



**NATIONAL SYMPHONY ORCHESTRA OF UKRAINE**  
**VOLODYMYR SIRENKO, ARTISTIC DIRECTOR AND CONDUCTOR**  
**ALEXEI GRYNKYUK, PIANO**

Saturday, March 4, 2017, at 7:30pm  
Foellinger Great Hall

---

# PROGRAM

## NATIONAL SYMPHONY ORCHESTRA OF UKRAINE

Volodymyr Sirenko, artistic director and conductor

Theodore Kuchar, conductor laureate

Yevhen Stankovych  
(b. 1942)

Suite from the ballet *The Night Before Christmas*  
Introduction  
Oksan and Koval  
Kozachok

Robert Schumann  
(1819-1896)

*Piano Concerto in A Minor, Op. 54*  
Allegro affettuoso; Andante grazioso; Allegro  
Intermezzo: Andante grazioso  
Allegro vivace  
Alexei Grynyuk, piano

*20-minute intermission*

Antonín Dvořák  
(1841-1904)

*Symphony No. 9 in E Minor, Op. 95, "From the New World"*  
Adagio  
Largo  
Scherzo: Molto vivace  
Allegro con fuoco

---

*The National Symphony Orchestra of Ukraine appears by arrangement with:*

*Columbia Artists Management LLC*

*5 Columbus Circle @ 1790 Broadway*

*New York, NY 10019*

*www.cami.com*

## THANK YOU TO THE SPONSORS OF THIS PERFORMANCE

Krannert Center honors the spirited generosity of these committed sponsors whose support of this performance continues to strengthen the impact of the arts in our community.



### CLAIR MAE & G. WILLIAM ARENDS

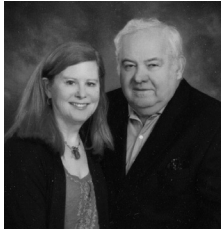
Krannert Center honors the memory of Endowed Underwriters Clair Mae & G. William Arends. Their lasting investment in the performing arts will ensure that future generations can enjoy world-class performances such as this one.

We appreciate their dedication to our community.

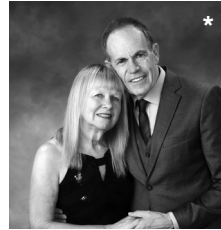


### CAROLE & JERRY RINGER

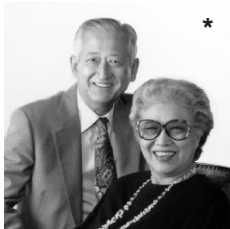
Through their previous sponsorships and this year's support, Endowed Sponsors Carole & Jerry Ringer continue to share their passion for the beauty and emotion of classical music with our community. Krannert Center is grateful for their ongoing support and dedication to the performing arts.



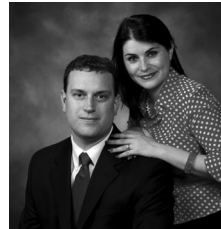
**MARY PAT & J. MICHAEL KILLIAN**  
Fifteen Previous Sponsorships



**ANN & STEPHEN LONG**  
Two Previous Sponsorships



**MASAKO TAKAYASU**  
in loving memory of Wako Takayasu  
Twenty-Eight Previous Sponsorships  
Two Current Sponsorships



**MASHA & BRENT TRENHAILE**  
Five Previous Sponsorships

\*PHOTO CREDIT: ILLINI STUDIO

---

**JOIN THESE INSPIRING DONORS BY CONTACTING OUR DEVELOPMENT TEAM TODAY:**  
KrannertCenter.com/Give • development@krannertcenter.illinois.edu • 217.333.1629

---

# PROGRAM NOTES

## YEVHEN STANKOVYCH

Born September 19, 1942, in Svaliava, Ukraine  
Suite from the ballet *The Night Before Christmas*

Based on the novel of Nikolai Gogol from the cycle *Evenings on a Farm near Dikanka*, which was also used for the librettos of operas by Tchaikovsky (*Cherevichki*), Rimsky-Korsakov (*The Night Before Christmas*), and M. Lysenko (*Christmas Night*). Created in 1992, Stankovych's ballet demonstrates an emotional freedom and an artistic and imaginative richness that is inherent in his music.

With extensive experience in the genre of ballet (other works include *Princess Olga* and *Prometheus*), Yevhen Stankovych implemented a new form with clear aesthetic criteria and with his own original concept. Although the story "The Night Before Christmas" already exists in the opera genre, neither Lysenko nor Rimsky-Korsakov fully developed its theatrical and entertainment qualities, wealth of customs, beliefs, and fantasy. Perhaps Yevhen Stankovych for the first time in Ukrainian music turned to a genre like *ballet pasticcio* that allowed him to freely operate in different stylistic layers.

—Edward Jaworski, Ukrainian musicologist

The music tapestry of my ballet [*The Night Before Christmas*] is based fully on Ukrainian folklore and reflects all that is inherent in Gogol's story. It depicts vignettes of people celebrating Christmas and singing carols and New Year songs. It portrays great human love and fantastic images of evil spirits and celestial bodies. The Introduction is a large musical portrait based on the Ukrainian folk song "Shchedryk". "Oksan and Koval" evokes the eternal theme of love in the broadest sense. And the final movement, "Kozachok," is

the ecstatic dance of the Cossacks. It evokes the power of the energy and strength of the Ukrainian people.

—Yevhen Stankovych

## ROBERT SCHUMANN

Born September 13, 1819, in Leipzig, Germany  
Died May 20, 1896, in Endenich, Germany  
*Piano Concerto in A Minor, Op. 54*

Central to Schumann's music is the reflection of his so-called "split personality," that is, the free and happy Florestan side and the restrained and pensive Eusebius side, so named after the imaginary characters that Schumann created to express his life. How much this reflects his own mental illness resulting in his attempted suicide in 1854 by a leap into the icy Rhine and his death two years later in a mental institution, we shall leave to the psychiatrists. What we need to study is the glorious result of his compositional efforts despite, not because of, his sufferings. We might note, however, that Schumann was subject to the well-known conflict of two artists in a marriage, this time somewhat in reverse of Gustav and Alma Mahler or Ted Hughes and Sylvia Plath. Robert Schumann was aware of being in his wife Clara's shadow but suffered much from any separation from her as she pursued her active pianist career.

For the most part, Schumann's music was written in periods of specific musical genres such as chamber music, songs, or orchestral music. After a year of songs in 1840, he turned to orchestral music with his *Symphony No. 1, Op. 38* of 1845 and his *Piano Concerto in A Minor, Op. 54*, a work that evolved from his earlier *Fantasie in A Minor for Piano and Orchestra* of 1841. Clara Schumann premiered the A Minor piano concerto in Leipzig

on January 1, 1846, with the work's dedicatee, Ferdinand Hiller, as conductor. This would remain Robert Schumann's only fully realized piano concerto, although he wrote two other works for piano and orchestra—the *Introduction and Allegro Appassionata in G Major, Op. 92* and the *Introduction and Allegro Concertante in D Minor, Op. 134*.

In the first movement of the A Minor concerto, brilliant opening chords arrest our attention followed by the beautiful lyricism—for both piano and orchestra—that so marks the concerto. In this fully developed movement, repeated themes are traded back and forth between various orchestra members and the pianist that artfully tie the work together. Rippling arpeggios and expressive solo moments from the pianist entrance us before a return to the opening power of the movement.

The second movement Intermezzo brings the proverbial moment of relief with its graciousness, charm, and lyricism. Piano and horn calls then usher us into the thrilling final movement with its great show of Romantic virtuosic display within the boundaries of Classical order. No one is cheated in this concerto.

If you would like a little Hollywood in your Schumann, look up the 1947 film, *Song of Love*. Robert Walker plays an unconvincing Brahms, but Katharine Hepburn is an effective Clara, and Paul Henreid a most moving Robert Schumann. Arthur Rubenstein recorded the soundtrack.

© 2017 Lucy Miller Murray

## ANTONÍN DVORÁK

Born September 8, 1841, in Nelahozeves,  
Czech Republic

Died May 1, 1904, in Prague, Czech Republic  
*Symphony No. 9 in E Minor, Op. 95,*  
"From the New World"

At the invitation in June 1891 of Jeanette Thurber, the founder of the National Conservatory in New York, Antonín Dvorák took leave of his position at the Prague Conservatory and came to New York City the following year in order to serve as the Director of the National Conservatory. Dvorák was enticed to leave his homeland with the offer of a salary nearly 25 times that which he was being paid at the Prague Conservatory as well as a yearly four-month vacation and the opportunity to conduct the conservatory orchestra for 10 concerts each year. The composer was to hold this position for the next three years. During this time, Dvorák composed some of his most successful works, notably the "New World" *Symphony, Op. 95*, the *String Quartet in F Major, Op. 96*, and the *Concerto in B Minor for Cello and Orchestra, Op. 104*.

Dvorák wrote his *Symphony in E minor, Op. 95* in 1893; it was subtitled "From the New World." In explaining this subtitle, the composer stated that it signified "Impressions and Greetings from the New World." While various American musical influences are in evidence in the Ninth Symphony, it remains, nonetheless, fundamentally Czech music. Dvorák himself attested to this fact as he stated, "The influence of American music can be felt by anyone who has a nose;" yet in his own estimation, the symphony remained "genuine Bohemian music."

Dvorák listened to Black spirituals and Native American music with much interest, and regarding American influences in this symphony the composer stated in an interview in the *New*

*York Herald* when the work was about to be performed for the first time:

. . . I found that the music of the Negroes and of the Indians was practically identical. I therefore studied a certain number of Indian melodies that a friend gave me, and became thoroughly imbued with their characteristics—with their spirit in fact. It is this spirit which I have tried to reproduce in my new symphony. I have simply written original themes embodying the peculiarities of the Indian music, and using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint and orchestral color.

He also stated in the article that the second movement was:

in reality a study, or sketch, for a longer work, either a cantata or an opera which I purpose [sic] writing and which will be based on Longfellow's *Hiawatha* . . . The scherzo of the symphony was suggested by the scene at the feast in *Hiawatha* where the Indians dance, and is also an essay which I made in the direction of imparting the local color of Indian character to music.

Mrs. Thurber herself claimed some responsibility for the composition of the "New World" Symphony. Describing some of the circumstances which perhaps affected some expressive qualities, she wrote:

On the whole Dvorák seemed to be happy in his new surroundings, although he suffered much from homesickness, being intensely patriotic . . . Anton Seidl was probably right in declaring that the intense pathos of the slow movement was inspired by nostalgia—by longing from home. He used to be particularly homesick on steamer days when he read the shipping news in the *Herald*; thoughts of home

often moved him to tears. On one of these days I suggested that he write a symphony embodying his experiences and feelings in America—a suggestion which he promptly adopted.

It was also Mrs. Thurber who suggested that, in the interest of pushing a nationalist element in developing the American "school" of music, Dvorák compose an opera on *The Song of Hiawatha*; for this purpose she provided the composer with a libretto, which ultimately proved to be inadequate, and the project never really took off.

Dvorák's Ninth Symphony opens with an Adagio introduction wherein the violas, cellos, and horns foreshadow the first part of the main theme of the Allegro molto. The main theme enters a half a dozen bars later, presented by the horns in unison. It has a jaunty character, with the presence of syncopated rhythms and, although in the key of E minor, is heavily colored with the tones of a pentatonic scale. Several restatements of the theme occur with changing orchestrations and keys leading to the second theme, in G minor, presented first by the flute and then taken up by the violins. The second theme is remarkable on account of its more than casual resemblance to the melody of the spiritual, "Swing Low, Sweet Chariot."

The second movement, Largo, is perhaps one of the most celebrated movements in the symphonic repertoire. It opens with a feeling of solemnity, provided most aptly by the timbres of the brass and low woodwinds. The principal theme, an elegiac melody for the English horn, is supported by underlying harmonies in the strings. One cannot help but hear a certain plaintiveness, perhaps the melancholy of homesickness, in the hauntingly beautiful melody. There follows an episode which presents two subsidiary ideas:

first, a slightly faster theme taken up by the flute and oboe over pizzicato basses and finally, the oboe breaking the subdued spell of the movement thus far with a bucolic tune. Dvorák ends the movement with a return to the main English horn melody and it ends as it had begun, contemplatively, with a few quiet chords.

The third movement, Scherzo, has the character of a ritual Native American dance. The flute and oboe present the lively, rhythmic main theme, with its interplay of duple and triple groupings, answered by the clarinet. The same instruments introduce the flowing second theme. After the return of the first theme, a transitional passage leads to the Trio section. This section contains two spirited Trios, the first in E major and the second in C major. They both have a rustic charming quality with exchanges of trills between the strings and woodwinds. A repeat of the Scherzo section follows which leads directly to the coda which reintroduces the principal theme of the first movement in the horns and then fades out.

The Finale begins with a fanfare of horns and trumpets presenting the principal theme against fortissimo chords for the orchestra. This eventually gives way to a dancing triplet theme heard in the violins. There follows a clarinet solo presenting a Romantic melody set against tremolo in the strings. Variants of themes from earlier movements are then interwoven with this material which culminates with the reappearance of the Largo movement's opening chords. In the final coda, a tremendous climax is reached, Dvorák presenting in combination the opening themes of the first and last movements in the major key and scored for the brass. The effect creates an astringent harmony and a most brilliant ending to this monumental symphony.

© 1994 Columbia Artists Management Inc.



---

# NATIONAL SYMPHONY ORCHESTRA OF UKRAINE

Formed by the Council of Ministers of Ukraine in November 1918, the National Symphony Orchestra of Ukraine (NSOU) is considered to be 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 worked with the NSOU include Leopold Stokowski, Igor Markevitch, Kurt Sanderling, Evgeny Mravinsky, Kiril Kondrashin, Evgeny Svetlanov, and Gennady Rozhdestvensky. Soloists who performed with the NSOU include Artur Rubinstein, Yehudi Menuhin, Isaac Stern, David Oistrakh, Sviatoslav Richter, Mstislav Rostropovich, Emil Gilels, Leonid Kogan, Gidon Kremer, Oleh Krysa, Monserrat Caballe, Jose Carreras, and Juan Diego Flores.

The NSOU was entrusted with the premier performances of the works of composers Sergei Prokofiev, Dmitri Shostakovich, Aram Khatchaturian, Boris Lyatoshynsky, Valentyn Silvestrov, Myroslav Skoryk, and Yehven Stankovych.

The orchestra has gained international recognition over a remarkably short period of time. 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 sound recordings which include both Ukrainian and international repertoires. Most of these recordings have received the highest international acclaim. In 1994, the Australian Broadcasting Company (ABC) rated NSOU's recording of Boris Lyatoshynsky's *Symphonies Nos. 2 and 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 CD of Bloch's and Lees' *Violin Concertos* was nominated for a Grammy award four years later.

The NSOU has performed in successful concert 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.

". . . A program rich with energy and unusually adventurous placed the National Symphony Orchestra of Ukraine in a highly favorable light when it gave its only Sydney concert during its Australian tour on Friday. This is an orchestra with many virtues. Its strings can conjure up a vibrant songfulness; the woodwinds have a fruity, penetrating ripeness; the brass could endanger the walls of Jericho; the percussion might wake the dead . . ."

—*The Sydney Morning Herald*

Since April of 1999, Volodymyr Sirenko has been the artistic director and chief conductor of the NSOU. Since June 2006, Alexander Hornostai has been its managing director and producer.

[www.nsou.com.ua](http://www.nsou.com.ua)

**FIRST VIOLINS**

Maksym Grinchenko,  
leader  
Markiyan Hudziy,  
sub-leader  
Olena Pushkarska  
Svyatoslava Semchuk  
Bogdan Krysa  
Gennadiy Pavlov  
Roman Poltavets  
Oksana Kot  
Olena Poltavets  
Valery Kuzik  
Yevgeniya Sirenko  
Olga Mikhaylyuk  
Tetyana Pavlova  
Viktoriia Trach  
Svetlana Markiv  
Iurii Stopin  
Oleksii Sechen

**SECOND VIOLINS**

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

**VIOLAS**

Oleksandr Pohoryelov,  
principal  
Galyna Nemecek  
Viktor Navrotskyi  
Oleh Trunov  
Orest Krysa  
Valentyna Lisovenko  
Bogdan Fesyuk  
Volodymyr Ponomarov  
Vira Ampilogova  
Maksym Bakeyev  
Anatili Gavyrylov

**CELLOS**

Olena Ikaieva, principal  
Liliia Demberg  
Andrii Aleksandrov  
Tetiana Miastkovska  
Tamara Semeshko  
Mykola Dorosh  
Ihor Yarmus  
Ievgen Skrypka  
Tetyana Dondakova  
Olena Dvorska  
Alina Matoushek

**BASSES**

Volodymyr Grechukh,  
principal  
Oleksandr  
Neshchadym  
Oleksandra Chaikina  
Taras Butko  
Volodymyr Kaveshnikov  
Dmytro Golovach  
Ivan Lykhovyd

**HARP**

Nataliia Izmailova,  
principal  
Valeriia Tikhonova

**PIANO**

Lyudmyla Kovaleva

**FLUTES**

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

**OBOES**

Gennadii Kot, principal  
Yurii Litun  
Viktor Chernigovskyi  
Viktor Mishchenko

**CLARINETS**

Petro Zabolotnyi,  
principal  
Iurii Nabytovych  
Viktor Gornostai  
Oleksandr Avramenko

**BASSOONS**

Taras Osadchyi,  
principal  
Oleksiy Yemelyanov  
Roman Chornogor  
Volodymyr Antoshin

**HORNS**

Valentyn Marukhno,  
principal  
Andriy Shkil  
Kostiantyn Sokol  
Boris Rudniev  
Iuliia Shevchenko  
Anzhela Zinchenko  
Evgen Churikov

**TRUMPETS**

Yurii Kornilov, principal  
Viktor Davydenko  
Grygorii Kozdoba  
Dmytro Kovalchuk

**TROMBONES**

Andriy Golovko,  
principal  
Danylo Sydorov  
Mykola Artiushenko  
Andrii Zymenko

**TUBA**

Oleksiy Li

**PERCUSSION**

Dmytro Uliyanov, leader  
Danylo Shurygin  
Evgen Uliyanov  
Gennadii Khlopotov  
Stanislav Uliyanov  
Oleh Sokolov

---

# PROFILES

**VOLODYMYR SIRENKO** (artistic director and chief conductor) was born in 1960 in the Poltava region of Ukraine and has been compared by the international press to other brilliant conductors such as Esa-Pekka Salonen and Simon Rattle. In 1989, Sirenko graduated from the Kyiv Conservatory where he studied conducting under Allin Vlasenko. In 1990, he was named a finalist at the International Conducting Competition in Prague. A year later, he was appointed as chief conductor of the Ukrainian Radio Symphony Orchestra, a position which he held until 1999, when he became the artistic director and chief conductor of the celebrated National Symphony Orchestra of Ukraine (formerly known as the Kyiv State Symphony Orchestra).

Sirenko is an Honored Artist of Ukraine (1997) and an Honored Artist of the Russian Federation (2003). In 2001, he received the Shevchenko National Prize, Ukraine's most prestigious award. Sirenko has toured Austria, Bahrain, Belgium, Bulgaria, the Czech Republic, Germany, France, Italy, Japan, Korea, Lebanon, the Netherlands, Oman, Poland, Russia, Slovakia, Spain, the United Arab Emirates, the United Kingdom, and the United States of America.

He has worked with many international orchestras including the Moscow Philharmonic, the St. Petersburg Philharmonic, Sinfonia Warsawia, NOSPR (Katowice), the Svetlanov Symphony Orchestra, the Bratislava Radio Symphony, the Jerusalem Symphony Orchestra, the National Philharmonic of Russia, the Brooklyn Philharmonic, and the Royal Philharmonic Orchestra.

Sirenko has appeared in numerous concert halls around the world, including Concertgebouw (Amsterdam), Brucknerhaus (Linz), Barbican Hall (London), Cadogan Hall (London), Théâtre des Champs-Élysées and Opéra Comique (Paris), Seoul Art Center, Centro Manuel de Falla, Filharmonia Narodowa (Warsaw), the Great Hall of Moscow Conservatory, and the Great Hall of St. Petersburg Philharmonia.

**THEODORE KUCHAR** (conductor laureate), one of the most prolifically recorded conductors of the past decade, has recorded over 90 compact discs for the Naxos, Brilliant Classics, Ondine, and Marco Polo labels. He has served as artistic director and principal conductor of two of Europe's premiere orchestras, the Janáček Philharmonic Orchestra (formerly the Czech Radio Orchestra) and the National Symphony Orchestra of Ukraine. Since 1991, he has served as artistic director of the Australian Festival of Chamber Music, an annual event regarded as the preeminent chamber music festival of the Southern Hemisphere. He presently also serves as music director and conductor of the Fresno Philharmonic Orchestra and the Reno Chamber Orchestra in the United States. During the past several seasons, guest conducting engagements have taken him to major musical centers including Amsterdam, Berlin, Chicago, Helsinki, Hong Kong, London, Madrid, Milan, Munich, Prague, Seoul, and Sydney.

With the Janáček Philharmonic Orchestra, he has conducted tours of Australia, Germany, Italy, The Netherlands, and Switzerland during the 2006–07 season. From January to February 2009, they undertook a four-week tour of the United States. With the NSO of Ukraine, 11 international tours

included Asia, Australia, Central Europe, and the United Kingdom. During the 2003-04 season he conducted the opening subscription weeks and a three-week European Tour with the Berliner Symphoniker (Berlin Symphony); during the past two seasons, he will have conducted nearly 40 concerts with this distinguished orchestra. In February 2005, he conducted a three-week United States tour with the Nordwestdeutsche Philharmonie. Additional engagements include collaborations in Amsterdam (Concertgebouw), Berlin, Bucharest, Cape Town, Kiev, Milan, Palermo, Prague, Rome, and Rotterdam. With the Janacek Philharmonic Orchestra, Kuchar has recorded 10 compact discs devoted to the complete symphonies of Carl Nielsen, the complete overtures and tone poems of Dvořák, and the complete orchestral works of Bedřich Smetana.

Under Kuchar's direction, the National Symphony Orchestra of Ukraine has today become the most frequently recorded orchestra of the former Soviet Union. From 1994 to 2004, the orchestra recorded over 70 compact discs for the Naxos and Marco Polo labels, including the complete symphonies of Kalinnikov, Lyatoshynsky, Martinu, and Prokofiev, as well as major works of Dvořák, Glazunov, Mozart, Shchedrin, Shostakovich, and Tchaikovsky and the symphonies and orchestral works of Ukraine's leading contemporary symphonist, Yevhen Stankovych. The first of these recordings, devoted to Lyatoshynsky's *Symphonies Nos. 2 and 3*, was awarded the ABC's Best 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* (January 2000) as a Record of the Year for 1999. The complete symphonies of Prokofiev are regarded by many critics as the most accomplished cycle available on record. As a violist, his recording of works by

Walter Piston was awarded the Chamber Music America/WQXR Record of the Year for 2001. The releases of the NSOU in 2003 include recordings on the Naxos label of Mussorgsky (*Pictures at an Exhibition* and *Night on Bald Mountain* in the familiar Rimsky-Korsakov version and rarely heard original version); Tchaikovsky (*Romeo and Juliet*, *1812 Overture*, *Capriccio Italien*, and *Marche Slav*); and Roy Harris (*Symphonies Nos. 7 and 9*). Critical acclaim has included the following from ClassicsToday.com:

Theodore Kuchar, as anyone will know from his Naxos recordings, is an extremely exciting and talented conductor, and his take-no-prisoners approach works very well in this colorful music. He blasts through the *Carnival* and *Hussite Overtures* with uninhibited abandon. His performance of the *Symphonic Variations* is thrilling, as cogently flowing as any, and it concludes with the best, most powerfully roof-raising final fugue that I ever hope to hear.

Kuchar continues to devote several periods annually to one of his most serious passions, the performance of chamber music. His colleagues have included James Buswell, Martin Chalifour, Sarah Chang, Lamar Crowson, Leila Josefowicz, Oleg Kagan, Dong-Suk Kang, Isabelle van Keulen, Oleh Krysa, Mark Lubotsky, Truls Mork, Paul Neubauer, Irina Schnittke, Torleif Thedeen, and Thomas Zehetmair. In 1994, he participated with colleagues Oleh Krysa and Alexander Ivashkin in the world premiere of Penderecki's *String Trio* in New York City. In July 1999, he appeared as violist in two recordings for the Naxos label in works by Alfred Schnittke (with Irina Schnittke and Mark Lubotsky) and Walter Piston.

**ALEXEI GRYNYUK** (pianist) was born in Kiev and displayed tremendous interest in music from his early childhood and at just six years old started 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 achieve 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, including the Great Hall of Moscow Conservatoire, Wigmore Hall and the South Bank Centre in London, Salle Cortot and Salle Gaveau in Paris, as well as the Cervantino Festival in Mexico, the Duszyni Chopin Festival in Poland, the Musical Kremlin Festival in Moscow, Musica Sacra in Netherlands, the West Cork Music Festival in Ireland, the Newport Music Festival in the United States, and the International Keyboard Festival in New York.

He has also been broadcast on BBC Radio 3, Hessischer Rundfunk, Bayerischer Rundfunk, KRO4 Hilversum, and Radio France. He has appeared on television on Ukrainian, Lithuanian, Chinese, and Russian channels.

Enjoying worldwide critical acclaim, Grynyuk was described by *Le Figaro* as a "master of transparent and sovereign touch . . . astonishing personality and absolutely transcendental virtuosity."

After his performance with Maestro Barry Wordsworth, *Worthing Herald* commented that "the mesmerizing fingers of Ukrainian pianist Alexei Grynyuk gave an unforgettable rendering of Rachmaninov's *Rhapsody on a Theme of Paganini* that even the composer himself would surely have appreciated." Grynyuk's musical development was shaped by his studies at the Kiev Conservatoire under Natalia Gridneva and Valery Kozlov. He also 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 him to perform recitals at the renowned piano series at the Metropolitan Museum of Art in New York and Chateau Vaux Vicomte in France.

Besides the successful concerto appearances with the Bolshoi Symphony Orchestra, Brighton Philharmonic, and Krakow Philharmonic during the last season, 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 Rachmaninov's third piano concerto with the National Symphony Orchestra of Ukraine at the Rachmaninov Festival in Kiev and give a recital for the 150th anniversary of Kiev Philharmonic Hall.