured by the delights of the sensual world. He is intoxicated and soothed by the voluptuous pleasures into which he plunges. His personality loses itself in nature.”

Another seamless transition ushers in the symphony's finale, *Jeu divin* (Divine Play), its fast tempo arriving “with dazzling joy.” The philosophical program note from 1905 summarized this closing portion of the symphony: “The spirit finally freed from all the bonds which fashioned it to its past of submission to a superior power, the spirit producing the universe by the sole power of its own creative will, conscious of being at one with this Universe, abandons itself to the sublime joy of free activity—the *Divine Play*.”

—© 2017 Aaron Grad

*Cal Performances dedicates these concerts to the memory of Griffin Sean Madden,  
 Audience Services Associate until December 2016.*

*A former UC Berkeley student, Griffin studied philosophy and Slavic languages and literature.  
 For more on the Griffin Sean Madden Fund established in his honor, please see page 17b.*



## The Griffin Sean Madden Fund

Cal Performances dedicates the November 4–5 performances by the Mariinsky Orchestra to the memory of Griffin Sean Madden. On December 2, 2016, Cal Performances' audience services associate lost his life in the tragic Oakland Ghost Ship fire. Since then, all who knew Griffin have experienced both personal grief and a desire to create something meaningful in his honor. It has been important to share our memories, celebrate Griffin's life, and remember how special and truly representative he was of our work together.

The student usher program and Cal Performances were immensely important to Griffin, and he showed this every day in his kindness, dedication, and humility. Cal Performances helped shape Griffin's development throughout his college career at UC Berkeley, and he in turn

helped shape Cal Performances into a better and more genuine organization.

His family's greatest wish is to sustain Griffin's commitment to academics, to the arts, and to society by creating ways for Berkeley students to enjoy the same opportunities that so enriched his life.

They have created the Griffin Sean Madden Fund, which will not only provide scholarships in the areas of his studies (philosophy and Slavic languages and literature), but will also help us nurture the next generation of arts professionals here at Cal Performances.

Many have asked how they can help; one way is by supporting this fund at whatever level you can. Please visit [give.berkeley.edu/griffin](https://give.berkeley.edu/griffin) to learn more and to support this cause in Griffin's honor.



Sunday, November 5, 2017, 3pm  
Zellerbach Hall

**Mariinsky Orchestra**  
**Valery Gergiev, conductor**  
**Denis Matsuev, piano**

PROGRAM

- Richard STRAUSS (1864–1949)    *Don Juan*, Op. 20
- Rodion SHCHEDRIN (b. 1932)    Piano Concerto No. 2  
   Dialogues  
   Improvisations  
   Contrasts  
   Denis Matsuev, piano

INTERMISSION

- Sergei PROKOFIEV (1891–1953)    Symphony No. 6 in E-flat minor, Op. 111  
   Allegro moderato  
   Largo  
   Vivace

*Mariinsky Foundation of America is the North American Sponsor.*

*VTB Bank is the Principal Partner of the Mariinsky Theatre.*

*Yoko Nagae Ceschina and Sberbank are the Principal Sponsors.*

*Valery Gergiev and the Mariinsky Orchestra record for the Mariinsky Label  
and also appear on Universal (Decca, Philips).*

*This performance is made possible, in part,  
by Patron Sponsors Brian James and S. Shariq Yosufzai, and Lance and Dalia Nagel.  
Cal Performances' 2017–18 season is sponsored by Wells Fargo.*



**Don Juan, Op. 20 (1889)****Richard Strauss**

Strauss began his musical life with conservative tastes, taking after his father (the great horn player Franz Strauss) in a preference for the Classical style of Mozart, Haydn, and Beethoven. It was only once Strauss left home that his ears opened up to the “music of the future,” to quote a phrase associated with his new musical idol, Richard Wagner. In time, Strauss would inherit Wagner’s mantle as the king of progressive opera, thanks to works like *Salome* (1905) and *Elektra* (1909). But first he followed Franz Liszt into the realm of the symphonic poem, an orchestral genre of musical storytelling. Strauss’ first true “tone poem,” to use his preferred label, was *Macbeth* (1888), but it was the subsequent tone poem, *Don Juan*, that earned the 25-year-old Strauss a place in the highest echelon of German composers.

Strauss came to know the story of Don Juan—or Don Giovanni in Italian—through Mozart’s opera. The Spanish writer Tirso de Molina published the first known version around 1630 under the title *El burlador de Sevilla y convidado de piedra* (*The Trickster of Seville and the Stone Guest*), but the story had been in oral circulation for some time before that printed edition. Strauss modeled his tone poem on a particular version of the legend concocted by the Hungarian poet Nikolaus Lenau (1802–1850).

Strauss did not spell out exactly how the tone poem lines up with the story, but the music itself is quite demonstrative. The dashing opening passage surely marks the appearance of Don Juan, the great seducer, while the coy phrases that come in response could only be his conquests. The amorous episodes, interspersed with pangs of self-doubt and regret, build to the central romance of the work, a vulnerable love song first shared by a solo oboe. (Strauss wrote *Don Juan* during his courtship of the soprano Pauline de Ahna, and the tender feelings he conjured in this episode might offer a window into his own affections for his future wife.) A vigorous horn motive brings back the rakish aspect of Don Juan, and the ensuing storminess rushes him to judgment. In Lenau’s version of

the story, Don Juan does not fall victim to a stone statue that comes to life; instead his condemnation is internal, and he dies when he drops his defenses in a duel with the father of a woman he seduced. The music representing this scene reaches a tense silence, and then an eerie coda leads to a final state of unsettled, trembling quietude.

**Piano Concerto No. 2 (1966)****Rodion Shchedrin**

Rodion Shchedrin was one of the major musical figures of the Soviet Union in its final decades, and he has continued to lead Russian music past the Cold War era. His father, a composer, nurtured Shchedrin’s early interest in music; after World War II, he studied at the Moscow Choir School and Moscow Conservatory. He cemented his reputation as a composer with theater works, including the ballets *The Little Hump-backed Horse* (1955) and *Carmen Suite* (1967), as well as through his concert music, notably the piano concertos that he performed himself. He succeeded Shostakovich as the chairman of the Union of Composers, and he won numerous official prizes, including the USSR State Prize in 1972.

Part of Shchedrin’s great success, both politically and artistically, was his ability to avoid the traps of orthodoxy. He once wrote, “I still today continue to be convinced that the decisive factor for each composition is intuition. As soon as composers relinquish their trust in this intuition and rely in its place on musical ‘religions’ such as serialism, aleatoric composition, minimalism, or other methods, things become problematic.”

Shchedrin applied this flexible approach to his Piano Concerto No. 2 from 1966. The first movement, titled *Dialogues*, employs 12-tone rows in a form that arches from free-floating lyricism to dry and percussive exchanges, until it resettles into an introspective mood. The central movement, *Improvisations*, creates the joking impression of a scherzo, with mock-militaristic themes from a solo trumpet providing fodder for the piano soloist. The finale, *Contrasts*, comes in two main sections: A pa-

tient Andante builds through the first half of the movement, and then the remainder strikes up another boisterous Allegro that veers from spiky neoclassicism to swinging jazz.

# **Symphony No. 6 in E-flat minor, Op. 111**

(1945–47)

## **Sergei Prokofiev**

Like most Russian artists who had the means, Sergei Prokofiev left his homeland in the wake of the 1917 Revolution, spending time in the United States and eventually moving on to France. Unlike any other artist of his caliber, Prokofiev willingly returned to the Soviet Union, where he found an artistic climate more receptive to the “new simplicity” (to use his own term) he had been cultivating in his music.

After settling in Moscow in 1936, Prokofiev worked on a string of large theatrical projects, including the ballets *Romeo and Juliet* (1938) and *Cinderella* (1944), the opera *War and Peace* (1942), and film scores for Sergei Eisenstein’s *Alexander Nevsky* (1938) and *Ivan the Terrible* (1944). Turning to his Symphony No. 5 in 1944, Prokofiev pivoted to a genre he had not touched since 1930 (and one in which his younger rival, Dmitri Shostakovich, had found tremendous success). The Fifth Symphony—which Prokofiev characterized as “a hymn to free and happy Man, to his mighty powers, his pure and noble spirit”—enjoyed a triumphant premiere early in 1945, as World War II approached its victorious end.

Prokofiev’s high did not last long: Just weeks after he conducted the Fifth Symphony’s debut, he collapsed from an undiagnosed heart condition and fell down a flight of stairs, suffering a concussion. His health never fully recovered, and it took him two arduous years to write his Sixth Symphony, after having needed only a month the sketch the Fifth.

The years after World War II also marked a time of increasing pressure for Soviet artists to conform to certain aesthetic ideals, a push led by Andrei Zhdanov, Stalin’s henchman who oversaw cultural activities. Prokofiev’s Sixth Symphony was soon caught in this political snare, even though the reception had been positive following its premiere performances in Leningrad and Moscow, in October and December of 1947, respectively. In February of 1948, a decree from the Communist party’s Central Committee included Prokofiev in a list of composers whose “works are marked by formalist perversions, anti-democratic tendencies that are alien to the Soviet people and their artistic tastes.” The Sixth Symphony was not performed again in the Soviet Union during the unhappy remainder of Prokofiev’s life, which ended in 1953, on the very same day that Stalin died.

The Sixth Symphony begins with a movement Prokofiev described as “agitated, at times lyrical, at times austere.” The somberness reflected the aftermath of war, as well as Prokofiev’s own condition; as he related to his biographer Israel Nestyev, “Each of us has wounds that cannot be healed. One man’s loved ones have perished, another has lost his health. This must not be forgotten.” For the central Largo movement, Prokofiev created music he characterized as “brighter and more songful.”

In this work there is no palette-cleansing scherzo. Instead the lively finale serves to lift the mood, although flashbacks to the earlier heaviness temper the feeling of relief.

—© 2017 Aaron Grad

*Cal Performances dedicates these concerts to the memory of Griffin Sean Madden,  
Audience Services Associate until December 2016.*

*A former UC Berkeley student, Griffin studied philosophy and Slavic languages and literature.  
For more on the Griffin Sean Madden Fund established in his honor, please see page 17b.*



The **Mariinsky Orchestra** enjoys a long and distinguished history as one of the oldest musical institutions in Russia. Its history dates back to the 18th century and the first orchestra of the Saint Petersburg Imperial Opera. First housed in Saint Petersburg's famed Mariinsky Theatre, the orchestra now performs in its own superb 21st-century concert hall and in its second opera house, Mariinsky II.

Following the orchestra's "golden age" in the second half of the 19th century under the musical direction of Eduard Napravnik, numerous prominent musicians and composers have conducted the orchestra, among them Hans von Bülow, Felix Mottl, Felix Weingartner, Alexander von Zemlinsky, Otto Nikisch, Hector Berlioz, Richard Wagner, Gustav Mahler, Arnold Schoenberg, Willem Mengelberg, Otto Klemperer, Bruno Walter, and Erich Kleiber.

Renamed the "Kirov" during the Soviet era, the orchestra continued to maintain its high artistic standards under the direction of Yevgeny Mravinsky and Yuri Temirkanov. The leadership of Valery Gergiev and the success of frequent international tours have enabled

the orchestra, ballet, and opera companies of the Mariinsky Theatre to appear in the world's greatest opera houses and theaters, among them the Metropolitan Opera House, the John F. Kennedy Center for the Performing Arts, the Royal Opera House in Covent Garden, the Théâtre du Châtelet in Paris, and La Scala in Milan.

Since its US debut in 1992 the Mariinsky Orchestra has made 18 tours of North America, including a 2006 celebration of the complete Shostakovich symphonies; a cycle of stage works of Prokofiev in 2008; major works of Hector Berlioz in 2010; a centennial Mahler cycle in Carnegie Hall in 2010; and a marathon of the complete Prokofiev piano concertos with Daniil Trifonov, George Li, Alexander Toradze, Sergei Redkin, and Sergei Babayan in 2016. In October 2011 the Mariinsky Orchestra opened Carnegie Hall's 120th season with a cycle of Tchaikovsky symphonies that was also performed throughout the US and in Canada.

Maestro Gergiev established the Mariinsky Label in 2009; it has since released over 30 recordings, receiving critical acclaim in Europe, Asia, and the United States.



**Valery Gergiev** (*conductor*) is the artistic and general director of the Mariinsky Theatre, principal conductor of the Munich Philharmonic and the World Orchestra for Peace, chair of the Organizational Committee of the International Tchaikovsky Competition, honorary president of the Edinburgh International Festival, and dean of the Faculty of Arts at the Saint Petersburg State University.

As head of the Mariinsky Theatre, Gergiev has established and directs such international festivals as the Stars of the White Nights festival (Saint Petersburg), Moscow Easter Festival, Gergiev Rotterdam Philharmonic Festival, Mikkeli Festival, and the 360 Degrees festival in Munich.

He has led numerous composer cycles as a conductor, including the music of Berlioz, Brahms, Dutilleux, Mahler, Prokofiev, Shostakovich, Stravinsky, and Tchaikovsky, in New York, London, Paris, and other cities, and he has introduced audiences around the world to several rarely performed Russian operas.

Maestro Gergiev staged the first German-language production of Wagner's *Der Ring des Nibelungen* in Russian history, and led that production in Saint Petersburg, Moscow, Seoul, Tokyo, New York, and London. He also champions the work of contemporary Russian composers such as Rodion Shchedrin, Boris Tishchenko, Sofia Gubaidulina, Alexander Rascatov, and Pavel Smelkov.

The Mariinsky Label, established in 2009, has released more than 30 CDs and DVDs to date, receiving great acclaim from the critics and the public throughout the world. Recordings include symphonies and piano concertos by Tchaikovsky and Shostakovich; operas by Wagner, Massenet, and Donizetti; Prokofiev's ballets *Romeo and Juliet* and *Cinderella*; and the operas *The Gambler* and *Semyon Kotko*. Recent releases include Shchedrin's *The Left-Hander* (DVD) and Tchaikovsky's *The Nutcracker* and *Symphony No. 4*.

Principal Conductor of the London Symphony Orchestra from 2007 to 2015, Gergiev has appeared with the LSO and Mariinsky Orchestra, and now with the Munich Philharmonic, on extensive tours of Europe, North America, and Asia. He also collaborates with the Metropolitan Opera, the Vienna Philharmonic, and the orchestras of La Scala, New York, Munich, Amsterdam, and Rotterdam.

Since 2013, Gergiev has directed Carnegie Hall's National Youth Orchestra of the USA on two European tours. He regularly appears with the youth orchestras of the Schleswig-Holstein Festival, the Verbier Festival, and the Pacific Ocean Music Festival in Sapporo.

**Denis Matsuev** (*piano*), since his victory at the 11th Tchaikovsky Competition in 1998, has established himself as one of the most prominent pianists of his generation. Laureate of the prestigious Shostakovich Prize in Music and State Prize of Russian Federation in Literature and Arts, Matsuev has appeared in hundreds of recitals at the most prestigious concert halls and has performed with the world's foremost orchestras. In 2016 Matsuev was chosen to perform with the National Youth Orchestra of the USA under the baton of Valery Gergiev during the ensemble's European tour. He is continually re-engaged with legendary Russian orchestras such as the Saint Petersburg Philharmonic, the Mariinsky Orchestra, and the Russian National Orchestra.

Matsuev regularly appears with distinguished conductors and is a frequent guest at renowned music festivals. For 12 consecutive years he has hosted an original series at the Great Hall of the Moscow Conservatory, "Denis Matsuev invites..." which has featured numerous prominent orchestras, conductors, and soloists.

For many years, Matsuev has led a number of music festivals and educational projects. Since 2004 he has organized "Stars on the Baikal" in Irkutsk, Siberia, and since 2005 he has been the artistic director of the Crescendo music festival (a series of events held in cities such as Moscow, Saint Petersburg, Yekaterinburg, Tel Aviv, Paris, and New York). In 2016 he started a new competition for young pianists in Moscow—the Grand Piano Competition—with himself as artistic director and chairman of the organizing committee.

Additionally, Matsuev is the president of the New Names charitable foundation, which discovers and supports talented children and helps develop music education programs in regions throughout Russia. More than 10,000 children have received monetary grants and/or opportunity to perform on the professional stage.

Matsuev's Mariinsky Label releases include Rachmaninoff's Concerto No. 3, Shostakovich's Concertos Nos. 1 and 2, and Shchedrin's Fifth with Valery Gergiev and the Mariinsky Orchestra. He can also be heard on RCA Red Seal and LSO Live. In 2016 his recital at Carnegie Hall



was included in the jubilee edition of the "Great Moments at Carnegie Hall" collection.

For many years Matsuev has collaborated with the Sergei Rachmaninoff Foundation, established by Alexander Rachmaninoff, the grandson of the composer. Matsuev was chosen by the foundation to perform and record rare Rachmaninoff works on the composer's own piano at the Rachmaninoff house in Lucerne. Later, he became the artistic director of the foundation.

Denis Matsuev is a People's Artist of Russia and an Honored Artist of Russia. In December 2016 he was awarded with the State Order of Honor and in 2017 he received the Prize of the Government of the Russian Federation for his festival "Stars on the Baikal."

Columbia Artists

R. Douglas Sheldon, *tour direction*  
5 Columbus Circle @ 1790 Broadway  
New York, NY 10019  
[www.columbia-artists.com](http://www.columbia-artists.com)

## ORCHESTRA ROSTER

---

### Mariinsky Orchestra

**Valery Gergiev,**  
*music director*

### FIRST VIOLIN

Alexei Lukirskiy  
Stanislav Izmailov  
Olga Volkova  
Leonid Veksler  
Anton Kozmin  
Kristina Minosian  
Danara Urgadulova  
Andrei Prokazin  
Kalamkas Jumabaeva  
Anna Glukhova  
Ekaterina Gribanova  
Kirill Murashko  
Dmytro Demydov  
Mikhail Schaffarczyk

### SECOND VIOLIN

Zumrad Ilieva  
Maria Safarova  
Elena Luferova  
Viktoria Shchukina  
Anastasia Lukirskaya  
Natalia Polevaya  
Inna Demchenko  
Andrey Novodran  
Olesya Kryzhova  
Olga Timofeeva  
Svetlana Petrova  
Tamara Lazarova

### VIOLA

Yuri Afonkin  
Dinara Muratova  
Lina Golovina  
Yevgeny Barsov  
Roman Ivanov  
Mikhail Anikeyev  
Yury Baranov  
Andrei Lyzo  
Liudmila Ketova  
Ilya Vasilyev  
Andrei Petushkov  
Alevtina Alexeyeva

### CELLO

Oleg Sendetsky  
Anton Gakkel  
Dmitry Ganenko  
Omar Bairamov  
Viktor Kustov  
Ekaterina Larina  
Vladimir Yunovich  
Kirill Evtushenko  
Oxana Moroz  
Anton Valner  
Ekaterina Lebedeva  
Sarkis Ginosyan  
  
**DOUBLE BASS**  
Kirill Karikov  
Vladimir Shostak  
Aleksandr Alekseyev  
Sergey Akopov  
Dmitry Popov  
Denis Kashin  
Angela Contreras Reyes  
Yevgeny Ryzhkov

### FLUTE

Nikolai Mokhov  
Sofia Viland  
Alexander Marinesku  
Mikhail Pobedinskiy

### OBOE

Alexander Levin  
Alexei Fyodorov  
Viktor Ukhlin  
Ilya Ilyin

### CLARINET

Nikita Vaganov  
Ivan Stolbov  
Vitaly Papyrin  
Vitaly Komissarov  
  
**BASSOON**  
Rodion Tolmachev  
Yuri Radzevich  
Ruslan Mamedov  
Alexander Sharykin

### HORN

Stanislav Tses  
Dmitry Vorontsov  
Alexander Afanasiev  
Alexei Pozin  
Vladislav Kuznetsov  
Yuri Akimkin  
Pyotr Rodin  
Zakhar Katsman  
  
**TRUMPET**  
Timur Martynov  
Vitaly Zaitsev  
Nikita Istomin  
Stanislav Ilchenko  
Alexei Popov

### TROMBONE

Alexei Lobikov  
Alexander Gorbunov  
Mikhail Seliverstov  
Alexander Dzhurri  
Vladimir Polevin

### TUBA

Nikolai Slepnev

### PERCUSSION

Andrei Khotin  
Yury Alexeyev  
Yevgeny Zhikhalov  
Dmitry Fedorov  
Gleb Logvinov  
Fedor Khandrikov

### HARP

Sofia Kiprskaya  
Liudmila Rokhlina

### KEYBOARD

Olga Okhromenko

### ORCHESTRA MANAGER

Vladimir Ivanov

### TOUR MANAGER

Maria Nikonorova  
Elina Bakhteeva

### STAGE HANDS

Dmitry Popov  
Alexander Pushkin

### COLUMBIA ARTISTS MANAGEMENT LLC.

#### **Tour Direction:**

R. Douglas Sheldon,  
*executive vice president  
and managing director*

Karen Kloster,  
*tour coordinator*

Sarah Everitt  
*executive assistant*

Maria Keith  
*tour manager*

Renee O'Banks  
*hotel advance*

Matthew Densing,  
*driver*

Maestro! Travel  
& Touring,  
*hotels*

Sintec-Tur,  
*air and cargo*