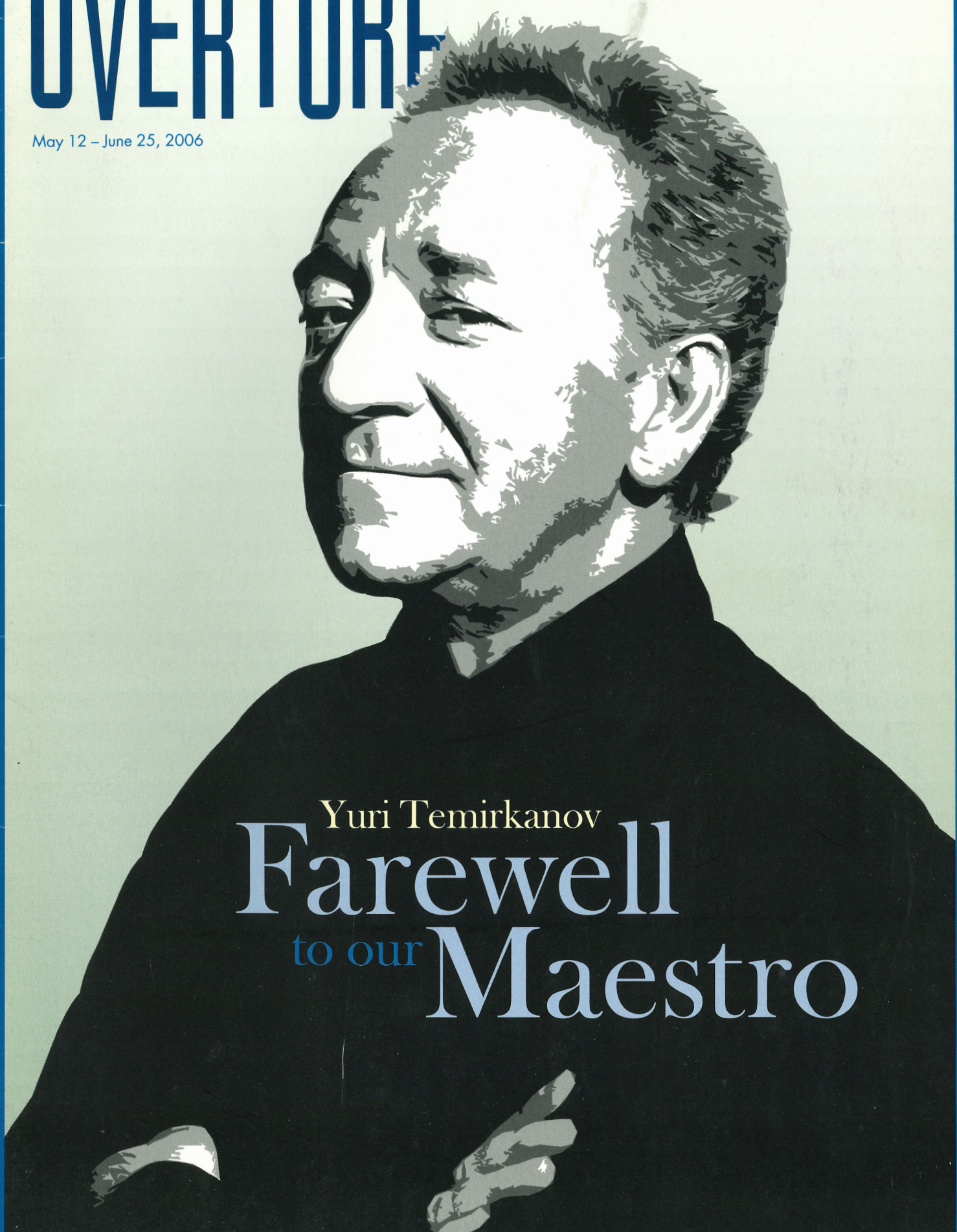


OVERTURE

May 12 – June 25, 2006



Yuri Temirkanov
Farewell
to our Maestro

Yuri Temirkanov's Legacy

When Yuri Temirkanov leads the Baltimore Symphony Orchestra in Mahler's soul-stirring "Resurrection" Symphony in June, it will be a bittersweet moment for audience members and the Orchestra's musicians, for these concerts will be his last as the BSO's Music Director.

BY JANET E. BEDELL



SASHA GUSOV





Above left: Receiving flowers from a young fan. Right: On tour in Europe with violinist Nikolaj Znaider. Facing page: Self-caricature by Yuri Temirkanov.



PHOTOS COURTESY OF GREGORY W. TUCKER

Many will be thinking back to January 2000 when the Maestro began his six and one-half-year tenure with this same work, which he acknowledges is “one of my favorite symphonies, both musically and emotionally.” The dramatic intensity of those performances, now part of BSO legend, signaled a remarkable new partnership was under way.

Dr. Solomon H. Snyder, a member of the BSO Board’s Executive Committee, the chairman of its Music Committee and a member of the search committee that chose Maestro Temirkanov back in 1998, remembers that the decision seemed a no-brainer. “Our committee began with a list of about 100 candidates. After we skimmed that list, someone remarked: ‘If we could get Temirkanov, why even think about the rest?’ Musicians, staff and trustees all agreed, and so after the first few sessions we stopped meeting and sent Buddy Zamoiski and John Gidwitz scurrying across Europe to catch Yuri during his whirlwind tours and sell him on the BSO.”

TRIBUTES TO THE MAESTRO

“The most noticeable thing about Yuri as a person is that he’s more physical than verbal. Most conductors have to talk to get their points across — what emotional things they want you to express — and that tends to diminish the impact. Yuri’s expressive body language, eye contact and beautiful hands are a language we can really understand.”—Jonathan Carney, BSO Concertmaster

At that time, Maestro Temirkanov hadn’t expected to stay in America as long as he has. “Originally, I signed a contract for three years,” he remembers, “but then I really enjoyed working with the Orchestra, so I extended my contract twice. But now I need more time for the St. Petersburg Philharmonic Orchestra and also for my obligations in Moscow, which I haven’t had time for during the past five years.” The St. Petersburg Philharmonic is without question Russia’s — and one of the world’s — greatest orchestras, and Temirkanov has been its esteemed leader since 1988.

Music Making in the Grand Tradition

Drawing on his years at the center of musical and cultural life in St. Petersburg, Maestro Temirkanov has infused his performances with an intimate understanding of the great Russian composers who made that city their home — Tchaikovsky, Rimsky-Korsakov, Mussorgsky, and, at the beginning of his career, Igor Stravinsky.

In the case of Prokofiev and Shostakovich, the connection was much more personal. In 1943, Prokofiev was evacuated from Moscow because of the encroaching Nazi armies and actually came to live for a time with the young Temirkanov and his parents in Nal’chik in the Caucasus. The Maestro’s relationship with Shostakovich was even stronger, for he worked closely with that contemporary Russian master during the last decade and a half of Shostakovich’s career.

This deep knowledge of the Russian tradition has allowed Temirkanov to bring exceptional power and authority to Slavic works both familiar and unfamiliar. These have included extraordinarily vivid performances here of the familiar Tchaikovsky and Rachmaninoff symphonies and concertos — performances that truly clear away the cobwebs and make a listener feel as though he were hearing the work for the first time. And who can forget the wonderful Russian rarities Temirkanov has introduced us to: Tchaikovsky’s enchanting fairytale opera *Iolanta* with a cast the Met would kill for, or Shostakovich’s searingly dramatic “Babi Yar” Symphony with Yevgeny Yevtushenko, the famed poet who wrote its verse text, assisting.

But beyond Russian repertoire, the Maestro represents a living link to an older, grander tradition of music making — freer, looser and more emotional — that has almost vanished today. Temirkanov is an artist who feels that music lives through the power of the emotions it conveys. “He wants an intensity and passion from the orchestra,” explains Katherine Needleman, the BSO’s Principal Oboe. “He’s not after the perfect performance, but after a very involved, passionate performance.” Adds Miryam Yardumian, the BSO’s Director of Artist and Special Projects: “When he conducts a work, he makes it sound like the greatest piece ever written.”

Moreover, Temirkanov seeks a warm, rich sound, which the Orchestra didn’t really possess when he arrived here. “The Orchestra’s sound was lean and electric,” says BSO Concertmaster

“Maestro Yuri Temirkanov is one of the great conductors of our time. He embodies compassion, humor and great depth of feeling. His calm and reserved demeanor allows him to be a masterful conduit for the music. He will forever stand in my mind as an example of what a truly great conductor is.”—Janice Chandler-Etemé, Soprano

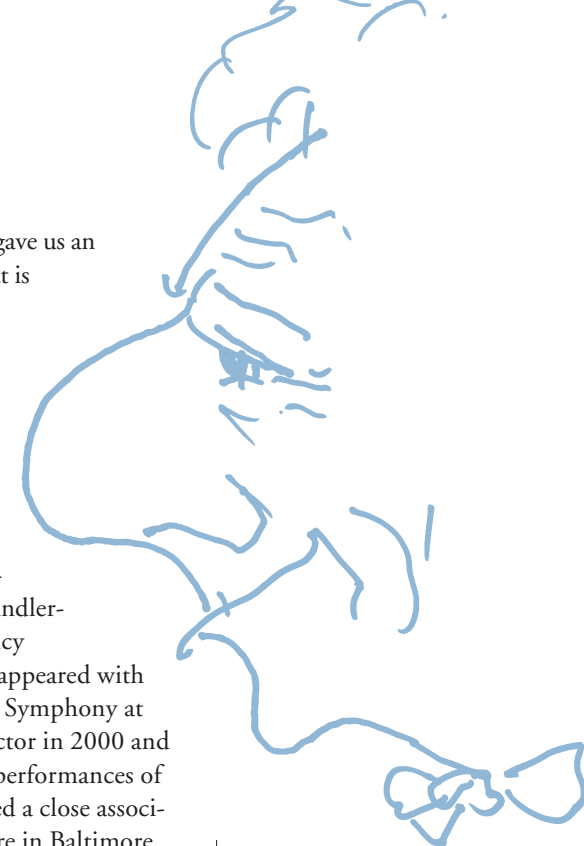
Jonathan Carney. “Temirkanov gave us an Old World, European sound that is like something from the 19th century. Now we’re able to call upon either sound as needed at any moment.”

A Soloist’s Best Friend

Soloists, both instrumental and vocal, value Yuri Temirkanov as the perfect artistic partner. Soprano Janice Chandler-Etemé and mezzo-soprano Nancy Maultsby, the two singers who appeared with him in Mahler’s “Resurrection” Symphony at his first concerts as Music Director in 2000 and who will return for those final performances of that work this June, have formed a close association with him during his tenure in Baltimore. “There is a ‘spirit of freedom’ musicians experience under his direction,” explains Chandler-Etemé. “I became most aware of this when Maestro Temirkanov invited me to sing Strauss’ *Four Last Songs* with the BSO last season. He just opened the gate and let me fly! The Orchestra played brilliantly, and I have never been more inspired as an artist to communicate the eloquent poetry of these beautiful songs.”

Adds Maultsby: “As a singer, there are many things that I may want or wish for from a conductor. I honestly can’t think of anything I was ever in want of while working with Maestro Temirkanov. On our first meeting, I was struck by his calm and quiet way. It was amazing to experience this ‘quiet calm’ transformed into deep, penetrating intensity and profound music making. Every minute was a joy!”

Because of Temirkanov’s superb rapport with soloists, Baltimore audiences have been treated to the magnificent artistry of superstar soloists, such as pianist Evgeny Kissin, baritone Dmitri Hvorostovsky, and violinist Gidon Kremer, who would probably never have been heard here if not for their devotion to the Maestro. But Temirkanov has also been eager to find and pro-



10 Highlights of the Temirkanov Era

1

TOURS

Yuri Temirkanov led the Orchestra on three critically acclaimed tours during his tenure — two to Europe and one to Japan. From “Paris debut shines bright” (*Baltimore Sun*) to the conductor “led this orchestra through performances that you just wanted to bottle up and take home with you” (*The Guardian*, Glasgow), headlines both here and abroad feted both the Maestro and the BSO.

2

BABI YAR

Who can forget the Orchestra’s first-ever performance of Dmitri Shostakovich’s Symphony No. 13, “Babi Yar” — a gripping work that exposed the Soviet complicity in the 1941 murder of Russian Jews, Gypsies and others by the Nazis? These performances (which were enhanced by the presence of the author of “Babi Yar,” poet Yevgeny Yevtushenko) were a priority for Yuri Temirkanov when he joined the BSO.

3

MUSICIANS

Since Maestro Temirkanov took over the artistic leadership of the BSO, 16 musicians have joined the Orchestra's ranks including Concertmaster Jonathan Carney, Principal Cello Ilya Finkelshteyn, Principal Trumpet Andrew Balio and Principal Oboe Katherine Needleman.

4

BALTIMORE DEBUTS

In addition to "Babi Yar," Maestro Temirkanov has brought many beloved works from his country to Baltimore, including the debuts of Tchaikovsky's opera "Iolanta," Prokofiev's "Ivan the Terrible" (with Eisenstein's 1947 film), Shostakovich's "From Jewish Folk Poetry" and works by contemporary Russian composers Kancheli and Shchedrin.

5

YOUNG ARTIST DEBUTS

Many young guest artists have had their Baltimore debut with the BSO under the leadership of Maestro Temirkanov, but none stand out more than Lang Lang, who at the age of 19 also made his Carnegie Hall debut with Maestro Temirkanov and the BSO.

6

VIVAT!

In 2003, Baltimore played host to the first-ever city-wide arts celebration — "Vivat! St. Petersburg" — commemorating the 300th anniversary of the founding of the Russian city that Maestro Temirkanov calls home. His vision brought together every major arts institution in town, in addition to many mid-size and smaller organizations, along with the support of the city's Convention and Visitors' Bureau, for a three-week festival featuring coordinated exhibits, lectures and performances representing the visual and literary arts, opera, theater and, of course, the BSO.



mote promising young artists such as pianist Lang Lang and violinist Lisa Batiashvili, who both made their Carnegie Hall debuts with the BSO under his baton, as well as American violinist Stefan Jackiw, still in his teens when the Maestro tapped him for the Orchestra's Japan tour in 2002. "Anyone can bring a star to Carnegie Hall and have a success," says Temirkanov, "but I would like to bring young people like Lang Lang and Lisa Batiashvili and introduce them to the world."

After his exciting tour performances, Stefan Jackiw has returned to the BSO on several occasions, most recently to perform Saint-Saëns' Third Violin Concerto under Temirkanov's baton in 2005. "Since my first collaboration with Maestro Temirkanov, I have treasured every opportunity to work with him," he says. "Time and again, I have been struck by his incredible musical sensitivity and his rare ability to give soloists the freedom to breathe and express themselves."

A Richer Ensemble

Temirkanov's tenure with the BSO has brought many tangible accomplishments, including three warmly received international tours: twice to Europe (2001 and 2005), as well as to Japan (2002). More important still are the 16 new musicians he has hired for the Orchestra covering most instruments and all the instrumental families — strings, woodwinds, brass and percussion. Six of them are principal players: Concertmaster Jonathan Carney, Associate Concertmaster Madeline Adkins, Assistant Concertmaster Igor Yuzevovich, Principal Cello Ilya Finkelshteyn, Principal Oboe Katherine Needleman and Principal Trumpet Andrew Balio. Temirkanov also elevated two other musicians to principal chairs: Principal Second Violin Qing Li and Principal Horn Philip Munds. With his superb musical judgment, the Maestro has substantially enriched the BSO's talent pool.

"Yuri is one of the great conductors, and I think that simple statement is what it's all about. His concerts at the BSO, his level of expectations with the Orchestra, his artistic leadership were all magnificent, and certainly from my point of view it was the greatest fulfillment of my 35 years in the business to be able to work with him."—John Gidwitz, Past President of the BSO



Far left: Receiving accolades while on tour in Europe. Middle: Conducting at the Meyerhoff. Right: Tour poster in Japan.

However, it's the less tangible achievements that may be his greatest legacy — above all, the passion and emotional engagement of the music making he has inspired from the BSO's musicians. Maestro Temirkanov has achieved an extraordinarily close bond with them, and they have responded with total trust and affection. At the sold-out concert in Vienna that concluded the Orchestra's tour this past October, a giant bouquet gradually worked its way from the back of the stage to the podium. It wasn't from the audience; it was the musicians' expression of love and gratitude to Temirkanov, and he was deeply touched.

"Without a doubt, he is my favorite conductor, on and off the stage," exclaims Jonathan Carney, who has worked with Temirkanov for nearly 15 years, both here and previously at London's Royal Philharmonic Orchestra. "The best moments I've had with this Orchestra have been with him," adds Katherine Needleman. "He

"Yuri knows far more English than he lets on. And his sense of humor is magnificent! On occasions when we joined Yuri for drinks after a concert, his remarks about music and musicians were more pointed, pithy and laugh-provoking than any of ours."—Dr. Solomon H. Snyder, BSO Board of Directors

seems to always bring us to a new, higher level. It's hard for people who only see his back to understand, but he's got this incredible face and hands, and they express everything. He always has a very definite idea of what he wants, which he is able to achieve very easily through the best, most effective gestures."

For the future, Maestro Temirkanov says, "there are several projects with the St. Petersburg Orchestra — recordings, film, opera — that I hope to do in the next couple of years. Of course, I also hope to come back," and he is already scheduled to conduct the first two programs of the BSO's 2006–07 season, which will celebrate Shostakovich's 100th birthday. In the opinion of Andrew Balio, "His legacy will be the emotional depth of the Orchestra's playing." For Jonathan Carney, it will be "the beautiful Temirkanov sound — that'll last forever. We can thank him for getting that started; now it's our responsibility to carry it on." ☺

7

STRATHMORE OPENING

After almost 10 years in the planning, the BSO's second home, the Music Center at Strathmore, opened its doors in February 2005 with a gala celebration led by Maestro Temirkanov, with the BSO and special guests Yo-Yo Ma, Janice Chandler-Ememé and Harolyn Blackwell.

8

ST. PETERSBURG PHILHARMONIC

This jewel of Russia and one of the oldest and most revered orchestras in the world has performed in Baltimore twice during Maestro Temirkanov's tenure.

9

ACCLAIMED GUEST ARTISTS

From violist Yuri Basmét and cellist Natalia Gutman to pianists Evgeny Kissin and Dmitri Hvorostovsky, many artists have made their Baltimore Symphony debut under the music directorship of Yuri Temirkanov.

10

HIS PASSION

Maestro Temirkanov has become known for his gracious manner, subtle wit and his infectious love of music, which he shared so generously. Baltimore is better because of the Temirkanov era.