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[A MESSAGE FROM THE DIRECTOR]

Yes. Life-affirming experience. The heart and soul of Krannert Center.

A place for those who seek meaning through moment after moment after moment of shared life-affirming experiences that stretch across time and memory through the art of sound. The art of human movement. Of the spoken word. And every combination thereof and beyond.

That is to say, a place for the art of the imagination writ large.

A place to celebrate our individual and collective ability to rethink the past and present and to imagine the possibilities of a world neither defined nor limited by the seemingly endless obstacles of our time.

A world that more fully and courageously embraces beauty. Joy. Ambiguity. The impulse to inquire. To reflect. And to lift up one another.

Welcome to this season of shared moments and the deep privilege of being together. Welcome to Krannert Center.

All good things,

Mike Ross
Director

Krannert Center honors the unwavering dedication of these supporters. They have ensured that 2011-2012 season is filled with moment after moment of deeply felt experience.

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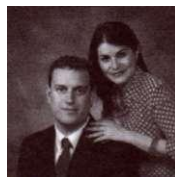


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PROGRAM

Tschaikowski St. Petersburg Symphony Orchestra
Roman Leontiev, music director and chief conductor
Alexandre Pirojenko, piano

Richard Wagner *Prelude and Love Death*
(1813-1883)

Ludwig van Beethoven *Piano Concerto No. 2 in B-flat Major, Op. 19*
(1770-1827) *Allegro con brio*
Alexandre Pirojenko, piano *Adagio*
 Rondo—Molto allegro

20-minute intermission

Nikolai Rimsky-Korsakov *Scheherazade, Op. 35*
(1844-1908) I. The Sea and Sinbad's Ship
 II. The Kalendar Prince
 III. The Young Prince and the Young Princess
 IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff
 Surmounted by a Bronze Horseman.

This program is subject to change.

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TSCHAIKOWSKI ST. PETERSBURG SYMPHONY ORCHESTRA

Roman Leontiev, music director and chief conductor
Dr. Elena Kostyuchenko, general director

FIRST VIOLINS

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Alexandr Anisimov
Anna Yakovleva
Vladimir Troitskiy
Maya Yudina
Elena Ananieva
Olga Egorova
Lilia Elakhovskaya
Galina Kharitonova
Vera Kharitonova
Galina Kuzmicheva
Maria Platonova
Anna Prudentova
Gleb Rezvykh
Larissa Rybakova
Evgenii Zinin
Yulia Zorina

SECOND VIOLINS

Kristina Popova, principal
Oxana Dolya
Elvira Kapustinskaya
Evgenia Karpova
Natalia Mitsura
Inna Pivneva
Elena Popova
Gyuzel Sultanova
Praskovia Tanikova
Elena Vedayko
Nina Zayatz
Daria Khvalovskaia
Anna Chertova

VIOLAS

Elena Andreeva, principal
Aliaxandr Bogdanovich
Konstantin Plekhanov
Irina Morozova
Vadim Dvoynishikov
Irina Prodan
Tatiana Soldukhina
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Yuri Niniev, principal
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Rustam Murtazin
Kirill Benediktov
Dmitri Perminov
Elena Lazareva

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Natalia Chernousova
Anton Alexeevskii
Anna Suzdalkina

OBOES

Evgeny Khvalovsky, principal
Elena Kissel
Julia Orlova

CLARINETS

Anton Dereza, principal
Vyacheslav Korshunov
Anna Kochegura
Musheg Mikaelyan

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Anna Kolesnikova
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Maxim Kuvychko, principal
Sergey Fausto
Anatoly Tarov
Roman Bazanov
Ragim Karakhmazli
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TRUMPETS

Yuri Poliakov, principal
Ilya Kulenko
Nikolaj Aseev
Vasily Karbyshev

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Alexei Bogdanov
Victor Perevoznikov

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Shamil Salimov

TIMPANI

Kirill Ksenofontov

PERCUSSION

Andrei Belichkov, principal
Vasily Katanov
Olga Kosyreva
Artem Chigrik
Taras Tkach

HARP

Olga Pilyukova

KEYBOARD

Julia Grekhova

PROGRAM NOTES

Richard Wagner

Born May 22, 1813, in Leipzig, Germany

Died February 13, 1883, in Venice, Italy

Prelude and Love Death

For a performance of *Prelude and Love Death*, Wagner referred to the story in the program notes as one of "endless yearning, longing, the bliss and wretchedness of love, world, power, fame, honor, chivalry, loyalty and friendship all blown away like an insubstantial dream; one thing alone left living—longing, longing unquenchable, a yearning, a hunger, a languishing forever renewing itself; one sole redemption—death, surcease, a sleep without awakening."

Wagner's masterful use of the orchestra makes *Prelude and Love Death* the most often played work of the operatic literature that can be performed without the vocal part. His ingenious use of leitmotifs tells the entire story of the opera. This pairing of the prelude to the opera with the final scene, played segue, shows the seamlessness and continuity that Wagner proselytized in his book *Oper und Drama* of 1851. Referring to the score of *Tristan und Isolde*, Leopold Stokowski once said: "Wagner created for himself a new style, a new technique, new harmonic sequences, new combinations of timbres, and a new orchestral palette." All this is never more apparent than in *Love Death*, the climax and close of the opera that has often been called the greatest in the literature of music. At the end of the third act, Isolde is restored to her lover, Tristan, only to have him die in her arms, and she expires in the anguish of her devotion to complete the tragedy of the love potion. To once again quote Stokowski: "the music leaps toward us like a flame with burning impulsiveness. It mounts up into great climaxes of sound. The tempo is always agitated—always changing—and yet an unbroken line passes through

every impulsive phrase and unifies the seemingly improvised tonal design. This love music continues its overpowering eloquence when words cannot continue, when even life cannot further express itself. It is the supreme and ultimate of the poetry of love."

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Edited by Elizabeth E. Torres

Ludwig van Beethoven

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna, Austria

Piano Concerto No. 2 in B-flat Major, Op. 19

At the age of 22, Ludwig van Beethoven had already acquired a reputation as a keyboard virtuoso. Determined to heighten that reputation and to establish himself as a leading artist, he moved in 1792 to Vienna, the musical capital of the world at the time. His first public appearances in Vienna took place on March 29 and 30, 1795, at a pair of concerts in the Burgtheater for the benefit of the Widows and Orphans Fund of the Society of Musicians. For this occasion, he composed and performed the *Piano Concerto in B-flat Major*, the first of his mature orchestral works.

Begun in 1793, Beethoven's B-flat concerto actually predates the one now known as No. 1 by two years. After its premiere in 1795, the composer decided to make revisions to the work for a performance in Prague in 1798; by the time it was published in 1801, its sister work in C major (written in 1795 and revised in 1800) had already been published earlier that same year as Opus 15. Thus, while the B-flat concerto was catalogued as Opus 19, it came before the so-called Concerto No. 1, both chronologically and in stylistic evolution. The two earliest concertos by Beethoven exhibit the formality prevalent in the latter part of the 18th century, but more so than most other of his works, the *Piano Concerto in B-flat Major* bears the unmistakable

stamp of Mozart's influence. The Salzburg master's influence notwithstanding, the work's essence is clearly Beethoven's, as is attested by the "flashiness" and virtuosic music given to the soloist in the first and last movements, as well as the unusual spiritual depth of the middle movement.

The first movement, *Allegro con brio*, begins with a *trill* orchestral exposition of the main thematic material. When the piano finally enters, it does so in a rather subdued manner, but as the movement develops, it soon takes part of the buoyant mood that predominates. The cadenza at the end of the movement was written at a much later date than the rest of the movement and is unusually long. After its final flourish, the orchestra provides a short six-measure *codetta* to close the movement.

The second movement, *Adagio*, concerns itself with a single thematic subject. Written in a concentrated sonata form, it is an expressive dialogue between piano and orchestra in which lyrical decorations highlight the beauty of the single theme. Instead of the expected cadenza, the piano provides a rhythmically decorated series of arpeggios interrupted by the intermittent fragments of the themes in the strings.

The brilliant and highly rhythmic finale, marked *molto allegro*, takes the form of a dance-like rondo. One of Beethoven's most delightful early finales, it acquires its distinctly spirited character in part from the exciting syncopation that occurs as the accents in the main theme are wittily displaced. The concerto eventually reaches its conclusion in the same unashamedly cheerful vein with which it started.

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Nikolai Rimsky-Korsakov

Born March 18, 1844, in Tikhvin, Russia

Died June 21, 1908, in Lubensk, Russia

Scheherazade, Op. 35

Rimsky-Korsakov came from a family of distinguished military and naval figures, so it is not strange that in his youth he decided on a career as a naval officer. Both of his grandmothers, however, were of humble origins, one being a peasant and the other a priest's daughter; the composer claimed to have inherited from them his love for folk songs and for religious ceremonies, both of which are aspects that figure highly in much of his music. After three years in the Russian navy, Rimsky-Korsakov became, in his own words, "an officer-dilettante who sometimes enjoyed playing or listening to music." It was only through the influence and guidance of a friend, the composer Mily Balakirev, that the young Rimsky-Korsakov dedicated himself to becoming a "serious" composer.

Following the style established by Mikhail Glinka, Balakirev and Rimsky-Korsakov united in their aim with composers Alexander Borodin, Modest Mussorgsky, and Cesar Cui to create a nationalist school of Russian music. This group of composers, with Balakirev as the mentor of the four younger composers, was known as The Five and later—along with Glinka and Alexander DargomTzhsky—became known as *Moguchaya kuchka* (the Mighty Handful) in recognition of their nationalist efforts to maintain their musical "independence" from the basically Germanic, Western European conservative approach to composition, of which their contemporary Tchaikovsky and, later, Rachmaninoff were the highest exponents. It should be noted that the conservatives were often influenced by their nationalist counterparts, and in turn Rimsky-Korsakov "borrowed" at times from the German tradition and eventually absorbed influences from Wagner.

Capriccio espagnole, *Scheherazade*, and the *Russian Easter Overture* were Rimsky-Korsakov's last

Important purely orchestral works. In the composer's words, these three pieces "close[d] a period of my work, at the end of which my orchestration had attained a considerable degree of virtuosity and warm sonority without Wagnerian influence, limiting myself to the normally constituted orchestra used by Linka." The orchestral complement of *Scheherazade* consists of pairs of woodwinds with added piccolo and English horn, four horns, two trumpets, three trombones, tuba, harp, and the usual string choir, as well as an array of percussion instruments, including cymbals, snare drum, bass drum, tambourine, triangles, and tam-tam.

Modest Mussorgsky-Korsakov had always been fascinated by the exotic and colorful, and he wrote the symphonic poem *Scheherazade* in 1888 after reading the Arabian Nights' *Entertainment*. The score is prefaced by the following story:

The Sultan Schahriar, convinced of the falseness and infidelity of all women, has sworn to put to death each one of his wives after the first night. The Sultana Scheherazade, however, saved her own life by interesting him in a succession of tales which she recounted over a period of a thousand and one nights. Overcome by curiosity, the monarch postponed from day to day his wife's execution, in the end renouncing his bloody resolution.

Many were the marvels recounted to Schahriar by Scheherazade. For the telling of these, she drew from the verses of the poets and the words of folksongs and tales, connecting her stories one with the other.

The first movement begins with a heavy and forbidding motif in the brass, usually associated with the Sultan Schahriar; this is immediately followed by quiet, pacifying woodwind chords and a sensuous violin cadenza representing the voice of Scheherazade. As the sultana's first tale unfolds, a rich tapestry of sound is woven from the initial motif, Scheherazade's theme (which is not always restricted

to the solo violin), and a rocking theme that suggests the waves beating against Sinbad's ship.

The second movement begins with an expansion of Scheherazade's violin cadenza. She then recounts "The Story of the Kalendar Prince," which is immediately introduced by an exotic theme first played by the noble bassoon in its upper register. In the midst of the musical tale, the sultan's theme is transformed into a fanfare suggesting the prince's adventures.

The third movement is a love story, "The Prince and the Young Princess." Each of the two protagonists of this tale is represented with an individual theme. The similarities between the two themes, however, point to the love that binds them as one. The first violins present the prince's gentle theme at length. A solo clarinet presents the princess' jauntier, more playful theme. A short restatement of the prince's theme is interrupted by Scheherazade's theme, after which the two main themes of the movement are heard lovingly interwoven.

The fourth movement begins with an introduction in which the sultan's motif and Scheherazade's theme play off each other. An agitated theme presented by the flute brings us to the festival at Baghdad; soon the rest of the orchestra joins in the excitement. As the tale of the vessel being wrecked on the rocks suddenly encroaches on the previous story, thematic material from the previous movements is developed and interwoven as if trying to condense all the thousand and one stories that Scheherazade tells her husband; this includes the motion-of-the-waves motif from the first movement, the fanfares from the second, and the princess' theme from the third, as well as Scheherazade's theme and the sultan's motif. As the storm subsides and the seas become calm again, Scheherazade's voice fades away in one final violin cadenza, bringing the work to its quiet and dreamy conclusion.

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ROMAN LEONTIEV, MUSIC DIRECTOR AND CHIEF CONDUCTOR



Roman Leontiev, music director and chief conductor of the Tschaikowski St. Petersburg Symphony Orchestra, is widely regarded as one of the preeminent Russian conductors of his generation. Leontiev's career has been accented by distinguished engagements

throughout Russia and Western Europe since his graduation in 1981 with highest honors from the Glinka Conservatory of Music in St. Petersburg, where his mentors included the People's Artists of Russia (Russia's highest cultural honor) Gennady Rozhdestvensky and A. M. Katz. Upon his graduation from the Glinka Conservatory of Music, Leontiev was accepted as an apprentice to the St. Petersburg State Conservatory of Music, which is St. Petersburg's leading conservatory, where he was accepted as a pupil of the People's Artist of Russia I. A. Mussin.

Leontiev's first professional accolade was received in 1985 upon being awarded the USSR State Medal of Excellence in Conducting for his leadership of the Moscow International Festival Orchestra while still a student at the Glinka Conservatory of Music. This success was followed in 1986 when Leontiev was awarded the Special Award for Conducting at the Third Annual Russian National Folk Music Festival.

These honors led to Leontiev being engaged to conduct the leading orchestras of Russia, including the Moscow State Radio Symphony Orchestra, the Bolshoi Theatre Orchestra, and the USSR State Symphony Orchestra. The critical acclaim of these engagements led to Leontiev being invited to France to conduct that country's greatest orchestra. Leontiev was invited to return to France to conduct a series of important concerts, which included appearances at the Palais des Congres de Paris, the Notre Dame Cathedral, and the UNESCO Conference, which was

broadcast nationally on French television and radio (ORTF). Leontiev's additional European engagements included performances in Germany, Finland, and Sweden.

In 1997, Leontiev was engaged to conduct the Symphonica Toscanini for his Italian debut, which was followed by engagements in Hungary with the Budapest Radio and Television Orchestra and the Budapest Philharmonic Orchestra. The success of these concerts led Leontiev to be invited to conduct the Bolshoi Theatre Orchestra in the Bolshoi's Great Hall, the Mariinsky Theatre Symphony Orchestra, and the St. Petersburg State Symphony Orchestra.

Leontiev's engagements with the Tschaikowski St. Petersburg Symphony Orchestra led to that orchestra engaging Leontiev as its principal guest conductor in 2001, and that season he performed with the Tschaikowski St. Petersburg Symphony Orchestra the complete Beethoven symphony cycle, which was met with critical acclaim. Following the success of these performances, Leontiev and the Tschaikowski St. Petersburg Symphony Orchestra were invited to undertake a tour of the United Kingdom.

In 2002, Leontiev was named music director of the Tschaikowski St. Petersburg Symphony Orchestra, and in honor of this title he was invited to lead the orchestra in the world premiere of the work *Vladimirskaya Square* in commemoration of the 300th anniversary of the founding of St. Petersburg. That same year, Leontiev was also named principal guest conductor of the Symphony Orchestra of Konstanz, Germany.

As music director of the Tschaikowski St. Petersburg Symphony Orchestra, Leontiev led the orchestra in performances in the leading cities of Russia in 2004. In 2012, Leontiev will lead the Tschaikowski St. Petersburg Symphony Orchestra on its inaugural transcontinental tour of the United States.

ALEXANDRE PIROJENKO, PIANO



"Pianist Alexandre Pirojenko has the technical skills to do anything he wants with a piano; better yet, what he wants to do is sensitive, original, and brilliant," wrote the *Washington Post* after Pirojenko's Washington, DC, debut at the Kennedy Center.

His international piano competition prizes include First Prize in the 25th Ettore Pozzoli International Piano Competition in Italy, First Prize in the Young Concert Artists International Auditions in New York, First Prize in the 16th Ibiza International Piano Competition in Spain, First Prize in the Paula Cussi International Piano Competition to Celebrate the Tercentenary of St. Petersburg, First Prize in the Eighth Newport International Piano Competition in Wales, and Second Prize in the Concorso Internazionale Valsesia-Musica International Competition in Italy, the Third International Piano Competition in Memory of Emil Gilels in Odessa, the Seventh New Orleans International Piano Competition, the Vendome Prize International Piano Competition, the Fourth International Piano Competition in Memory of Vladimir Horowitz in Kiev, and the Bremen International Piano Competition.

He has appeared on stages in Russia, Ukraine, Estonia, Latvia, Kazakhstan, Georgia, Germany, Austria, France, the United Kingdom, the United States, the Netherlands, Italy, Portugal, Spain, Switzerland, Japan, Slovenia, Croatia, Serbia, Lebanon, and Peru, performing at such concert halls as the Grand and Chamber Philharmonic Halls in St. Petersburg, the Capella Concert Hall and Mariinsky Theatre Concert Hall, the Moscow Conservatoire Small Hall and Rachmaninoff Hall, the Kiev Grand Philharmonic Hall and Conservatoire Grand Hall, the Salle Cortot and UNESCO in Paris, the Cologne Philharmonie, New York's 92nd Street Y (Kaufmann

Hall) and Lincoln Center, the Kennedy Center, the Louis J. Roussel Performance Hall in New Orleans, the Kleine Zaal at Amsterdam's Concertgebouw, Geneva's Palais des Nations, the Music Hall in Zagreb, the Cankarjev dom in Ljubljana, and Salzburg's Mozarteum (Solitar), among many others.

He has performed at numerous festivals, including the Musical Olympus Festival in St. Petersburg, the St. Petersburg Musical Spring Festival, the St. Petersburg International Piano Festival, the Stars of the White Nights in St. Petersburg, the Gradus ad Parnassum Festival in Moscow, the M. Glinka Bicentenary in Moscow, Kiev Summer Music Evenings, the Sintra Festival of Music and Dance in Portugal, the Honest Brook Music Festival in the United States, In Viaggio con la Musica in Italy, and Alles Beethoven and Schubert! in Salzburg.

Pirojenko frequently performs as a soloist with orchestras including the St. Petersburg Philharmonic Orchestra, the Mariinsky Theatre Symphony Orchestra, the Tchaikowski St. Petersburg Symphony Orchestra, the St. Petersburg State Academic Capella Symphony Orchestra, the TRC "Petersburg" Symphony Orchestra, the St. Petersburg Symphony Orchestra "Klassika," the St. Petersburg Symphony Orchestra of the Mikhailovsky Opera and Ballet Theatre, the Symphony Orchestra of the Opera and Ballet Theatre of the St. Petersburg Conservatoire, the Saratov Philharmonic Orchestra, the Karelia Philharmonic Orchestra, the Volgograd Symphony Orchestra, and the Ukraine National Symphony Orchestra. He has also appeared with the Ukraine Philharmonic Orchestra in Kiev, the Kharkiv Philharmonic, the Odessa Philharmonic Orchestra, the Latvian National Symphony Orchestra, the BBC National Orchestra of Wales, the Nordwestdeutschen Philharmonie, the Orchestra dei Pomeriggi Musicali di Milano, the Gulbenkian Orchestra in Portugal, the RTV Slovenia Symphony Orchestra, Filarmonica

"Mihail Jora" din Bacau (Romania), the Wroclaw Philharmonic Orchestra "Witold Lutoslawski," the Contemporaneous Orchestral Ensemble in France, the Orchestra of St. Luke's, the Naples (Florida) Philharmonic Orchestra, the Louisiana Philharmonic Orchestra, the Albany Symphony, and the Fort Smith Symphony.

He has worked with conductors including Nikolai Alexeev, Alexander Dmitriev, Vladimir Altshuler, Alexander Sladkovsky, Sergey Stadler, Alexander Tchernushenko, Stanislav Gorkovenko, Alexander Kantorov, Edward Serov, Andrei Anikhanov, Tugan Sokhiev, Volodymyr Sirenko, Mykola Dyadyura, Hobart Earle, Imants Resnis, Grant Llewellyn, Ulf Schirmer, Nicholas Carthy, Neil Varon, En Shao, Ovidiu Balan, Mariusz Smolij, Olivier Dejourn, Michael Stern, Jorge Mester, Klauspeter Seibel, Claire Fox Hillard, and John Jeter.

In 2007, Alexandre Pirojenko's CD was released in Italy by the Ettore Pozzoli International Piano Competition.

Born on November 3, 1979, in St. Petersburg, Russia, Alexandre Pirojenko began his piano studies with Irina Saravayskaya at the age of five and studied with Marina Wolf at the Special Music School of the St. Petersburg Rimsky-Korsakov State Conservatory. In 1998, he began studies with Alexander Sandler at the St. Petersburg Conservatory, graduating with highest honors in 2003 and completing postgraduate studies two years later. He also did postgraduate studies with Arie Vardi at the Hochschule fur Musik und Theater Hannover.

Since 2006, Pirojenko has taught piano at the St. Petersburg State Conservatory. He has given master classes in the United States, Ukraine, and Italy and has served as a jury member of international competitions in Spain and Ukraine.

TSCHAIKOWSKI ST. PETERSBURG SYMPHONY ORCHESTRA

The Tschaikowski St. Petersburg Symphony Orchestra was founded in the years following World War II. During this time, the orchestra successfully worked in different musical genres and received broad acknowledgment and gained wide popularity throughout Russia. Over the course of the history of the orchestra, it has worked with many outstanding conductors from the St. Petersburg Conducting School. The orchestra has undergone significant changes since its inception, including a change of name and leadership, but through all this time it has been developing its repertoire strengths and building a devoted audience.

The orchestra's repertoire is extremely diverse, ranging from Baroque music right through to music of the 20th century. The orchestra's repertoire includes a range from Baroque compositions by Vivaldi, Bach, and Handel and contemporary compositions by Schnittke, Banchikov, Desyatnikov, and Kancheli. The orchestra is at home in the works of famous Russian Romantic composers (Tschaikowski, Rachmaninoff) to the classical composers of the 20th century (Honegger, Poulenc, Hindemith, Stravinsky). The orchestra performs in the best St. Petersburg halls, such as the Dmitry Shostakovich St. Petersburg Philharmonic Grand Hall, the State Academic Capella, Smolny Cathedral, and the City Cultural Center. Since the 1990s, the orchestra has held a regular subscription series in addition to standard concerts throughout Russia. The orchestra offers many educational and charity programs aimed at exposing children and young people to its vast repertoire, and it performs the very popular Young People's Concerts in St. Petersburg on a regular basis.

Over the past 10 years, the Tschaikowski St. Petersburg Symphony Orchestra has become an ensemble with unlimited musical possibilities, including the regular commissioning and performing

of new compositions. This is a testament to the high standards of the orchestra, which commissions many new works written especially for it each season. The orchestra has a special relationship with several local composers in St. Petersburg but also collaborates and premieres works of foreign composers, who have dedicated many of their works to the orchestra.

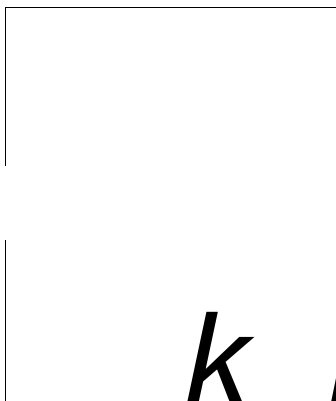
The Tschaikowski St. Petersburg Symphony Orchestra tours regularly all over the world and has had successful concert tours in Europe, China, and Japan.

Many of Russia's legendary and most distinguished soloists and conductors have worked with the orchestra over the past several decades, including Montserrat Caballe, Sviatoslav Richter, Elena Obraztsova, Yevgeny Nesterenko, Youri Egorov, and Viktor Tretyakov.

Members of the Krannert Center Society have donated or pledged \$1 million or more to ensure comprehensive accessibility to the arts in this community. They sustain the vision of Herman and Ellnora Krannert, whose remarkable idea and generous spirit led to the founding of the Center in 1969. The University of Illinois, the College of Fine and Applied Arts, and Krannert Center are deeply honored by such steadfast support.



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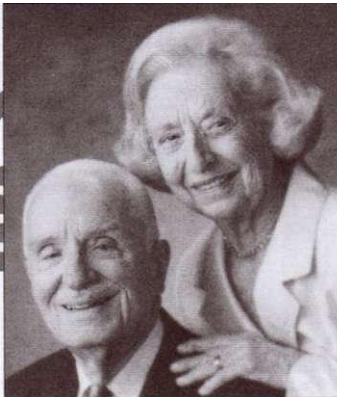


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September 2004



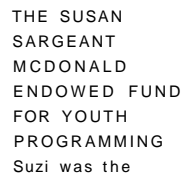
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