

Sunday, January 27, 2019, 3pm
Zellerbach Hall

Nicola Benedetti, *violin*
Alexei Grynyuk, *piano*

PROGRAM

- Johann Sebastian BACH (1685–1750) Chaconne from the Partita No. 2
for Solo Violin in D minor, BWV 1004
- Sergei PROKOFIEV (1891–1953) Sonata No. 2 for Violin and Piano
in D Major, Op. 94a
Moderato
Scherzo
Andante
Allegro con brio

INTERMISSION

- Wynton MARSALIS (b. 1961) *Fiddle Dance Suite* for Solo Violin
(West Coast Premiere)
Sidestep Reel
As the Wind Goes
Jones' Jig
Nicola's Strathspey
Bye Bye Breakdown
- Richard STRAUSS (1864–1949) Sonata for Violin and Piano
in E-flat Major, Op. 18
Allegro, ma non troppo
Improvisation: Andante cantabile
Finale: Andante – Allegro

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**Chaconne from the Partita No. 2
for Solo Violin in D minor, BWV 1004**

Johann Sebastian Bach

Bach composed the set of three sonatas and three partitas for unaccompanied violin before 1720, during his six-year tenure as director of music at the court of Anhalt-Cöthen, north of Leipzig. Though there is not a letter, preface, contemporary account, or shred of any other documentary evidence extant to shed light on the genesis and purpose of these pieces, the technical demands they impose indicate that they were intended for a virtuoso performer: Johann Georg Pisendel (a student of Vivaldi), Jean Baptiste Volumier (leader of the Dresden court orchestra), and Joseph Spiess (concertmaster of the Cöthen orchestra) have been advanced as possible candidates. After the introduction of the *basso continuo* early in the 17th century, it had been the seldom-broken custom to supply a work for solo instrument with keyboard accompaniment, so the tradition behind Bach's solo violin sonatas and partitas is slight. Johann Paul von Westhoff, a violinist at Weimar when Bach played in the orchestra there in 1703, published a set of six unaccompanied partitas in 1696, and Heinrich Biber, Johann Jakob Walther, and Pisendel all composed similar works. All of those composers were active in and around Dresden. Bach visited Dresden shortly before assuming his post at Cöthen, and he may well have become familiar with some of this music at that time. Though Bach may have found models and inspiration in the music of his predecessors, his works for unaccompanied violin far surpass any others in technique and musical quality.

The wondrous Chaconne that closes the Partita No. 2 in D minor is one of the most sublime pieces Bach ever wrote. The *chaconne* is an ancient variations form in which a short, repeated chord pattern is decorated with changing figurations and elaborations. Bach subjected his eight-measure theme to 64 continuous variations, beginning and ending in D minor but modulating in the center section to the luminous key of D Major. Of the Chaconne, the 19th-century German Bach authority Philipp Spitta wrote, "From the grave majesty of the be-

ginning to the 32nd notes which rush up and down like the very demons; from the tremulous arpeggios that hang almost motionless, like veiling clouds above a dark ravine ... to the devotional beauty of the section in D Major, where the evening sun sets in a peaceful valley: the spirit of the master urges the instrument to incredible utterances. At the end of the D-Major section it sounds like an organ, and sometimes a whole band of violins seems to be playing. This Chaconne is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

**Sonata No. 2 for Violin and Piano
in D Major, Op. 94a**

Sergei Prokofiev

Prokofiev conceived a special fondness for the flute during his stay in the 1920s in the United States, where he encountered what he called the "heavenly sound" of the French virtuoso Georges Barrère, solo flutist of the New York Symphony Orchestra and teacher at the Juilliard School. Two decades later, during some of the darkest days of World War II in the Soviet Union, Prokofiev turned to the flute as the inspiration for one of his most halcyon compositions. "I had long wished to write music for the flute," he said, "an instrument which I felt had been undeservedly neglected. I wanted to write a sonata in delicate, fluid Classical style." The Sonata for Flute and Piano in D Major, his only such work for a wind instrument, was begun in September 1942 in Alma-Ata, where he and many other Russian artists had been evacuated as a precaution against the invading German armies. Indeed, the city served as an important movie production site for the country at that time, and Prokofiev worked there with director Sergei Eisenstein on their adaptation of the tale of *Ivan the Terrible* as a successor to their brilliant *Alexander Nevsky* of 1938. It was as something of a diversion from the rigors and subject matter of *Ivan* that Prokofiev undertook the Flute Sonata, telling his fellow composer Nikolai Miaskovsky that creating such a cheerful, abstract work during the uncertainties of war was "perhaps inappropriate at the moment, but pleasurable." Early in 1943, Prokofiev moved to

Perm in the Urals, and it was in the relative calm of that city that the sonata was completed during the summer. When the work was premiered in Moscow on December 7, 1943 by flutist Nikolai Kharkovsky and pianist Sviatoslav Richter, it drew as much attention from violinists as flutists, and David Oistrakh persuaded the composer to make an adaptation for violin, which that master string player and Lev Oborin introduced on June 17, 1944 as the Violin Sonata No. 2, Op. 94a. (Though Prokofiev's only other sonata for violin, begun in 1938, was not completed until 1946, he dubbed it No. 1.) The Sonata in D Major has since come to be regarded equally as the province of wind and string recitalists.

Israel Nestyev called this work "the sunniest and most serene of [Prokofiev's] wartime compositions," and Dmitri Shostakovich allowed that it was "perfectly magnificent." The piece has frequently been compared in its formal lucidity and immediate appeal to the *Classical* Symphony, though the sly, youthful insouciance of the earlier work is here replaced by a mature, comfortably settled mode of expression. "The character of the sonata's principal images," Nestyev continued, "the quiet, gentle lyricism of the first and third movements, the capricious merriment of the second movement and the playful dance quality of the finale suit the color of the instruments splendidly." Each of the four movements is erected upon a Classical formal model. The main theme of the opening sonata-form Moderato is almost wistful in the simplicity with which it outlines the principal tonality of the work. A transition of greater animation leads to the subsidiary subject, whose wide range and dotted rhythms do not inhibit its lyricism. In typical Classical fashion, the exposition is marked to be repeated. The development elaborates both of the themes and adds to them a quick triplet figure played by the violin to begin the section. A full recapitulation, with appropriately adjusted keys, rounds out the movement. The second movement is a brilliantly virtuosic scherzo whose strongly contrasting trio is a lyrical strain in duple meter. The Andante follows a three-part form (A-B-A), with a skittering central section providing

formal balance for the lovely song of the outer paragraphs. The finale is a joyous rondo based on the dancing melody given by the violin in the opening measures.

Fiddle Dance Suite for Solo Violin (West Coast Premiere)

Wynton Marsalis

Wynton Marsalis, the second of six sons born to Ellis Marsalis, one of New Orleans' foremost jazz pianists, received his first trumpet when he was six, as a gift from Al Hirt. At age eight, he joined a children's marching band led by banjoist-guitarist Danny Barker, and he soon started playing traditional jazz with Barker's Fairview Baptist Church Band. Marsalis did not begin formal trumpet study until he was 12, but then he was trained in both classical and jazz styles, and within two years he had performed Haydn's Trumpet Concerto with the New Orleans Philharmonic. In 1978 he studied at the Berkshire Music Center at Tanglewood, receiving the Shapiro Award for Outstanding Brass Player at the end of the summer; he was 17 years old. A scholarship to the Juilliard School followed. Marsalis gathered a wide range of performing experiences in New York, playing in salsa and top-40 bands, Broadway shows, and the Brooklyn Philharmonic. By 1980 he was touring with Art Blakey and the Jazz Messengers, and performing in a quartet with Herbie Hancock, Ron Carter, and Tony Williams. He made his first recording as a featured performer in 1981, and the following year formed a quintet with his brother, saxophonist Branford. In 1983 Marsalis was the first performer to win Grammy Awards for recordings of both jazz (*Think Of One*) and classical music (Haydn, Hummel, and Leopold Mozart trumpet concertos). He repeated that feat the following year with *Hot House Flowers* and a disc of Baroque works, and has since won five more Grammys as well as the Grand Prix du Disque, an Edison Award, and a Louis Armstrong Memorial Medal.

In 1987 Marsalis co-founded a jazz program at New York's Lincoln Center to nurture performance and education; in 1995, Jazz at Lincoln Center became a full member of that

influential institution's constituent organizations and in 2004 the program moved into its own home at the Frederick P. Rose Hall at Columbus Circle, the world's first concert hall built specifically for jazz. Marsalis continues as artistic director of Jazz at Lincoln Center and conductor of the Jazz at Lincoln Center Orchestra, which he leads in performances in New York and on tours around the world (the orchestra most recently appeared here in Berkeley, at the Greek Theatre, last September).

Marsalis has traveled widely as a teacher and spokesperson for jazz, giving master classes, concerts, and lectures to foster the performance and appreciation of the art among young people. His devotion to education resulted in the 1995 Sony Classical production of *Marsalis on Music* for PBS and the 1996 Peabody Award-winning series *Making the Music* for NPR. He has written six books for both children and adults on the history and appreciation of jazz, and from 2015 to 2021 serves as an A.D. White Professor at Cornell University. Marsalis has also lent his voice and talent to many nonprofit organizations seeking to meet various social needs, not least in his advocacy for the victims of Hurricane Katrina by organizing relief programs for New Orleans' musicians and cultural organizations and by playing a leading role with the Bring Back New Orleans Cultural Commission.

Marsalis is also highly regarded as a composer for small and large jazz ensembles, ballet, film, and concert—*Blood on the Fields*, his epic “jazz oratorio” based on the theme of slavery and celebrating the importance of freedom in America, won the 1997 Pulitzer Prize in Music, the first jazz score to be so honored. His many other distinctions include the 2005 National Medal of Arts; honorary degrees from Columbia, Yale, Brown, Princeton and more than 25 other leading academic institutions; appointment as an International Messenger of Peace in 2001 by the United Nations; the Frederick Douglass Medallion for Distinguished Leadership from the New York Urban League; and the rank of Chevalier dans l'Ordre des Arts et des Lettres from the French Ministry of Culture.

Nicola Benedetti and Wynton Marsalis share a long-time mutual respect and friendship that

has grown from their deep concern with education, society, and the reach of their music-making. Benedetti said of Marsalis, “Speaking most generally and from an emotional standpoint, his is music that is so complex, clearly multi-layered, and intellectual, yet never abandons the desire to engage people. I always hear that when I hear his music. Also, the strong narrative that runs through so much of his music, one that doesn't accept but challenges injustice; one that always has a resolution in uplift and in bringing people together; one that doesn't shy away from truth, sometimes very harsh ones at that. But equally it is not lacking in hope and is very celebratory. To say he's an inspiration to me is a gross understatement. He's one of the biggest inspirations I've ever come across in my life.” Marsalis: “I've known Nicky for a long time and have always respected her artistry. She plays with such depth of feeling, the same as that Anglo-Afro-Scottish tradition. She's extremely intelligent and works with kids; she and I have a lot in common—a social consciousness of the need for classical music, a belief in practicing—so there were a lot of common touch points.”

When Marsalis composed his Violin Concerto in D for Benedetti in 2015, he found inspiration for the work in the West Indies-born, Antebellum African-American fiddler, cornetist, composer, and educator Francis Johnson. Marsalis also tapped Benedetti's comparable roots in vernacular music for his 2018 *Fiddle Dance Suite* for Solo Violin. He provided the following information for the composition, which Benedetti premiered at the Harrogate International Festival on March 4, 2018:

“*Sidestep Reel*. In 19th-century America, the Afro-Celtic fiddle style was the centerpiece of many a dance. Reels and hornpipes were very popular forms. Their repetitive, even-metered rhythms were easy and fun to dance to, and their infectious, singable melodies stayed in the mind and on the tongue. More adventurous fiddlers were given to syncopating these forms by accenting off-beats and by embellishing melodies with odd-metered note groupings. Syncopation is a fundamental rhythmic attitude of jazz and this movement is a celebration of that art. The melodic language is a home-grown



concoction of commonality between traditional reels and hornpipes and Baroque, ragtime, and the concepts of modern jazz.

“As the Wind Goes. The wistful late-night song of a lullaby, a campfire song, a ballad . . . a spiritual. It is sung as if on the wind, yearning to experience once again that which will only live ever again as memory.

“Jones’ Jig. The Irish Jig, the African 6/8 bell pattern, the shuffle rhythm of jazz, and the drum style of Elvin Jones all play around with the relationship of three [notes] in the time-space of two. The juxtaposition, negotiation, and reconciliation of these opposing rhythmic perspectives create interesting musical relationships all over the globe.

“Nicola’s Strathspey. In the traditional *strathspey* [a Scottish country dance], improvised embellishments, syncopated dotted rhythms, and the use of space between notes create expectation, momentum, and surprise. These elements and their effect on the listener are the same in the blues. It seems like a natural marriage.

“Bye Bye Breakdown. This is a good ol’ Saturday night barn dance, hoe-down fiddling. It revels in the whining cry of open double stops, in all types of musical onomatopoeia—from train sounds to animal calls to country whistling—and in the steady two-beat rhythm that is as basic as walking. The harmonic framework of several popular fiddle and folk tunes provides a practical grid for the cutting of challenging melodic and rhythmic figures. It is designed to tire fiddler and dancers out. Then we stomp our way home in varying states of delight and disrepair.”

Sonata for Violin and Piano in E-flat Major, Op. 18

Richard Strauss

Franz Strauss, Richard’s father, was one of the outstanding horn players of his day, renowned for the power and artistry of his solos in Mozart’s concertos, Beethoven’s symphonies, and Wagner’s music dramas as principal hornist of the Munich Court Orchestra for over 40 years. Franz was also a musician of the most firmly held opinions, all of them reactionary, who believed, despite his glorious performances

of many recent compositions, that little good music had been written after the death of Schumann in 1856. Mozart and Beethoven were the principal gods in his cramped musical pantheon, with Schubert, Mendelssohn, Schumann, and, perhaps, Brahms allowed tentative positions on the front stoop. Wagner, Liszt, and Bruckner were anathema. It is therefore hardly surprising that young Richard was trained in the most conservative musical idioms, becoming thoroughly (and exclusively) versed in the style, forms, and ethos of High Classicism.

Strauss, nurtured on the conservative styles espoused by his father, showed a precocious talent for musical composition. His first published work, the *Festival March* for Orchestra, appeared in 1876, when he had ripened to the age of 12; he wrote an Overture in A in 1879 and a string quartet the following year. His Symphony in D minor was introduced in March 1881 by the Munich Court Orchestra conducted by the renowned Hermann Levi, who was to lead the premiere of *Parsifal* 16 months later. From 1874 to 1882, Strauss was a student at Munich’s highly respected Royal Ludwig Gymnasium (i.e., high school), where he excelled in all of his subjects except mathematics. There he wrote a violin concerto, his first attempt at a work for solo instrument and orchestra. The successful premiere of his *Serenade for Winds*, Op. 7 in Dresden on November 27, 1882 brought him to the attention of the distinguished pianist-conductor Hans von Bülow, who asked the young musician to write another work for winds (the *Suite*, Op. 4) for his Meiningen Orchestra, and then invited him to make his debut as a conductor in its premiere on November 18, 1884 in Munich. Bülow sensed an exceptional talent blossoming, and he told Strauss that he was one of those musicians who “have the stuff in them to occupy the highest positions at once.” Bülow soon fulfilled his own prophecy, when on October 1, 1885, he appointed the 21-year-old Strauss as his conducting assistant. Within months, Strauss was asked to become von Bülow’s successor, but he declined the offer in favor of a post as third conductor for the Court Opera in his hometown of Munich to begin in August 1886. In addition to

the experience gained in Meiningen working with one of Europe's best orchestras, Strauss also met there the violinist and sometime composer Alexander Ritter, who introduced him to the revolutionary works of Wagner and Liszt, music that Strauss' reactionary father had forbidden him to hear. Strauss became convinced by Ritter, and the musical examples he provided, that an instrumental piece could spring from the inspiration of what Strauss later called "a poetic idea," and need not be restricted to the abstract expression of the Classical masterworks that had served as the models for his earlier compositions. The Sonata for Violin and Piano of 1887–88, the last work of Strauss' youthful Classicism, stands at this nexus in his creative life.

Strauss' Violin Sonata is firmly rooted in the Classical models he mastered as a youth, but it also shows the breadth of gesture and the sharpening of artistic profile he had gained through the contemporaneous work on his first three symphonic poems, *Aus Italien*, *Macbeth*, and *Don Juan*. Indeed, the heroic proclamation from the piano that serves as the main theme of the sonata's opening movement could well have been chiseled for *Don Juan*. The violin responds with a tender reflection of the piano's phrase without losing the music's impetuous rhythmic drive and sense of urgency. The sub-

sidary subject, floated high in the violin's compass, provides lyrical contrast. The center of the movement is devoted to a loquacious development of the principal motives before a full recapitulation of the earlier themes provides balance and formal closure. Though Strauss titled the second movement "Improvisation," there is nothing extemporaneous about the work's precisely delineated form nor about its richly textured instrumental lines. An arching violin melody, a wordless product of Strauss' skill as a song writer, occupies the Andante's first section before the movement moves onto more animated and chromatically inflected music in its center region. The opening melody, considerably elaborated, returns to round out the movement. The main theme of the sonata-form finale, previewed in a shadowy piano introduction, revives the bold, quasi-symphonic style of the first movement. A delicately playful transition leads to the second theme, a broad melody introduced by the violin over sweeping piano arpeggios. The development section is brief, little more than a few iterations of the main subject at various tonal levels. The recapitulation is announced by the piano's bold theme. A dashing coda, based on the principal theme, closes this final work of Richard Strauss' apprenticeship.

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ABOUT THE ARTISTS

Nicola Benedetti is one of the most sought-after violinists of her generation. Her ability to captivate audiences with her innate musicianship and dynamic presence, coupled with her wide appeal as a high-profile advocate for classical music, has made her one of today's most influential classical artists.

With concerto performances at the heart of her career, Benedetti is much in demand with major orchestras and conductors across the globe. Conductors with whom Benedetti has worked include Vladimir Ashkenazy, Jiří Bělohlávek, Stéphane Denève, Christoph Eschenbach, James Gaffigan, Hans Graf, Valery Gergiev, Alan Gilbert, Jakub Hrůša, Kirill Kara-

bits, Andrew Litton, Kristjan Järvi, Vladimir Jurowski, Zubin Mehta, Andrea Marcon, Peter Oundjian, Vasily Petrenko, Donald Runnicles, Thomas Søndergård, Krzysztof Urbanski, Juraj Valcua, Edo de Waart, Pinchas Zukerman, and Jaap van Zweden.

Benedetti regularly works with the world's finest orchestras and has enjoyed rich collaborations with the London Symphony Orchestra, London Philharmonic Orchestra, New York Philharmonic, National Symphony Orchestra (Washington, DC), Orchestra of the Mariinsky Theatre, Leipzig Gewandhausorchester, Frankfurt Radio Symphony, Camerata Salzburg, Czech Philharmonic, Danish National Sym-

phony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, and the Chicago Symphony at the Ravinia Festival.

Last summer saw Benedetti make her debut at the Philharmonie de Paris with Karina Canellakis and the Orchestre de Paris. She returned to the BBC Proms with Andrew Gourlay and the BBC Concert Orchestra and performed at the Edinburgh International Festival twice: with Marin Alsop and the Baltimore Symphony Orchestra and with Richard Egarr and the Academy of Ancient Music.

This season Benedetti makes her debut with the Royal Stockholm Philharmonic and collaborates with the BBC Symphony Orchestra, Chicago Symphony, Lucerne Symphony Orchestra, Royal Scottish National Orchestra, Orchestre National du Capitole de Toulouse, Orchestre de Bretagne, Seattle Symphony, San Francisco Symphony, Frankfurter Museumsorchester, Toscanini Orchestra, and Philharmonia Orchestra with Pablo Heras-Casado. She will also undertake tours with the Scottish Chamber Orchestra, performing Mozart violin concertos, and with the National Youth Orchestra of Great Britain, performing the Bruch Violin Concerto.

With her regular duo partner pianist Alexei Grynyuk, Benedetti frequently performs recitals in the world's leading concert halls and festivals with recent highlights including Wigmore Hall, Amsterdam's Concertgebouw, Utrecht, Rome, Copenhagen, Dortmund, Bielefeld, Ludwigshafen, and Kiel. Benedetti is also a devoted chamber musician and collaborates with cellist Leonard Elschenbroich and pianist Alexei Grynyuk (the three have been performing as a trio since 2008). Recent performances include London's Cadogan Hall, Amsterdam's Concertgebouw, Birmingham Symphony Hall, Edinburgh Festival, Glasgow Royal Concert Hall, Frankfurt Alte Oper, Ravinia Festival, New York's 92nd Street Y, and Hong Kong City Hall. Also this season, the trio embarks on a month-long Australian tour, performing 12 times in seven cities.

Fiercely committed to music education, Benedetti has formed associations with schools, music colleges, and local authorities. In 2010

she became Sistema Scotland's official musical "Big Sister" for the Big Noise project, a music initiative partnered with Venezuela's El Sistema (Fundación Musical Simón Bolívar). As a board member and teacher, Benedetti embraces her position of role model to encourage young people to take up music and work hard at it, and she continues to spread this message in school visits and master classes, not only in Scotland, but all around the world.

In addition, Benedetti has developed her own education and outreach initiative—The Benedetti Sessions— which gives hundreds of aspiring young string players the opportunity to rehearse, undertake, and observe master classes, culminating in a performance alongside Benedetti. She has presented The Benedetti Sessions at the Royal Albert Hall, Cheltenham Festival, and Royal Concert Hall Glasgow, and has plans to develop the program on an international scale.

Winner of Best Female Artist at both the 2012 and 2013 Classical BRIT Awards, Benedetti records exclusively for Decca (Universal Music). Her most recent recording, *Shostakovich & Glazunov Violin Concertos*, has been met with critical acclaim. Richard Morrison of *The Times* maintains that "This riveting performance of Shostakovich's First Violin Concerto is Nicola Benedetti's best recording to date." Her past seven recordings on Universal/Deutsche Grammophon include a varied catalogue of works, from the Szymanowski Concerto (London Symphony Orchestra/Daniel Harding) to *Homecoming: A Scottish Fantasy*, which made Benedetti the first solo British violinist since the 1990s to enter the Top 20 of the official UK Albums Chart.

Benedetti attracts an enormous amount of worldwide media attention following the various facets of her extraordinary career and her international television appearances have been wide and varied, including performing at the Opening Ceremony of the 2014 Commonwealth Games to a television viewing audience of 9.4 million people.

Benedetti was the youngest-ever recipient of the Queen's Medal for Music (2017), and was appointed as a Member of the Most Excellent

Order of the British Empire (MBE) in the 2013 New Year Honours, in recognition of her international music career and work with musical charities throughout the United Kingdom.

Born in Scotland and of Italian heritage, Benedetti began violin lessons at the age of five with Brenda Smith. In 1997, she entered the Yehudi Menuhin School, where she studied with Natasha Boyarskaya. She then continued her studies with Maciej Rakowski and Pavel Vernikov. She continues to work with multiple acclaimed teachers and performers.

Nicola Benedetti plays the *Gariel Stradivarius* (1717), courtesy of Jonathan Moulds.

Kiev-born pianist **Alexei Grynyuk** displayed tremendous interest in music from an early age and gave his first public concerts at the age of six. At 13, he attracted wide attention by winning 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. Grynyuk went on to achieve first prizes at the Vladimir Horowitz International Piano Competition in Kiev and the Shanghai International Piano Competition in China.

His musical development was shaped by his studies at the Kiev Conservatory under Natalia Gridneva and Valery Kozlov. He also studied with Hamish Milne at the Royal Academy of Music in London.

Grynyuk performs throughout the world and has been invited to give recitals at the Great Hall of the Moscow Conservatory, Wigmore Hall in London, Palau de la Música Catalana, Salle Cortot and Salle Gaveau in Paris, 'Musica Sacra' Festival in Netherlands, Duszniaki Chopin Festival in Poland, Otono International Music Festival in Madrid, Newport Music

Festival in the United States, and other prestigious festivals and venues. He has performed concertos with the Mexico State Symphony Orchestra, Krakow Philharmonic, Odessa Philharmonic, Brighton Philharmonic, National Symphony Orchestra of Ukraine, and the Bolshoi Symphony Orchestra, among others, under Enrique Bátiz, Natalia Ponomarchuk, Oksana Lyniv, Hobart Earle, Stephen Bell, Adam Clocek, Barry Wordsworth, Vladimir Sirenko, and Kirill Karabits.

His recitals have been broadcast by BBC Radio 3, Hessischer Rundfunk, Bayerischer Rundfunk, KRO4 Hilversum, and Radio France, and televised on Ukrainian, Chinese, and Russian channels. His career has been generously supported by the Alexis Gregory Foundation, which led Grynyuk to perform at the renowned piano series at the Metropolitan Museum of Art in New York, Sophia Bhabha Hall in Mumbai, and Vaux le Vicomte in France.

In recent years the music of Franz Liszt has been an important part of Grynyuk's repertoire. He celebrated Liszt's bicentenary at a special concert in Kiev in 2012, performing the composer's Sonata in B minor followed by both piano concertos. Later that year, his performance of the sonata was broadcast live on BBC Radio 3 as a part of the *Live in Concert* series. In 2013 Grynyuk released a Liszt CD on the Orchid Classics label.

In 2017 Alexei Grynyuk embarked on a 27-concert tour of the United States, performing Prokofiev and Schumann piano concertos with the National Symphony Orchestra of Ukraine, and making his New York trio debut at the 92nd Street Y with his regular partners Nicola Benedetti and Leonard Elschenbroich. He also made his recital debut at the Verbier Festival in Switzerland, and performed Beethoven's *Choral Fantasy* with the Kiev Philharmonic.