

LVIV NATIONAL PHILHARMONIC ORCHESTRA OF UKRAINE

Theodore Kuchar, principal conductor
Oleh Krysa, violin

Tuesday, January 31, 2023
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER

PROGRAM

**Chamber Symphony No. 3 for Flute
and Strings (1982)**

Yevhen Stankovych
(b. 1942)

Violin Concerto No. 1 in G Minor, Op. 26

Vorspiel. Allegro moderato

Adagio

Finale. Allegro energico

Max Bruch
(1838-1920)

Oleh Krysa, violin

INTERMISSION

Symphony No. 7 in A Major, Op. 92

Poco sostenuto – Vivace

Allegretto

Presto – Assai meno presto

Allegro con brio

Ludwig van Beethoven
(1770-1827)

*The photographing or sound recording of this concert or possession of any device for such
photographing or sound recording is prohibited.*

THE ORCHESTRA

Theodore Kuchar, principal conductor

Violin I

Andriy Tchaikovsky, Concertmaster
Mykola Haviuk, Associate Concertmaster
Oleksandra Moroz
Bohdana Saviuk
Yuriy Bishko
Ludmyla Sauliak
Solomia Onyskiv
Khrystyna Byra
Andriy Kushnir
Oksana Kudrynetska
Oksana Harhay
Andriy Nester

Violin II

Adrian Bodnar, Principal
Andriy Soroka
Roman Kovalko
Olena Romaniv
Oleksandra Yefimova
Silvia Fudela – Iievska
Ihor Panchyshyn
Tetyana Ivashchuk
Mykyta Dubonosov
Mariana Prannyk

Viola

Tobias Roth, Principal
Veronika Pedorych
Vadym Pedorych
Ivana Yaropud
Iryna Zhuk
Oksana Vuyiv
Dmytro Panchenko
Andriy Lominsky

Cello

Denys Lytvynenko, Principal
Oksana Lytvynenko
Nial Khalilova
Sofia Okrutna
Zoryana Vovk
Mykola Mykolyk
Vasyl Ivanyshyn
Ksenia Shyriaieva

Contrabass

Taras Yatsyshyn, Principal
Yarema Kitsyla
Volodymyr Romanyshyn
Andriy Vovchak
Oleksandr Mishchuk

Flutes

Michailo Sosnovsky, Principal
Yevhen Biletsky
Volodymyr Lushchenko

Oboe

Uliana Makieieva, Principal
Stepan Syvokhip
Markian Maksymiv, Co-Principal

English Horn

Markian Maksymiv

Clarinets

Hryhoriy Chepelyuk, Principal
Roman Herasymovych

THE ORCHESTRA

Bassoon

Andriy Buday, Principal
Yuriy Vozny

Horn

Oleksandr Kholodiuk, Principal
Linnie Hostetler
Ihor Solovey
Zoltan Bodnar
Ruslan Litvinchuk
Ivan Romaniv

Trumpet

Michailo Popovych, Principal
Oleksandr Ratsyn
Oleh Petryshyn

Trombone

Oleksandr Martynov, Principal
Bohdan Lushch
Vasyl Prus

Tuba

Oleksandr Plaksiy

Timpani

Volodymyr Veretelnyk

Percussion

Lyubov Dika

General Director

Volodymyr Syvokhip

General Manager

Michailo Sosnovsky

Director of Public Relations

Mariana Husiak

Orchestral Librarian

Anna Perepelycia

MEET THE ORCHESTRA

The Lviv National Philharmonic Orchestra of Ukraine, based in the medieval city of Lviv, was officially established on September 27, 1902 as, on this day, the first concert of the newly formed orchestra took place in the Philharmonic Theater of Count Stanislav Skarbko (presently known as the Ukrainian National Academic Theater of Drama named after Maria Zankovetska). The Principal Conductor of the orchestra was Ludwik Vitezslav Czeliński (1870-1931). Henryk Jarecki and Henryk Meltzer-Szczawinski worked alongside him as conductors of the orchestra.

During the first season, the orchestra performed nearly 115 concerts, the total number of audience members exceeding 115,000. The concert programs featured the symphonies of Ludwig van Beethoven, symphonic works by Felix Mendelssohn, Wolfgang Amadeus Mozart, Franz Schubert, Robert Schumann, Franz Liszt, Antonin Dvorak, Anton Bruckner, Gustav Mahler, Camille Saint-Saëns, Peter Tchaikovsky. Richard Strauss, Gustav Mahler, Ruggiero Leoncavallo and Mieczyslaw Karłowicz performed as invited conductors with the Lviv orchestra during its first season.

In 1933, the orchestra became incorporated as the National Philharmonic Orchestra of Ukraine. According to the announcements, the “Inaugural” symphony concert of the newly formed orchestra of National Philharmonic Orchestra of Ukraine took place on November 20, 1933. Adam Soltys led the orchestra and during the first season he combined the duties as director and artistic director; he remained with the orchestra until 1938. During this period, the orchestra collaborated in performance with prominent composers Maurice Ravel, Bela Bartok, Karol Szymanowski, soloists Anton Rubinstein, Ferruccio Busoni, Wanda Landowska, Leopold Godowski, Jacob Milstein, Eugene Ysaye, Pablo Corvadam – Szymanowska among many others.

At the time Lviv entered to Soviet regime, the orchestra was led by Isaac Pain. Lviv composer and conductor Mykola Kolessa was also invited to work with the orchestra. During the German occupation, in 1941-1944, the Philharmonic did not operate. In the postwar period, the orchestra had to be re-assembled, which was the joint effort of Isaac Pain, Dionysius Khabal, Nestor Hornytsky and Mykola Kolessa. The team resumed work in August 1944. The first concerts featured works by Stanislav Ludkevych, Vasyl Barvinsky, Mykola Lysenko, Stanislav Moniuszko, Camille Saint-Saens, Peter Tchaikovsky and Carl Maria von Weber.

During 1953-1957 and later – in 1987-1989 the conductor of the orchestra was Yuriy Lutsiv. From 1964 to 1987, the symphony orchestra was led by Demyan Pelekhay, who worked actively with colleagues Roman Fylypchuk and Ihor Simovych. Since the 1950s, many of the world's

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greatest musicians have performed with the orchestra, including Sviatoslav Richter, Heinrich and Stanislav Neuhaus, Emil Gilels, Maria Yudina, David and Igor Oistrakh, Mstislav Rostropovich, Gidon Kremer, Leonid Kogan, Natalia Gutman, Oleksandr Slobodyanyk and Oleh Krysa.

Some of the most famous conductors in classical music, including Kirill Kondrashin, Fuat Mansurov, Nathan Rakhlin, Gennady Rozhdestvensky, Reinhold Gliere, Yevgeni Mravinsky, Nikolae Popescu, Kurt Masur, Saulius Sondeckis, Theodore Kuchar and Mariss Jansons as well as Ukrainian conductors Stefan Turchak, Fedir Glushchenko, Igor Blazhkov, Roman Kofman, Volodymyr Kozhukhar and Volodymyr Sirenko. After two seasons as the orchestra's Principal Guest Conductor, Theodore Kuchar was appointed the Principal Conductor of the Lviv National Philharmonic Orchestra of Ukraine in 2022.

The Lviv National Philharmonic Orchestra of Ukraine has toured extensively around the world, to countries including Poland, Italy, Spain, France, Switzerland, Germany, the Netherlands and The People's Republic of China. During the past several seasons they have completed highly acclaimed recordings for major international labels including Naxos, Toccata Classics and Brilliant Classics.

TWO CENTURIES IN SYNOPSIS

Lviv is a medieval city, one of the great cultural centers of eastern Europe, where music has always occupied the center and spirit of its existence. The path to the establishment of a secular concert life in the multinational Lviv went through various stages and took different forms, starting from the guild of urban trumpeters and the guild of musicians, which united Italian, Serbian and Jewish chapels in the 15th and 16th centuries. These artistic associations served as the basis for the creation of permanent professional musical ensembles and institutions that exist to the present day.

In 1796, violinist and conductor **Józef Elsner** (1769 – 1854) initiated the creation of the first Music Academy in Lviv, an institution whose activities shared numerous characteristics with central European philharmonic societies. It brought together professional musicians and educated amateurs, quickly becoming the principal concert venue of the city.

The name of the legendary violinist **Karol Lipiński** (1780 – 1861), who was rightly considered a worthy rival of Niccolò Paganini, is closely connected with the organization and development of concert activities in the city. In 1799 he became the Concertmaster of the Lviv Theater and from 1811 its Music Director and Conductor. It was Lipiński who initiated the creation of the Theatre's symphony orchestra.

The activities of the city's cultural life were largely connected to the musical initiatives of the youngest son of Wolfgang Amadeus Mozart – **Franz Xavier Mozart** (1791 – 1844), who lived and worked in this city for nearly 30 years, commencing in 1808. He entered Lviv's musical existence primarily as a pedagogue, soon becoming the main catalyst of the city's musical life. In 1826, he initiated the founding of the "Society of St. Cecilia", in which there was a choir and an academy of vocal activities. One of the most significant events organized by this Society was the commemoration of the life of Wolfgang Amadeus Mozart, which took place on December 5 of the same year, on the 35th anniversary of his death.

The activities of the Society gave rise to the formation of new professional institutions of organized musical and cultural life. Orchestral concerts with the participation of professional musicians and amateurs had been regularly presented by the Society of Friends of Music, which had been operating since 1834. Within several years, the Society received official status with the new title "Society for Musical Development in Halychyna", later the "Halychyna Music Society". Its artistic director and conductor of orchestral concerts was **Johann (Jan) Ruckgaber** and from 1842, the orchestra was led by talented amateur musicians including Dr. Franciszek Piontkowski, later Josef Prominski, Karol Guglinger and professional conductors Joseph Ernesti, Jozef Bashni, Adolf Pfeiffer and Heinrich Ruff. In 1858, one of Frederic Chopin's most accomplished students,

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Karol Mikuly (1821 – 1897), became artistic director and conductor of the Halychyna Music Society Orchestra, directing it for nearly 30 years.

By the end of the 19th century the city had a number of permanent orchestral ensembles - the Orchestra of the Lviv German-Language Theater, the Theater "Ruska Besida", the orchestras of numerous musical societies which, in accordance with the traditions of the times, had their own permanent symphony orchestras. The most famous European virtuosos of the period performed regularly with these groups in Lviv, which was evidence of the intense quality of musical life of the city. Among these were such famous touring artists as Franz Liszt, Henri Vieuxtemps, Joseph Joachim, Henryk Wieniawski, Karl Tauszig, Artur Rubinstein, Hans von Bülow and many others.

The Lviv Philharmonic Orchestra (Lviv National Philharmonic Orchestra of Ukraine) was officially established on **September 27, 1902** as, on this day, the first concert of the newly formed orchestra took place in the Philharmonic Theater of Count Stanislav Skarbko (presently known as the Ukrainian National Academic Theater of Drama named after Maria Zankovetska). It served as an ideal venue for public performances, having 1240 seats, a large moving stage (160 m²), a concert organ, was equipped with electric lighting, central heating, while added luxuries included fountains, confectionery, cafeteria, restaurant and a greenhouse garden. The Principal Conductor of the orchestra was **Ludwik Vitezslav Czeliansky** (1870 – 1931), who gathered a highly professional ensemble of 68 musicians, the majority of whom were graduates of Prague Conservatory. Henryk Jarecky and Henryk Meltzer-Szczawinsky worked alongside him as conductors of the orchestra.

During the first season, the orchestra performed nearly 115 concerts, the total number of audience members exceeding 115,000 listeners. The concert programs featured the symphonies of Ludwig van Beethoven, symphonic works by Felix Mendelssohn, Wolfgang Amadeus Mozart, Franz Schubert, Robert Schumann, Franz Liszt, Antonin Dvorak, Anton Bruckner, Gustav Mahler, Camille Saint-Saëns, Peter Tchaikovsky and others.

Richard Strauss, Gustav Mahler, Ruggiero Leoncavallo and Mieczyslaw Karłowicz performed as invited conductors with the Lviv orchestra during this first season. Strauss conducted the orchestra on January 5, 1903 and under his baton were performed two of his own compositions, the symphonic poems *Don Juan* and *Death and Transfiguration*, the Love Scene from the opera *Feuersnot*, and the Symphony No. 5 by Ludwig van Beethoven. On **April 2, 1903**, the orchestra was conducted by Mahler, the program consisting of the Seventh Symphony and Leonore Overture No. 3 by Ludwig van Beethoven, the Roman Carnival Overture by Hector Berlioz, the Overture to Tannhauser by

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Richard Wagner and Mahler's First Symphony; the program was repeated at a second concert April 4. On May 7 and 9, 1903 the orchestra was conducted by Leoncavallo, the concerts including fragments from the operas *Pagliacci* and *I Medici*, the *Neapolitan Suite*, *Ancient Suite* and the symphonic poem *Seraphitus-Seraphita*.

After this brilliant season, the orchestra went on tour to Krakow, Lodz, Warsaw and Vilnius, after which it ceased to exist.

For many years, the Lviv Philharmonic Society did not have its own orchestra. Its director Leopold Litynsky made an attempt to create such a group from among the best musicians of the military orchestras of several local infantry regiments, which continued the activities of the Philharmonic in 1903-1904.

In the following years, touring orchestras performed in Lviv, including Wiener Symphoniker, Wiener Konzert-Verein, Wiener Tonkünstler-Orchester, Münchener Tonkünstler-Orchester, as well as the Warsaw Philharmonic Orchestra, the Czech Philharmonic Orchestra and others. Resounding premieres also took place in the city, one of these was the Polish premiere of Ignatius **Jan Paderewski's** Polonia Symphony (first performed on February 12, 1909 with the Boston Symphony Orchestra conducted by Max Fiedler), which was performed in 1910 under the baton of Henryk Opieński during the Congress of Polish Musicians, dedicated to the 100th anniversary of the birth of Frederic Chopin.

During 1919-1939, the Conservatory Symphony Orchestra of the Halychyna Music Society remained the only permanent orchestra in Lviv. On rare occasions, a symphony orchestra of the Polish Union of Musicians, organized in 1921 and consisting of 106 instrumentalists, performed under the auspices of the Lviv Philharmonic Society and M. Türk's Concert Bureau (it united performers from the Society and the City Theater and operated until 1924). His programs were prepared by Bronislaw Wolfstal, Adam Soltys, Alfred Stadler and Milan Zuna.

During this period, in particular in the concert season of 1931-1932, due to the international economic and social crisis, the music departments of the City Theaters were disbanded. The musicians joined the orchestra of the Society of Music and Opera Fanaticss, starting their own concert activities with a series of symphony concerts. The ensemble performed under the direction of Grzegorz Fitelberg, Mateusz Glinski, Anton Rudnytsky, Jakub Mund, Jerzy Kolachkowski, Stefan Sledzinski, as well as guest conductors - Kazimierz Wilkomirski, Tadeusz Mazurkiewicz, Hermann Scherchen, Ignatz Neumann and Tashi Gorenstein. According to the announcements, the "Inaugural" symphony concert of the newly formed orchestra of Lviv Philharmonic took place on November 20, 1933. **Adam Soltys** led the orchestra, in the first season combining the

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functions of director and artistic director; he actively worked with the orchestra until 1938. During this period, the symphony orchestra collaborated with prominent composers - Maurice Ravel, Bela Bartok, Karol Szymanowski and soloists - Anton Rubinstein, Ferruccio Busoni, Wanda Landowska, Leopold Godowski, Jacob Milstein, Eugene Isai, Pablo Corvadam - Szymanowska and many others.

With the advent of the Soviet regime, in December 1939, the Resolution of the Council of People's Commissars of the USSR of December 19, 1939 on the organization of cultural and artistic institutions in six newly formed western regions of Ukraine and the reorganization of art institutions and educational institutions by the Soviet People's Commissar and the Central Committee of the Communist Party of Belarus, according to which it was envisaged to create in Lviv "a state regional philharmonic with a symphony orchestra, a Ukrainian choir, a variety sector and soloists."

The symphony orchestra was formed at the Regional Radio Committee. The orchestra first performed on December 20, 1939 under the baton of **Isaac Pain**, a 27-year-old conductor and graduate of Kyiv Conservatory. At the beginning of 1940, this orchestra was reorganized into the symphony orchestra of the Lviv State Regional Philharmonic. It was headed by **Isaac Pain**; Lviv conductor and composer **Mykola Kolessa** was also invited to work in the orchestra.

During the German occupation, in 1941-1944, the Philharmonic did not operate while in the postwar period, the orchestra was restructured, which was the joint effort of Isaac Pain, Dionysius Khabal, Nestor Hornytsky and Mykola Kolessa. The team resumed work in August 1944. The first concerts featured works by Stanislav Lyudkevych, Vasyl Barvinsky, Mykola Lysenko, Stanislav Moniuszko, Camille Saint-Saens, Peter Tchaikovsky, Karl Maria von Weber, and others. The most renowned musicians of the 20th century have regularly appeared with the orchestra since the 1950s: Sviatoslav Richter, Heinrich Neuhaus, Emil Gilels, Maria Yudina, Moisey Greenberg, Dmitri Bashkirov, David and Igor Oistrakh, Mstislav Rostropovich, Gidon Kremer, Leonid Kogan, Natalia Gutman, Oleksandr Slobodyanyk and Oleh Krysa, among others. Special concerts devoted to the works living composers and in their presence have been devoted to distinguished personalities including Dmitri Kabalevsky, Krzysztof Penderecki, Dmitri Shostakovich, Alfred Schnittke, Aram Khachaturian, as well as numerous Ukrainians - Stanislav Lyudkevych, Mykola Kolessa, Anatoliy Kos-Anatolsky, Myroslav Skoryk, Valentyn Sylvestrov, Yevhen Stankovych, Ihor Scherbakov and others. Important pages in the history of the orchestra have included collaboration with famous conductors, including Kirill Kondrashin, Fuat Mansurov,

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Nathan Rakhlin, Gennady Rozhdestvensky, Reinhold Gliere, Yevgeny Mravinsky, Kurt Masur, Saulius Sondeckis, Theodore Kuchar and Mariss Jansons as well as Ukrainian conductors Stefan Turchak, Fedor Glushchenko, Igor Blazhkov, Roman Kofman, Volodymyr Kozhukhar and Volodymyr Sirenko. The Lviv National Philharmonic Orchestra of Ukraine has toured successfully in many countries around the world, including Poland, Italy, Spain, France, Switzerland, Germany, The Netherlands and China. During the past several seasons they have completed highly-acclaimed recordings for major international labels including *Naxos*, *Toccata Classics* and *Brilliant Classics*.

May 23, 2021

MEET THE CONDUCTOR

The multiple award-winning conductor **Theodore Kuchar** is the most recorded conductor of his generation and appears on over 140 compact discs for the Naxos, Brilliant Classics, Ondine, Marco Polo, Toccata Classics and Centaur labels. He was recently appointed Principal Conductor of the Lviv National Philharmonic Orchestra of Ukraine and has served as the Artistic Director and Principal Conductor of two of Europe's leading orchestras, the National Symphony Orchestra of Ukraine and the Janacek Philharmonic Orchestra (formerly the Czech Radio Orchestra) while also serving as the Principal Conductor of the Slovak Sinfonietta. In the 2011-12 season he commenced his tenure as the Artistic Director and Principal Conductor of the Orquesta Sinfonica de Venezuela and prior to that served as the Music Director and Principal Conductor of the Queensland Philharmonic Orchestra in Brisbane, Australia. In addition to his conducting activities he has served as the Artistic Director of two of the world's pre-eminent chamber music festivals, The Australian Festival of Chamber Music (1991-2007) and the Nevada Chamber Music Festival (2003-2018). In September, 2021 he commenced duties as the Artistic Director and Principal Conductor of *The Thomas de Hartmann Project*, a concert and recording project which BBC Radio 3 recently described as "arguably the most important recording project by a major, yet relatively unknown, composer of this new decade." The project will be divided between record labels including Pentatone, Toccata Classics and Nimbus and including soloists Joshua Bell and Matt Haimovitz.

Mr. Kuchar's longest titled affiliation and relationship is with the National Symphony Orchestra of Ukraine, of which he was appointed the Artistic Director and Principal Conductor in 1994.

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They have appeared together in over 250 performances, in Kyiv and on tour on four continents while their discography totals over 80 compact discs. Most recently, they completed a 44-concert tour of North America under the auspices of Columbia Artists Management in January-March, 2017.

In September, 2018 he commenced a relationship with the National Opera and Ballet of Ukraine - Lviv, directing a new production of Igor Stravinsky's *The Rite of Spring* (*Vesna Snyashchena*) and *Pulcinella*. In February, 2020 he directed the world premiere of the opera *Lys Mykyta* by the Ukrainian composer Ivan Nebessniy. With the Lviv National Philharmonic Orchestra of Ukraine, he will undertake a six-week United States Tour during the period January-February, 2023, including performances in New York City's Carnegie Hall and Washington DC's Kennedy Center.

Conducting engagements during the 2019-20 season included the major orchestras and opera houses of Ankara, Antalya, Beijing, Buenos Aires (Teatro Colon), Helsingborg, Helsinki, Istanbul, Kharkiv, Kyiv, Odessa and Prague, among others. The opening two months of the 2017-18 season have included a threeweek residency at The Cleveland Institute of

Music where he opened that distinguished institution's orchestral season and conducted daily masterclasses and seminars for advanced tertiary conductors and instrumentalists and a two-week engagement with the Staatskapelle Weimar in Bayreuth, Dresden and Weimar.

Highlights of the past several seasons have included a four-week, 20 concert tour of the USA with the Czech Symphony Orchestra and guest conducting engagements including the BBC Symphony, BBC National Symphony Orchestra of Wales (filling in on one day's notice to conduct Josef Suk's epic *Asrael* Symphony), Berlin Symphony Orchestra, Cape Town Philharmonic Orchestra, Israel Symphony Orchestra, Prague Symphony Orchestra, Munich Philharmonic and the National Symphony Orchestra of Venezuela. Equally committed to musical theatre he has held a special relationship, totaling over 200 performances, with the Finnish National Opera and Ballet. He has collaborated with major artists including James Galway, Jessye Norman, Lynn Harrell, Itzhak Perlman, Yo-Yo Ma, Sarah Chang, Mstislav Rostropovich, Joshua Bell, Joseph Calleja and Frederica von Stade, among others.

Among Mr. Kuchar's numerous accolades include BBC Record of the Year, Australian Broadcasting Corporation Record of the Year, Chamber Music America Record of the Year, Gramophone Magazine's Editor's Choice, the WQXR Record of the Year and a Grammy nomination in the category of Best Instrumental Album of 2013.

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Recent releases of seven new compact discs, devoted to the complete symphonies of Ukrainian Boris Lyatoshynsky and Yevhen Stankovych (National Symphony Orchestra of Ukraine), orchestral works by the Turkish composer Ulvi Camal Erkin (with the Istanbul State Symphony Orchestra). In March, 2019 the Brilliant Classics label released a 13 cd compilation - *Theodore Kuchar - The Complete Edition* devoted to the conductor's complete discography for that label.

During his tenure with the National Symphony Orchestra of Ukraine, Kuchar conducted cycles of the complete symphonies by Beethoven, Bruckner, Mahler, Mozart, Prokofiev, Schubert and Shostakovich, and led eleven international tours to Asia, Australia, Central Europe and the United Kingdom. Under Mr. Kuchar's direction, the National Symphony Orchestra of Ukraine became the most frequently recorded orchestra of the former Soviet Union. Between 1994 and 2004 the orchestra recorded over 80 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 Chadwick, Dvorak, Glazunov, Morton Gould, Mozart, Piston, Shchedrin, Shostakovich and Tchaikovsky. They also recorded the symphonies and orchestral works of Ukraine's leading contemporary symphonist, Yevhen Stankovych. The recording of Lyatoshynsky's Symphonies Nos. 2 and 3 was awarded 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, on the Naxos label, are regarded by many critics as the most accomplished cycle available on compact disc.

As an educator and orchestral trainer he has held a longterm relationship with The Cleveland Institute of Music and served as Resident Conductor of the Kent/Blossom Music Festival, the educational institution established by the late George Szell, in cooperation with The Cleveland Orchestra (2003-2012), where he was responsible for the orchestral program while also coaching chamber music and giving masterclasses to violinists and violists. Since 2003, he has devoted himself to annual residencies at The Cleveland Institute of Music, the Simon Bolivar Youth Orchestra, the Canberra School of Music at the Australian National University, the Czech National Academy of Music, the National Academy of Music in Kiev and the Sibelius Academy in Helsinki, among others. In 2006, he developed the annual conductor's courses in cooperation with the Paris Conservatoire and hosted by the Janacek Philharmonic Orchestra in the Czech Republic.

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In March, 2012 he served on the faculty of the Conductor's Guild Workshop hosted by The Cleveland Institute of Music. During the period 1996-2002 he served as Professor and Director of Orchestral Studies at the University of Colorado, Boulder.

In 2021 he was appointed as Artistic Director of the inaugural Gustav Meier Memorial Masterclasses, an annual training program for advanced orchestral conductors. with the Lviv National Philharmonic Orchestra of Ukraine.

Kuchar remains as strong an advocate of composers of the present day as he does of the great composers of the past. In addition to his recordings of contemporary works with the NSO of Ukraine, he has also conducted premieres of works by Lukas Foss (the Capriccio for Cello and Orchestra, with Yo-Yo Ma as soloist), Giya Kancheli, Joseph Schwantner, Alfred Schnittke, Peteris Vasks, Osvaldo Golijov and Rodion Shchedrin, among others. He has led numerous operatic productions in centers including Buenos Aires, Caracas, Helsinki, Kyiv, Prague and San Francisco with soloists including Jessye Norman, Frederica von Stade, Joseph Calleja, Jorma Hynninen, Isabel Bayrakdarian and Kelley O'Connor, among others.

Theodore Kuchar graduated from the Cleveland Institute of Music as a student of Robert Vernon, Principal Violist of The Cleveland Orchestra. He was awarded the Paul Fromm Fellowship from the Boston Symphony Orchestra at the Berkshire Music Center at Tanglewood, subsequently reinvited for the following summer.

He continues to devote several periods annually to one of his most serious passions, the performance of chamber music and has been a participant at major international festivals, including Kuhmo, Lockenhaus, the Australian Festival of Chamber Music and the Nevada Chamber Music Festival. His colleagues have included Sergei Babayan, Noah Bendix-Balgley, James Buswell, Martin Chalifour, Sarah Chang, Lynn Harrell, Alexander Ivashkin, Robert Levin, Truls Mork, Irina Schnittke, 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. He has appeared as violist in recordings on the Naxos label of works by Alfred Schnittke (with Irina Schnittke and Mark Lubotsky – this recording was awarded the BBC's "CD of the Year" award for 2002), Bohuslav Martinu and Walter Piston. The latter recording was awarded the Chamber Music America/WQXR "Record of the Year" for 2001.

May, 2022

MEET THE ARTIST

The Ukrainian-American violinist **Oleh Krysa** is long esteemed in the former USSR as a distinguished soloist, chamber musician and teacher. A prominent student of David Oistrakh, Krysa won major prizes in such international competitions as the Wieniawski (1962), Tchaikovsky (1966), and Montreal (1969), and was outright winner of the Paganini Competition (1963).

Oleh Krysa began his teaching career as chairman of the Violin Department at the Kiev Conservatory. In 1973 he took the same position at the Gnesins Musical and Pedagogical Institute in Moscow and, two years later, returned to the Moscow Conservatory as Professor of Violin, where he remained until 1988. Currently he is Professor of Violin at the Eastman School of Music, and was a Visiting Professor at Tokyo University of Arts in 2009. He is also a Honored Professor at Lviv Music Academy (Ukraine) and a Honored Member of the Japanese String Teachers Association.

In March 2016, Oleh Krysa was elected a Foreign Member of the National Academy of Arts of Ukraine. Established in 1996, the Academy's members are distinguished specialists of professional artistry. As a Foreign Member, Oleh Krysa will give master classes, present concerts and recitals, and create and develop musical projects.

The artistic association "World of Classical Music" founded the Oleh Krysa International Violin Competition to honor Professor Krysa. The first competition was held October 25 to November 3, 2013, in Lviv. From October 20 to 31, the Second Oleh Krysa International Violin Competition will take place in Lviv.

In October and in December of 2015, Oleh Krysa presented the cycle "The Development of Violin Concerto" in four ambitious concerts with the Symphony Orchestra of Lviv Philharmonia. The programs for these concerts consisted of the works Bach: Violin Concerto No. 2; Mozart: Violin Concerto No. 5; Beethoven: Violin Concerto; Bruch: Violin Concerto No. 1; Mendelssohn: Violin Concerto in E minor; Brahms: Violin Concerto; Prokofiev: Violin Concerto No. 1; Schnittke: Violin Concerto No. 3; Tchaikovsky: Violin Concerto; Skoryk: Violin Concerto No. 1; Szymanowski: Violin Concerto No. 1; and Shostakovich: Violin Concerto No. 1.

Oleh Krysa played solo recitals in major music centres throughout the world (including Great and Small Halls of Moscow Conservatory, Tchaikovsky Hall, Great Hall of Leningrad Philharmonia, Glinka Hall, Column Hall of Kiev Philharmonia, Warsaw Philharmonia, Concertgebouw, Brahms Hall, Royal Festival Hall, Wigmore Hall, Queen Elizabeth Hall, Teatro alla Scala, Semper Oper, Carnegie Hall, Alice Tully Hall, Merkin Hall, Kennedy Center, Roy Thomson Hall, Place des Arts, Suntory Hall, Minato Mirai Hall, Seoul Art Center, Taiwan's National Concert Hall etc.) and with leading orchestras

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and ensembles of Moscow, Leningrad, Novosibirsk, Tallinn, Riga, Vilnius, Kiev, Lviv, Odessa, London, Helsinki, Stockholm, Malmo, Berlin, Leipzig, Dresden, Bonn, Weimar, Stuttgart, Warsaw, Krakow, Katowice, Prague, Brno, Budapest, Bucharest, Sofia, Plovdiv, Belgrade, Zagreb, Istanbul, Ankara, New York, Washington, Chicago, Miami, Las Vegas, Albuquerque, Montreal, Toronto, Cape Town, Yokohama, Canberra and Wellington.

He has also appeared at major festivals in Europe (Moscow Stars, Prague Spring, Warsaw Autumn, Sofia Weeks, Plovdiv Music Festival, Wiener Fest, Lockenhaus International Music Festival, Schleswig-Holstein International Music Festival, Internationale Bachakademie Stuttgart, Edinburgh International Music Festival, Kuhmo International Chamber Music Festival, Korsholm International Music Festival); in North America (Aspen Music Festival, InterHarmony Music Festival, Park City International Chamber Music Festival, Lake Winnepisaukee Music Festival, Peninsula Music Festival); in Japan (Kawaguchi-ko Music Festival, Yubari Music Festival); in Australia (Perth Music Festival, Townsville International Chamber Music Festival); and in New Zealand (Wellington International Music Festival).

Oleh Krysa has collaborated with conductors such as Gennady Rozhdestvensky, Kirill Kondrashin, Dimitri Kitajenko, Alexander Dmitriev, Alexander Lazarev, Vladimir Fedoseyev, Mark Ermler, Yuri Simonov, Lev Markiz, Saulius Sondeckis, Arvid Jansons, Neeme Jaarvi, Eri Klas, Stepan Turchak, Volodymyr Kozhuhar, Volodymyr Sirenko, Roman Kofman, Taras Krysa, Theodore Kuchar, Virko Baley, Igor Simovich, Yerzy Semkow, Sakari Oramo, Kurt Sanderling, and James de Preist.

He has conducted Master Classes in North America (New York, Philadelphia, Boston, Oberlin, Bloomington, Long Beach, West Palm Beach, Las Vegas, Toronto, Montreal); in Europe (Stockholm, Copenhagen, Manchester, Freiburg, Weimar, Hanover, Madrid, Oviedo, Warsaw, Lancut, Bratislava, Moscow, St-Petersburg, Novosibirsk, Kiev, Odessa, Lviv, Tashkent, Almaty); in the Far East (Tokyo, Yokohama, Hamamatsu, Nagano, Seoul, Shanghai); in Australia (Melbourne, Brisbane, Canberra, Townsville); and in New Zealand (Christchurch).

In addition to his thriving solo career, Krysa was a leader of the Kiev Conservatory Quartet (1970-1973), the Leontovych Quartet (1999-2003), and the celebrated Beethoven String Quartet (1977-1987). Oleh Krysa is also a champion of contemporary music, and has worked closely with Alfred Schnittke, Edison Denisov, Sofia Gubaidulina, Krzysztof Penderecki, Vyacheslav Artyomov, Sydney Hodkinson, Virko Baley, Myroslav Skoryk, Valentin Silvestrov, Yevhen Stankovych and Larry Sitsky.

MEET THE ARTIST

He has premiered a number of their works, and many of them have been written for and dedicated to him.

Mr. Krysa has recorded on the Melodiya, BIS, Triton, Olympia, TNC, Amadis, Polskie Nagranie, and Russian Disc labels.

Oleh Krysa has served on the jury panel of the International Tchaikovsky, Wieniawski, Paganini, Kreisler, Lipizer, Oistrakh (Chairman), Joachim, Michael Hill, Prague Spring, Wronski Solo Violin, Brescia Violin, Montreal Violin, Qingdao, Almaty (Chairman), and Sendai Violin Competitions, and the Osaka Chamber Music Competition.

Krysa was married to pianist Tatiana Tchekina, who was his partner in most of his recitals and recordings before her death in December 2013. The Tatiana and Oleh Krysa Scholarship at the Eastman School of Music has been established to support scholarships for students pursuing a degree in violin performance or piano accompanying.

UPCOMING EVENTS AT EASTMAN

Wednesday, February 1, 2023

Composers Concert

Kilbourn Hall, 7:30 PM

Free Admission

February 2-4, 2023 at 7:30 PM

February 5, 2023 at 2:00 PM

EASTMAN OPERA THEATRE

Händel's *Alcina*

Opera Studio Annex 804

Tickets Available at EastmanTheatre.org

Saturday, February 4, 2023

FACULTY ARTIST SERIES

Eastman Virtuosi

Kilbourn Hall, 7:30 PM

Tickets Available at EastmanTheatre.org

Saturday, February 4, 2023

Morning Chamber Music

Hatch Recital Hall, 11:00 AM

Free Admission

Scan this QR code to see all of the exciting concerts coming up in our 22-23 Eastman Presents Season!



We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

Find information about upcoming Eastman concerts and events at:

esm.rochester.edu/events

www.facebook.com/ConcertsAtEastman

Kodak Hall at Eastman Theatre fire exits are located along the right and left sides, and at the back of the hall on each level. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

Restrooms are located on each level of Kodak Hall at Eastman Theatre. Our ushers will be happy to direct you to them.

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