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**MARIINSKY ORCHESTRA**  
**VALERY GERGIEV, MUSIC DIRECTOR AND CONDUCTOR**  
**DENIS MATSUEV, PIANO**

Thursday, November 9, 2017, at 7:30pm  
Foellinger Great Hall

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# PROGRAM

**MARIINSKY ORCHESTRA**  
**VALERY GERGIEV, MUSIC DIRECTOR AND CONDUCTOR**  
**DENIS MATSUEV, PIANO**

Dmitri Shostakovich  
(1906-1975)

*Symphony No. 9 in E-flat Major, Op. 70*  
Allegro  
Moderato  
Presto  
Largo  
Allegretto

Rodion Shchedrin  
(b. 1932)

*Piano Concerto No. 2*  
Dialogues  
Improvisations  
Contrasts  
Denis Matsuev, piano

*20-minute intermission*

Pyotr Ilyich Tchaikovsky  
(1840-1893)

*Piano Concerto No. 3 in E-flat Major, Op. 75*  
Denis Matsuev, piano

Igor Stravinsky  
(1882-1971)

Suite from *The Firebird*  
Introduction  
The Firebird and its Dance—The Firebird's Variation  
Round Dance of the Princesses  
Infernal Dance of King Kastchei  
Lullaby  
Finale

*Program subject to change.*

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*Leading orchestras and soloists from around the world comprise the Great Hall Series. The 2017-18 series includes Chicago Symphony Orchestra (October 28), Mariinsky Orchestra (November 9), Minnesota Orchestra (January 25), Joshua Bell, violin (February 1), and Staatskapelle Weimar (March 10). For more information about these events, including conductors, soloists, and program selections, please visit [KrannertCenter.com/calendar](http://KrannertCenter.com/calendar).*



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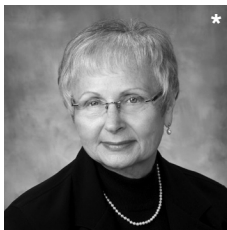
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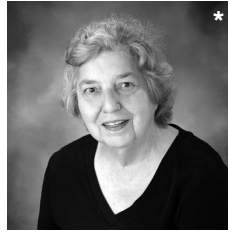


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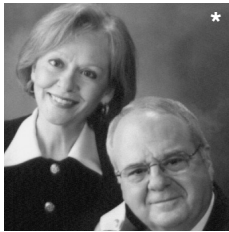


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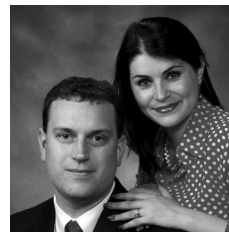
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# PROGRAM NOTES

## DMITRI SHOSTAKOVICH

Born September 25, 1906, in Saint Petersburg, Russia

Died August 9, 1975, in Moscow, Soviet Union  
*Symphony No. 9 in E-flat Major, Op. 70*

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 they 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 divertimento 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.



## **RODION SHCHEDRIN**

Born December 16, 1932, in Moscow,

Soviet Union

Currently resides in Moscow, Russia and

Munich, Germany

*Piano Concerto No. 2*

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 theatre 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 patient *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.

## **PYOTR ILYICH TCHAIKOVSKY**

Born May 7, 1840, in Kamsko-Votkinsk, Russia

Died November 6, 1893, in Saint Petersburg, Russia

*Piano Concerto No. 3 in E-flat Major, Op. 75*

In a letter sent to a friend in 1889, Tchaikovsky declared, "I want terribly to write a somewhat grandiose symphony, which would crown my artistic career. . . . I hope that I shall not die without carrying out this intention." He made progress on this front in 1891-92, creating sketches for a symphony in E-flat major, but by the end of 1892 he had resolved to destroy the work-in-progress. He started fresh on a new symphony early in 1893, and by that spring he finished drafting the score that would become the *Symphony No. 6, "Pathétique."* He then returned to the abandoned E-flat symphonic sketches and decided to convert them into a piano concerto, which took shape as a substantial, three-movement work.

Before he started orchestrating the concerto, Tchaikovsky's plan shifted again; as he wrote that fall, "Since it has turned out to be disgracefully long, I have decided to restrict it to just the first movement." On October 15 he completed the orchestration. He then traveled to Moscow, where he may have conducted a private reading of the Sixth Symphony, and then on to Saint Petersburg, where the symphony made its public debut. Nine days later, Tchaikovsky died under mysterious circumstances, at the age of 53.



Tchaikovsky's publisher printed the Third Piano Concerto in its single-movement form in 1894, and the pianist Sergei Taneyev premiered it in 1895. Taneyev went on to orchestrate the second and third movements that Tchaikovsky had abandoned, which were published together in 1896 as *Andante and Finale, Op. 79*. The usual performance tradition honors Tchaikovsky's final word on the subject, limiting the Third Piano Concerto to its one grand movement lasting 16 to 18 minutes.

Following an orchestration plan much like the Sixth Symphony, the Third Piano Concerto starts with a low rumble and a bassoon melody. The piano soon enters with a restatement of the bassoon's theme, its bare octaves emphasizing the sing-song interval of a falling major third (like a cuckoo's call). Earlier in Tchaikovsky's career, the challenge of creating a cohesive abstract movement sometimes bedeviled him, but here he displays a Beethoven-like ease in manipulating his materials, like when a bright horn call uses that same falling-third gesture to pivot into the piano's statement of the lyrical second theme. In all, it is a marvelously organic and interconnected statement from a composer who died just as he reached a new pinnacle in the craft of "pure music."

## **IGOR STRAVINSKY**

Born June 17, 1882, in Oranienbaum, Russia

Died April 6, 1971, in New York

Suite from *The Firebird*

For the 1910 Paris season of the recently formed dance troupe Les Ballets Russes, the impresario Serge Diaghilev wanted to present something spectacular and distinctly Russian. He had a concept in place drawn from Russian folklore—the tale of a heroic prince, a magical villain, a beloved princess, and a mythical firebird that saves the day—and choreographer Michael

Fokine was developing a ballet to feature Russia's finest dancers. The only problem was that, at the last minute, Diaghilev's first choice for the composer fell through. So he took a chance on an unknown 27-year-old, Igor Stravinsky, whose only credentials to that point were a few years of lessons with Nikolai Rimsky-Korsakov, a couple of short orchestral pieces, and some orchestrations contributed to an earlier Diaghilev ballet.

Stravinsky dove into the project in the spring of 1910, writing most of the music in Saint Petersburg, before he traveled to Paris for the June 25 premiere, the first performance of his music outside of Russia. *The Firebird* was a huge success, and it made Stravinsky a household name—all the more so once he followed up with two more major ballets for Diaghilev, *Petrushka* and *The Rite of Spring*.

This performance follows a concert version of *The Firebird* that Stravinsky prepared in 1919. The suite, like the ballet, begins with a mysterious and brooding Introduction that emerges from a murky theme in the lower strings. The firebird appears with a buzz of tense trills, and then her dance variation alights in fluttering and angular phrases.

In the elegant Khorovod (Round Dance) of the Princesses, the sweet and serene melodies contrast the sinuous chromatic strains associated with the ballet's supernatural elements. The idyll breaks with the jolting start of the Infernal Dance of King Kastchei, a devilish romp that foreshadows the pounding ritualism of *The Rite of Spring*.

The Lullaby pulses with a dark, swaying accompaniment, underpinning spare and disquieting melodies. Emerging from the trembling remains, the Finale builds a simple hymn into a thunderous affirmation.

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# PROFILES

**THE MARIINSKY ORCHESTRA** enjoys a long and distinguished history as one of the oldest musical institutions in Russia. Its history dates back to the first orchestra of the St. Petersburg Imperial Opera Orchestra, covering a period of over 200 years. Housed in St. Petersburg's famed Mariinsky Theatre (1860), the Orchestra now performs also in its superb 21st-century Concert Hall (2006) and its second opera house Mariinsky II (2013) built for modern stage technologies.

Following the orchestra's "golden age" in the second half of the 19th century under the musical direction of Eduard Napravnik, numerous internationally famed musicians 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 leadership of Yevgeny Mravinsky and Yuri Temirkanov. The leadership of Valery Gergiev and the success of the Orchestra's frequent tours has led to the reputation of what one journalist referred to as "the world's first global orchestra" and has enabled the Theatre to forge important relationships for the Ballet and Opera to appear in the world's greatest opera houses and theatres. They include the Metropolitan Opera, the Kennedy Center, the Royal Opera House in Covent Garden, the San Francisco Opera, the Théâtre du Châtelet in Paris, the Salzburg Festival, and La Scala in Milan.

Since its United States debut in 1992, the 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, and marathon of all piano concertos with Daniil Trifonov, George Li, Alexander Toradze, Sergei Redkin, and Sergei Babayan in February 2016. Additionally, they performed major works of Hector Berlioz in February-March 2010, a Centennial Mahler Cycle in Carnegie Hall in October 2010, and in October 2011, the Mariinsky Orchestra opened Carnegie Hall's 120th season with a cycle of Tchaikovsky Symphonies which was also performed throughout the United States and Canada.

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

**VALERY GERGIEV** (conductor) is artistic and general director of the Mariinsky Theatre, principal conductor of the Munich Philharmonic, principal conductor of 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 St. 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, (St. Petersburg), Moscow Easter Festival, Gergiev Rotterdam Philharmonic Festival, Mikkeli Festival, and the 360 Degrees festival in Munich.

He has led numerous composer cycles including Hector Berlioz (1803-1869), Johannes Brahms (1833-1897), Henri Dutilleux (b. 1916), Gustav Mahler (1860-1911), Sergei Prokofiev (1891-1953), Dmitri Shostakovich (1906-1975), Igor Stravinsky (1882-1971), Pyotr Ilyich Tchaikovsky (1840-1893) in New York, London, Paris, and other international cities. He has introduced audiences around the world to several rarely performed Russian operas.

Maestro Gergiev staged a production of Richard Wagner's tetralogy *Der Ring des Nibelungen* in the original German language, the first such production in Russian history, and led that production in St. Petersburg, Moscow, Seoul, Tokyo, New York, and London. Gergiev also champions contemporary Russian composers such as Rodion Shchedrin (b. 1932), Boris Tishchenko (1939-2010), Sofia Gubaidulina (b. 1931), Alexander Raskatov (b. 1953), and Pavel Smelkov.

The Mariinsky label established in 2009 has released more than 30 discs and DVDs to date that have received great acclaim from the critics and the public throughout the world; recordings include symphonies and piano concerti 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*.

**DENIS MATSUEV** (piano) has enjoyed a stellar career since his triumphant victory in the 11th International Tchaikovsky Competition in Moscow and is now one of the most sought-after musicians of his generation. He appears regularly with world-famous orchestras such as the Chicago Symphony Orchestra, Pittsburgh Symphony Orchestra, London Symphony Orchestra, NY Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Concertgebouw, Berliner Philharmoniker, Bavarian Radio Symphony Orchestra, Leipzig Gewandhaus Orchestra, BBC Symphony Orchestra, and the Orchestra of the Mariinsky Theatre.

Matsuev has been a soloist of Moscow Philharmonic since 1995. Since 2004 he has presented his annual personal season *Soloist Denis Matsuev*. For many years Matsuev has led numerous musical festivals and educational projects which have added to his role as a prominent public figure. Since 2004 he has organized *Stars on Baikal* in Irkutsk and since 2005 he has been the artistic director of the music festival *Crescendo*. In 2010 he became the artistic director of Ancey Music Festival in Ancey, France. Matsuev is the artistic director of International Astana Piano Passion Festival and Competition, and of Moscow Grand Piano Competition. Additionally, Matsuev is the president of the charitable Russian foundation, New Names, that supports children music education in regions of his native Russia.

Matsuev collaborates with the Sergei Rachmaninoff Foundation and was chosen by the Foundation to perform and record unknown pieces of Rachmaninoff on the composer's own piano at the Rachmaninoff house, Villa Senar, in Lucerne.

Matsuev is a laureate of the prestigious Shostakovich's Prize in Music as well as the State Prize of Russian Federation in Literature and Arts. He also is a People's Artist of Russia. Matsuev was named Honorary Professor of Moscow State University. He is a member of The Presidential Council for Culture and Arts, Honored Artist of Russia, and he recently became the head of The Public Council under The Ministry of Culture of the Russian Federation.

Most recently, he was viewed by millions of spectators around the globe while performing excerpts from Rachmaninoff's second piano concerto at the closing ceremony of the Sochi Olympic Games.

In April 2014 UNESCO designated Matsuev as a UNESCO Goodwill Ambassador. In 2016 Matsuev was announced as 2018 FIFA World Cup Russia ambassador. In 2017 he was awarded with State Order of Honour and received the Prize of the Government of the Russian Federation for his festival Stars on the Baikal Festival.

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# MARIINSKY ORCHESTRA

## VALERY GERGIEV, MUSIC DIRECTOR

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Olga Volkova  
Leonid Veksler  
Anton Kozmin  
Kristina Minosian  
Danara Urganulova  
Andrei Prokazin  
Kalamkas Jumabaeva  
Anna Glukhova  
Ekaterina Gribanova  
Kirill Murashko  
Dmytro Demydov  
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Maria Safarova  
Elena Luferova  
Viktoria Shchukina  
Anastasia Lukirskaya  
Natalia Polevaya  
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Viktor Ukhalin  
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Vitaly Komissarov

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