



UMS PRESENTS

# ST. PETERSBURG PHILHARMONIC ORCHESTRA

**Yuri Temirkanov**

*Artistic Director and Principal Conductor*

Denis Kozhukhin, *Piano*

Saturday Evening, February 22, 2014 at 8:00  
Hill Auditorium • Ann Arbor

**57th Performance of the 135th Annual Season  
135th Annual Choral Union Series**

Photo: The Church of the Savior on Spilled Blood is reflected in melting ice on Arts Square in central St. Petersburg; photographer: Alexander Demianchuk.

## PROGRAM

*Nikolai Rimsky-Korsakov,*

*Arr. Maximilian Steinberg*

**Suite from *Legend of the Invisible City of Kitezh and the Maiden Fevroniya***

Cortege nuptial. L'invasion des Tartares

La bataille de Kerjenetz

Prelude – Hymne a la Nature

*Piotr Ilyich Tchaikovsky*

**Concerto for Piano and Orchestra No. 1 in b-flat minor, Op. 23**

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

Mr. Kozhukhin, *Piano*

INTERMISSION

*Giya Kancheli*

**...al niente**

dedicated to Yuri Temirkanov

This evening's performance is hosted by MC3, Nancy and James Stanley, and Jay Zelenock and Family.

Additional support provided by the Medical Community Endowment Fund.

Media partnership is provided by WGTE 91.3 FM and *Detroit Jewish News*.

Special thanks to Steven Whiting, professor of music and associate dean, U-M School of Music, Theatre & Dance, for speaking at this evening's Prelude Dinner.

Special thanks to Mark Clague, associate professor of music, U-M School of Music, Theatre & Dance, for speaking at this evening's Medical Community Dinner.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's performance.

Special thanks to Kipp Cortez for coordinating the pre-concert music on the Charles Baird Carillon.

The current tour of the St. Petersburg Philharmonic Orchestra is supported by Title Partner Gazprom-Neft.

St. Petersburg Philharmonic Orchestra and Mr. Kozhukhin appear by arrangement with Opus 3 Artists, New York, NY.

## NOW THAT YOU'RE IN YOUR SEAT...

As young men, Nikolai Rimsky-Korsakov and Piotr Tchaikovsky (born four years apart) represented opposite tendencies in Russian music. The former started his professional life as a naval officer, largely self-taught in music who, together with his colleagues in the *Mighty Handful* (also known as the “Russian Five”), regarded with a great deal of suspicion the newly-founded St. Petersburg Conservatory which they perceived as having an overly Western orientation. Piotr Tchaikovsky, one of the first graduates of the Conservatory, was steeped in the European classics and therefore seen by the “Five” as lacking authenticity as a Russian composer.

This was in the 1860s. Thirty years later, the situation was quite different: of the members of “Five,” Mussorgsky and Borodin had died, Balakirev had largely withdrawn from the musical scene, and Cui, never an important composer to begin with, was increasingly marginalized. Rimsky-Korsakov alone made the transition from talented amateur to consummate professional, and became the leading professor of composition at the very conservatory which he and his friends had previously disparaged. In the 1880s and '90s, he and Tchaikovsky entertained cordial relations, even though not untouched by professional jealousy. After Tchaikovsky's death in 1893, Rimsky-Korsakov, now the undisputed dean of Russian composers, always cherished his colleague's memory. By that time, whatever aesthetic differences had existed before between these two masters had receded into the past.

Together, they represent a classical tradition which is an inalienable part of the background of subsequent generations of composers from what used to be the Soviet Union — no matter how much those generations may have departed from the tradition or even rebelled against it.

### Suite from *Legend of the Invisible City of Kitezh and the Maiden Fevroniya* (1903–05)

Nikolai Rimsky-Korsakov

Born March 18, 1844 in Tikhvin, Russia

Died June 21, 1908 in Lyubensk

*UMS premiere: Music from Rimsky-Korsakov's The Legend of the Invisible City of Kitezh was first performed on a UMS concert in a transcription made for the Osipov Balalaika Orchestra in 1972.*

#### SNAPSHOTS OF HISTORY... IN 1905:

- The First Russian Revolution; War between Russia and Japan
- Albert Einstein's *annus mirabilis* with five publications that revolutionized physics
- Debussy's *La Mer* and Strauss's *Salomé* first performed
- Edith Wharton publishes *The House of Mirth*
- Henri Rousseau paints *The Hungry Lion Throws Himself on the Antelope*

When it first became known in the West (which was not that long ago), Rimsky-Korsakov's penultimate opera, *Legend of the Invisible City of Kitezh and the Maiden Fevroniya*, was dubbed “the Russian *Parsifal*,” perhaps to give an indication of the importance of this long-neglected operatic gem. True, the opera has many Wagnerian parallels, and not only with *Parsifal*: the opening, for instance, is unmistakably modelled on the “Forest Murmurs” from *Siegfried*. The entire opera combines nature images, religion, and, in particular, the motif of redemption in a way that inevitably evokes associations with Wagner. Yet there is also a strong Russian and Oriental folk element present, and the style on the whole can hardly be called Wagnerian.

Through the marriage of the holy maiden Fevroniya, a child of nature, to Prince Vsevolod, the son of a ruler embattled by the invading Tartars, an unspoiled world of legends meets human society. The central event of the opera is when Fevroniya, by the power of her prayers, makes the city of Kitezkh invisible so that the Tartars cannot find it. In the end, the two protagonists find safe haven in this invisible city, a place no longer of this earth, where they can reign in heavenly peace forever after.

The suite drawn from *Kitezkh* touches upon all the different realms the opera inhabits. It opens with Fevroniya's magical forest, complete with birdsong and a simple Russian melody to represent the idyll. With the colorfully orchestrated Bridal Procession, we meet Prince Vsevolod's people; but the festivities are soon, and very audibly, interrupted by the attack of the Tartars. The agitated section that follows depicts the Battle of Kershenetz, in which the Russians defeat their enemy amidst glorious military fanfares. A moment of introspection follows the victory, before we take the final step into the otherworldly realm. The "forest murmurs" of the opening section return; the sounds of the vibraphone and celesta, together with a beguiling oboe solo, introduce the heavenly city where Fevroniya ascends with her prince. Gentle and lyrical at first, the music gradually becomes more ecstatic as we move from "Forest Murmurs" to a section that recalls the Magic Fire music from the closing scene of *Die Walküre*. The ending, however, is solemn and grandiose – a true "apotheosis," or elevation to a divine state.

## Concerto for Piano and Orchestra No. 1 in b-flat minor, Op. 23

(1874–75, rev. 1879, 1888)

Piotr Ilyich Tchaikovsky

Born May 7, 1840 in Kamsko-Votkinsk, Russia

Died November 6, 1893 in St. Petersburg

*UMS premiere: Arguably the most famous 19th-century piano concerto – Tchaikovsky's b-flat minor – was first performed on a UMS concert roughly 25 years after it was composed. The pianist was Mr. Albert Lockwood performing with the Boston Festival Orchestra at the 1901 May Festival in University Hall.*

### SNAPSHOTS OF HISTORY...IN 1874–75:

- Bizet's *Carmen* first performed (1875)
- The Civil Rights Act is signed into law by President Ulysses S. Grant, guaranteeing certain rights for African-Americans (the law was, however, declared unconstitutional by the Supreme Court in 1883)
- Pierre-Auguste Renoir paints his *Rowers' Lunch* (1875)
- Mussorgsky composes *Pictures at an Exhibition*
- Brahms completes his *Piano Quartet in c minor, Op. 60*
- Russia's First Great Piano Concerto

With Tchaikovsky's arrival on the musical scene, Russia had finally produced a composer who had it all: brilliant technique, outstanding melodic gifts, and a strong Russian national identity. Before Tchaikovsky, the history of the Russian concerto consisted largely of four concertos by his teacher Anton Rubinstein (he added a fifth in 1874–75, concurrently with his former student's First) – plus two unfinished works by Balakirev (the second of which was completed by Sergei Liapunov many years later). It was left to the young Tchaikovsky to turn the form of the concerto, which had been perceived as German in both style and origin, into something authentically Russian. Rubinstein's combination of muscular technique and effusive lyricism was a great influence on the young composer, but Tchaikovsky had to find his own

solution to the problem of form. In his monumental Tchaikovsky biography, musicologist David Brown noted: "Thematic development, which came so readily to the German symphonic composer, was thoroughly alien to Russian creative thought." Brown describes that thought as "reflective rather than evolutionary." This means, musically speaking, that the Russian composer can "conceive self-contained [and] often magnificently broad themes," but encounters "problems when he wishes to evolve to the next stage of the piece."

This "reflective" quality resulted in charges of formlessness against the concerto. Even some of Tchaikovsky's closest friends found fault with its structure: on Christmas Eve 1874, Nikolai Rubinstein lashed out at Tchaikovsky in particularly harsh terms. Anton Rubinstein's younger brother was himself a noted pianist, composer, conductor, and conservatory director who had invited Tchaikovsky to join the faculty of the Moscow school he had founded. Tchaikovsky related the incident (at which two other colleagues were also present) to his benefactress and confidante-by-correspondence, Mme von Meck:

I played the first movement. Not a single word, not a single comment! If only you could have known how foolish, how intolerable is the position of a man when he offers his friend food he has prepared, and his friend eats it and says nothing. Say something, if only to tear it to pieces with constructive criticism – but for God's sake, just one kind word, even if not of praise! ... Rubinstein's eloquent silence had tremendous significance. It was as though he was saying to me: "My friend, can I talk about details when the very essence of the thing disgusts me?" I fortified my patience, and played on to

the end. Again silence. I got up and asked, "Well?" It was then that there began to flow from Nikolay Grigoryevich's mouth a stream of words, quiet at first, but subsequently assuming more and more the tone of Jove the Thunderer. It appeared that my concerto was worthless, that it was unplayable, that passages were trite, awkward, and so clumsy that it was impossible to put them right, that as composition it was bad and tawdry, that I had filched this bit from here and that bit from there, that there were only two or three pages that could be retained, and that the rest would have to be scrapped or completely revised. "Take this, for instance – whatever is it?" (at this he plays the passage concerned, caricaturing it). "And this? Is this really possible?" – and so on, and so on. I can't convey to you the most significant thing – that is, the tone in which all this was delivered. In a word, any outsider who chanced to come into the room might have thought that I was an imbecile, an untalented scribbler who understood nothing, who had come to an eminent musician to pester him with his rubbish...

I was not only stunned, I was mortified by the whole scene...I left the room silently and went upstairs. I could say nothing because of my agitation and anger. Rubinstein soon appeared and, noticing my distraught state, drew me aside into a distant room. There he told me again that the concerto was impossible, and after pointing out to me a lot of places that required radical change, he said that if by such-and-such a date I would revise the concerto in accordance with his demands, then he would bestow upon me the honor of playing my piece in a concert of his. "I won't change a single note," I replied, "and I'll publish it just as it is now!" And so I did!

Tchaikovsky had more immediate luck with his concerto outside Russia. It was taken on by no less an artist than Hans von Bülow, who, throughout his long

career, had been closely associated with some of the greatest composers of the time, such as Liszt, Wagner, and Brahms. Bülow, who went on an American tour in 1875, gave the world premiere of the concerto in Boston in October of that year.

As far as revisions to the concerto were concerned, Tchaikovsky did not remain as adamant as he was at the beginning. Although he rejected Nikolai Rubinstein's criticism, he later heeded the advice of Edward Dannreuther (who played the solo at the English premiere) and made emendations to the solo part in 1879. He revised the work again in 1889, and it was then that the opening D-flat Major chords received the shape in which they became famous.

It is not clear what factors had been responsible for Rubinstein's violent outburst at Christmas 1874. In any event, less than a year later, he conducted the Moscow premiere of the concerto, with Tchaikovsky's student, the 18-year-old Sergei Taneyev at the piano. Rubinstein eventually recanted his earlier judgment completely, learned the solo part himself, and became one of the concerto's most celebrated interpreters. He remained a staunch champion and friend of Tchaikovsky's until his untimely death in 1881.

At first hearing, this concerto did possess a few features that could perturb a professor of music in 1874. It opens with a lengthy passage outside the main key, in a 3/4 meter that will soon be replaced by 4/4, never to return. But David Brown has discovered some secret motivic links that connect this introduction to the main section of the first movement, and argued for the presence of a strong organic unity between the movement's themes. Brown has also speculated that two of the motifs are ciphers for Tchaikovsky himself and Désirée Artôt, a Paris-born singer of international reputation, to whom the

composer had once proposed marriage. (In fact, the second theme begins with the notes D-flat – A [in German 'Des' – 'A'], and that could very well stand for DESirée Artôt. If Brown's hypothesis is true, Tchaikovsky's procedure was similar to Schumann's in his 'Abegg' variations or in the 'Lettres dansantes' movement of his *Carnival*.)

Each of the concerto's three movements incorporates a folksong. The first movement includes a melody that Tchaikovsky had taken down at Kamenka, where his sister and her family had an estate, apparently from a Ukrainian kobzar, one of many blind itinerant singer-musicians. In the *prestissimo* middle section of the second movement, we hear a French *chansonette*, "Il faut s'amuser and rire" (Let's have fun and laugh) that was popular in Russia at the time. (Brown writes: "It is said to have been a favorite in Artôt's repertoire.") Finally, the last movement begins with another Ukrainian tune. In different ways, all three movements are based on the contrast between these playful folk themes and the lyrical materials that surround them. It is perhaps this mixture of styles – now light, now sentimental, now "pathétique" – that is the most unique feature of the concerto. Although it may have seemed "disconcerting" at first (no pun intended), this very diversity, and the boldness with which Tchaikovsky leaps from one mood to the next, help make this work sound fresh and youthful, even after thousands and thousands of performances around the world.

## ...al niente (2000)

Giya Kancheli

Born August 10, 1935 in Tbilisi, Georgia, Soviet Union

*UMS premiere: Kancheli's ...al niente has never been performed on a UMS concert.*

### SNAPSHOTS OF HISTORY...IN 2000:

- Bashar al-Assad succeeds his father as President of Syria
- The Russian submarine Kursk sinks
- *Crouching Tiger, Hidden Dragon* becomes a movie sensation
- The Tate Modern opens its doors in London
- George W. Bush becomes President of the United States

Because Giya Kancheli often works with extremely simple sound material, he is sometimes lumped together with such “holy minimalists” as Henryk Górecki, John Tavener, or Arvo Pärt. But the Georgian composer has been described by his Russian colleague Rodion Shchedrin as “an ascetic with the temperament of a maximalist,” which can only mean that Mr. Kancheli’s music says a great deal with few words – and that he aims high in his desire to communicate his message to the audience with the utmost urgency.

That message, more often than not, is one of intense sadness and grief. Mr. Kancheli tends to favor slow tempos and tones of lament. As he wrote in his introduction to the piano quartet *In l'istesso tempo* (1998):

Again and again we witness with deep regret how, despite the obvious improvements of the civilized world, our planet is being torn apart by bloodshed and conflicts. And no creative act is capable of resisting the destructive force that so easily rejects the fragile possibilities of progress. Taking everything that goes on around me very much to heart, I try to express my mental state in my music. I write fundamentally for myself, without harboring any illusions that – as

Dostoyevsky put it – “beauty will save the world.” That is why music is more sad than happy and directed more to the individual than to society. There are no ideals like struggle, equality of “a fine future” there to exercise an appeal. On the other hand, traces of grief caused by the imperfections of the world, even disregarding the most horrific examples of human history, can undoubtedly be discovered.

I express my thoughts in an extremely simple musical language. And I hope that listeners will be touched by my compositions and not confuse my deliberate simplicity with what I consider the most dangerous thing – the feeling of indifference.

The same general aesthetic underlies the orchestral piece *...al niente*, written two years after *In l'istesso tempo*. This work was jointly commissioned by the Danish Radio Symphony, the Gothenburg Symphony, and the Oslo Philharmonic, as part of a “Scandinavian Project,” and first performed in Oslo under the direction of Mark Sustro on October 25, 2000. The piece was dedicated to Yuri Temirkanov.

The title comes from the Italian performance instruction *diminuendo al niente* (“fading into nothingness”), taken here as a metaphor, no doubt for life itself. The simple thematic material is developed according to what Mr. Kancheli calls “timbral dramaturgy,” where the orchestration and the succession of instrumental colors become a primary structural principle that move the composition forward. The result can be best summed up in the words of music critic Tim Smith, who wrote in the *Baltimore Sun* after the work’s US premiere under Mr. Temirkanov in 2003:

I expect to be reliving the taut performance I heard last Thursday at Meyerhoff Hall for some time to come

– the slow pace, the predominantly soft dynamics, the many silences, the little snippets of melody that suggest a fading in and out of consciousness... The score relocates the audience in a whole new

time zone and makes everyone part of a collective memory search.

*Program notes by Peter Laki.*

## ARTISTS

The **ST. PETERSBURG PHILHARMONIC ORCHESTRA** traces its history from 1882, when it was founded on the Order of Alexander III, as the Court Musicians' Choir. At the beginning of the 20th century, the choir gave the Russian premieres of the symphonic poems *Ein Heldenleben* and *Also Sprach Zarathustra* by Richard Strauss, Mahler's *Symphony No. 1* and Bruckner's *Symphony No. 9*, Scriabin's *Poem of Ecstasy*, and Stravinsky's *Symphony No. 1*. In those years, the orchestra was conducted by Maestros Nikisch, Strauss, Glazunov, and Kussevisky.

In 1921, the Orchestra had at its disposal the former Nobility Assembly Hall and thus the country's first philharmonic was opened. Conductors included Maestros Walter, Weingartner, Abendroth, Fried, Kleiber, Monteux, and Klemperer as well as orchestral soloists Vladimir Horowitz, Jascha Heifetz; Dmitri Shostakovich and Sergei Prokofiev also performed with the orchestra. In 1918, the orchestra presented the premiere of Prokofiev's *Classical Symphony* and in 1926 – the *First Symphony* by Shostakovich.

In 1934, the Orchestra – the first in the country – was awarded the title Honored Orchestra of the Republic. 1938 began what is referred to as the "Age of Mravinsky" – years of hard work earned the Orchestra a place amongst the most prominent ensembles in the world. Since

1946, which marked the Orchestra's first historical trip abroad, the Orchestra has regularly toured internationally.

Since 1988, Yuri Temirkanov has led the Orchestra. Recently, the Orchestra has been ranked among the top 20 orchestras in the world (according to *Gramophone*) and has toured throughout Europe, Asia, and America. It has made appearances at the world's most prestigious music festivals. At the Grand Hall, the Orchestra continues to introduce audiences to orchestral premieres including works by Penderecki, Nono, Tishchenko, Slonimsky, Segerstam, Obukhov, Korngold, Rota, and Desyatnikov.

During the 2013-14 season, artistic director of the St. Petersburg Philharmonic, **YURI TEMIRKANOV**, celebrates a double anniversary: his 75th birthday as well as 25 years as conductor of the celebrated St. Petersburg Philharmonic Orchestra. Mr. Temirkanov is recognized as one of the leaders of the world's conducting elite.

Mr. Temirkanov's recent engagements include conducting the Royal Stockholm Philharmonic Orchestra at the concert honoring Nobel Prize winners (2009), performance in Rome with the orchestra and chorus of the Academy of Santa Cecilia of Verdi's *Requiem* (2011), and acceptance of the post of Music Director of the Teatro Regio di Parma in 2009.

Mr. Temirkanov's home has always been and still remains St. Petersburg, where he began his ascent as an artist. In 1968, the 29-year-old musician conducted his own orchestra – the Leningrad Symphony Orchestra (now the St. Petersburg Symphony Orchestra).

Mr. Temirkanov's name is closely linked with the revival of the Mariinsky (Kirov) Theatre. Between 1976–1988, Mr. Temirkanov was artistic director and principal conductor. The orchestra began to tour to the US, Japan, and throughout Europe, and once more, symphonic concerts with the orchestra of the Theatre were resumed.

Since the beginning of the creative collaboration between Mr. Temirkanov and the St. Petersburg Philharmonic, a quarter of a century has passed. The Philharmonic has been presented around the globe, including recent engagements at New York's Carnegie Hall (where, in 2005, the orchestra was the first Russian orchestra to open the concert season), Suntory Hall in Tokyo, Théâtre des Champs-Élysées in Paris, and London's Barbican Hall, the Berlin Philharmonic, La Scala in Milan, Musikverein in Vienna, and Amsterdam's Concertgebouw.

This anniversary season, Mr. Temirkanov has prepared a magnificent gift for the Philharmonic's home audience – he will conduct all the concerts of the First Series subscription. The program includes the music of his favorite composers – Tchaikovsky, Brahms, Beethoven, Stravinsky, Prokofiev, and Shostakovich.

The Italian critics twice awarded Mr. Temirkanov the prestigious Abbiati Prize for "Conductor of the Year" (2003, 2007). He is the recipient of the People's Artist of the USSR State Prize, recipient of the Prize of the President of Russia, holder of the Order For Services to the Fatherland,

Commander of the Order of Star of Italy, an honorary member of the Academy of Santa Cecilia, recipient of an honorary doctorate from the St. Petersburg Conservatory, and an honorary citizen of St. Petersburg.

Amongst Mr. Temirkanov's work off of the podium, he is proud to have established the International Foundation for Cultural Initiatives. For more than a decade, the conductor directs the festival Arts Square, which, along with the St. Petersburg Philharmonic involves the Mikhailovsky Theatre, the Musical Comedy Theatre, and the Russian Museum. Unique in its concept, the festival gathers artists of the highest caliber, confirming the status of St. Petersburg as one of the cultural capitals of Europe.

**DENIS KOZHUKHIN** was launched onto the international scene after winning First Prize in the 2010 Queen Elisabeth Competition in Brussels at the age of 23. He has quickly established a formidable reputation and has already appeared at many of the world's most prestigious festivals and concert halls including the Verbier Festival, where he won the Prix d'Honneur in 2003.

In the current season, Mr. Kozhukhin performs with the Frankfurt Radio Symphony with Alsop, Philharmonia with Mr. Temirkanov, Oslo Philharmonic with Hrusa, Yomiuri Nippon Symphony with Sinaisky, Royal Stockholm Philharmonic with Payare, Royal Liverpool Philharmonic with Gulberg-Jensen, Hallé with Langrée, BBC Scottish Symphony with Dausgaard, and Orchestre National de Belgique with Boreyko. Mr. Kozhukhin is currently on a major US tour as piano soloist with Mr. Temirkanov and the St

Petersburg Philharmonic which includes concerts at Carnegie Hall and Ann Arbor's Hill Auditorium.

As a recitalist, Mr. Kozhukhin will make his debut appearance at the Concertgebouw's Master Pianists series, the Tonhalle, Wigmore Hall, Mecklenburg-



Vorpommern Festival, and the Prague Dvořák Festival.

Following the release of his debut recording with Onyx Classics of

Prokofiev's *Piano Sonatas Nos. 6, 7, and 8*, Mr. Kozhukhin returned to Japan in Spring 2013 where he performed the complete cycle of Prokofiev sonatas at Musashino Hall. He also played the War Sonatas in London at the Queen Elizabeth Hall in May 2013 as part of the Rest is Noise Festival.

Born in Nizhni Novgorod, Russia in 1986 into a family of musicians, Denis Kozhukhin began his piano studies at the age of four with his mother. As a boy, he attended the Balakirev School of Music where he studied under Natalia Fish.

From 2000 to 2007, Mr. Kozhukhin was a pupil at the Reina Sofía School of Music in Madrid learning with Dimitri Bashkirov and Claudio Martinez-Mehner.

Upon graduating, he received his diploma from the Queen of Spain and was named best student in his year and twice best chamber group with his own Cervantes Trio. After his studies in Madrid, Mr. Kozhukhin was invited to study at the Piano Academy at Lake Como where he studied with Fou Ts'ong, Stanislav Yudenitch, Peter Frankl, Boris Berman, Charles Rosen, and Andreas Staier. He completed his studies with Kirill Gerstein in Stuttgart, Germany. Mr. Kozhukhin has been awarded First Prize at the 2009 Vendome Prize in Lisbon and Third Prize at the Leeds International Piano Competition in 2006.

Mr. Kozhukhin is a committed chamber musician and has collaborated with Leonidas Kavakos, Renaud, and Gautier Capuçon, Julian Rachlin, the Jerusalem Quartet, the Pavel Haas Quartet, Radovan Vlatkovic, Jörg Widmann, and Alisa Weilerstein.



## UMS ARCHIVES

Tonight's concert marks the **St. Petersburg Philharmonic Orchestra's** 12th appearance under UMS auspices. The Orchestra made its UMS debut in November 1962 at Hill Auditorium under the direction of music director Evgeny Mravinsky. (The Orchestra was then named the Leningrad Philharmonia Orchestra.) The Orchestra most recently appeared at Hill Auditorium in April 2011 under the direction of Yuri Temirkanov. Tonight's concert marks **Maestro Yuri Temirkanov's** eighth appearance under UMS auspices. Maestro Temirkanov made his UMS debut in February 1977 leading the Leningrad Symphony Orchestra in a program of Mozart and Shostakovich at Hill Auditorium. UMS welcomes pianist **Denis Kozhukhin** who makes his UMS debut this evening.

# ST. PETERSBURG PHILHARMONIC ORCHESTRA

Yuri Temirkanov, *Artistic Director and Conductor*

## FIRST VIOLIN

Lev Klychkov\*\*  
Pavel Popov  
Alexander Zolotarev  
Yury Ushchapovsky  
Valentin Lukin  
Sergey Teterin  
Olga Rybalchenko  
Natalia Sokolova  
Olga Zarapina  
Ksenia Petrash  
Grigory Sedukh  
Alexey Vasilyev  
Alexander Rikhter  
Tatiana Makarova  
Maria Irashina-Pimenova  
Nikolay Tkachenko  
Mikhail Alexeev

## SECOND VIOLIN

Ilya Kozlov\*  
Igor Zolotarev  
Tatiana Shmeleva  
Dmitrii Petrov  
Liubov Khatina  
Zhanna Proskurova  
Dmitry Koryavko  
Veronika Dygodnyuk  
Irina Sukhova  
Nikolay Dygodnyuk  
Ruslan Kozlov  
Konstantin Basok  
Anatoly Babitsky  
Elizaveta Petrova  
Olga Kotlyarevskaya

## VIOLA

Andrey Dogadin\*  
Yury Dmitriev  
Alexey Bogorad  
Denis Gonchear  
Dmitry Kosolapov

Konstantin Bychkov  
Tatiana Gromova  
Iosif Nurdaev  
Aleksandr Chizhov  
Leonid Lobach  
Yury Anikeev  
Alexey Koptev  
Elena Panfilova

## CELLO

Dmitry Khrychev\*  
Nikolay Gimaletdinov  
Taras Trepel  
Sergey Chernyadyev  
Nikita Zubarev  
Mikhail Slavin  
Yaroslav Cherenkov  
Nikolay Matveev  
Alexander Kulibabin  
Stanislav Lyamin  
Evgenii Kogan

## DOUBLE BASS

Artem Chirkov\*  
Rostislav Iakovlev  
Oleg Kirillov  
Mikhail Glazachev  
Nikolay Chausov  
Alexey Ivanov  
Alexey Chubachin  
Nikolay Syray  
Arseny Petrov

## FLUTE

Marina Vorozhtsova\*  
Dmitry Terentiev  
Olga Viland  
Olesia Tertychnaia

## FLUTE/PICCOLO

Ksenia Kuelyar-Podgaynova

*Continued...*

**OBOE**

Ruslan Khokholkov\*  
Artsiom Isayeu  
Artsiom Trafimenka

**ENGLISH HORN**

Mikhail Dymsky

**CLARINET**

Andrey Laukhin\*  
Valentin Karlov  
Denis Sukhov  
Nikita Lyutikov

**BASS CLARINET**

Vitalii Rumiantsev

**BASSOON**

Aleksei Dmitriev  
Sergey Bazhenov  
Mikhail Krotov  
Contra Bassoon  
Aleksei Siliutin

**HORN**

Igor Karzov  
Oleg Skrotsky  
Anatoly Surzhok  
Anatoly Musarov  
Nikolay Dubrovin  
Kirill Miron

**TRUMPET**

Igor Sharapov\*  
Vyacheslav Dmitrov  
Mikhail Romanov  
Alexey Belyaev

**TROMBONE**

Maxim Ignatyev\*  
Dmitry Andreev  
Denis Nesterov  
Vitaly Gorlitsky

**TUBA**

Valentin Avvakumov

**PERCUSSION**

Dmitry Klemenok  
Mikhail Lestov  
Valery Znamensky  
Konstantin Solovyev  
Ruben Ramazyan  
Alexander Mikhaylov

**HARP**

Anna Makarova

**PIANO & CELESTA**

Maxim Pankov

**LIBRARIAN**

Leonid Voronov

**STAGE MANAGER**

Alexander Novikov

**TECHNICIAN**

Alexander Vinogradov

**EXECUTIVE DIRECTOR**

Ilya Teplyakov

\*\*Concertmaster

\*Principals

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Earl Blackburn, *Senior Vice President,  
Manager, Artists & Attractions*  
Leonard Stein, *Senior Vice President,  
Director, Touring Division*  
Tania Leong, *Associate*  
Irene Lönnblad, *Associate, Touring  
Division*  
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