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## **Yevgeny Kutik, violin**

With a “dark-hued tone and razor-sharp technique” (*The New York Times*), Russian-American violinist Yevgeny Kutik has captivated audiences worldwide with an old-world sound that communicates a modern intellect. Praised for his technical precision and virtuosity, he is also lauded for his poetic and imaginative interpretations of standard works as well as rarely heard and newly composed repertoire.

A native of Minsk, Belarus, Yevgeny Kutik immigrated to the United States with his family at the age of five. His 2014 album, *Music from the Suitcase: A Collection of Russian Miniatures* (Marquis Classics), features music he found in his family’s suitcase after immigrating to the United States from the Soviet Union in 1990, and debuted at No. 5 on the Billboard Classical chart. The album garnered critical acclaim and was featured on NPR’s *All Things Considered* and in *The New York Times*. His 2012 debut album, *Sounds of Defiance*, also on the Marquis label, features the music of Achron, Pärt, Schnittke, and Shostakovich. Funded in large part by a Kickstarter campaign initiated by Kutik, the album focuses on music written during the darkest periods of the lives of these composers.

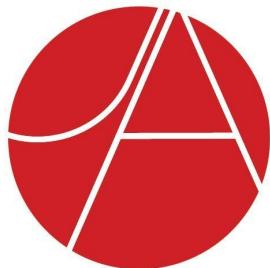
Kutik released his third solo album, *Words Fail*, on Marquis Classics in October 2016. The album uses Mendelssohn’s *Songs Without Words* as a starting point to expand upon the idea that music surpasses traditional language in its expressive capabilities, and includes two new commissions by Timo Andres and Michael Gandolfi. *Words Fail* was Album of the Week on San Francisco’s *Classical KDFC*, LA’s *Classical KUSC*, and Seattle’s *Second Inversion*, which acclaimed in an accompanying review, “Kutik’s violin sings and dreams across two centuries of classical music.”

Highlights of Yevgeny Kutik’s current season include his debut with the Rochester Philharmonic Orchestra, as well as debuts with the La Crosse and Tallahassee symphony orchestras, and performances with the Traverse and Berkshire symphony orchestras. Highlights of his recitals this season include performances at the University of Arizona Presents, Kean Stage, Tuesday Evening Concert Series, the Glacier Symphony & Chorale’s Festival Amadeus, and the Nantucket Musical Arts Society. Additionally, at the invitation of the International March of the Living, he will perform concerts in Warsaw and Krakow, and appear at the Holocaust Memorial Day ceremony at Auschwitz in April 2018.

Deeply committed to fostering creative relationships with living composers in addition to performing music from the standard repertoire, Yevgeny Kutik has been involved in commissioning and premiering several new works. In January 2016, he and composer/pianist Timo Andres performed the world premiere of *Words Fail*, a violin and piano piece he commissioned from Andres, at The Phillips Collection as part of a three-concert series curated by Nico Muhly. Upon the release of *Words Fail* in October 2016, Kutik gave the world premiere of Michael Gandolfi’s *Arioso Doloroso/Estatico*, which Kutik commissioned for the album, at National Sawdust in Brooklyn. Additional premiere performances include the world premiere of Ron Ford’s concerto *Versus* with the Tanglewood Music Center Orchestra at Ozawa Hall, the New York premiere of George Tsontakis’ *Violin Concerto No. 2* at the 92<sup>nd</sup> Street Y, and the world premiere of Sheila Silver’s *Six Beads on a String*, which he commissioned. He has also been involved in the performances of new and rarely played works by Kati Agócs, Joseph Schwantner, Nico Muhly, and Donald Martino.

Passionate about his heritage and its influence on his artistry, Kutik is an advocate for the Jewish Federations of North America, the organization that assisted his family in coming to the United States, and regularly speaks and performs across the United States to both raise awareness and promote the assistance of refugees from around the world.

Yevgeny Kutik made his major orchestral debut in 2003 with Keith Lockhart and The Boston Pops as the First Prize recipient of the Boston Symphony Orchestra Young Artists Competition. In 2006, he was awarded the Salon de Virtuosi Grant as well as the Tanglewood Music Center Jules Reiner Violin Prize. He was a featured performer for the 2012 March of the Living observances, where he played for audiences at the Krakow Opera House and for over 10,000 people at Auschwitz-Birkenau.



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Kutik was a featured soloist in Joseph Schwantner's *The Poet's Hour – Soliloquy for Violin* on episode six of Gerard Schwarz's *All-Star Orchestra*, a made-for-television classical music concert series released on DVD by Naxos and broadcast nationally on PBS.

Kutik has performed with orchestras throughout the United States including the East Texas, Greensboro, Greenville, Juneau, Lima, North State, Boca Raton, Springfield (MA), Pensacola, Las Cruces, Westmoreland, Baton Rouge, Lansing, New Haven, Dayton, Asheville, Duluth Superior, Springfield (MO) and Wyoming symphony orchestras, as well as Florida's The SYMPHONIA, New York City's Riverside Symphony and Park Avenue Chamber Symphony, and the Pro Arte Chamber Orchestra of Boston. Abroad, he has appeared as guest soloist with Germany's Norddeutsche Philharmonie Rostock and WDR Rundfunk Orchestra Köln, Montenegro's Montenegrin Symphony Orchestra, Japan's Tokyo Vivaldi Ensemble, and the Cape Town Philharmonic Orchestra. He has appeared in recital as a part of the Dame Myra Hess Concerts Chicago, Peoples' Symphony Concerts, Merkin Hall Tuesday Matinee Series, and National Sawdust in New York City, Hammond Recital Series and Milton Academy's Gratwick Concerts in Greater Boston, the Baton Rouge Symphony Orchestra's Lamar Chamber Series, the Embassy Series and The Phillips Collection in Washington DC, and at the Lobkowicz Collections Prague presented by Prince William Lobkowicz. Festival performances have included the Tanglewood Music Festival, the opening concert of the 2015 Cape Cod Chamber Music Festival, Pennsylvania's Gretna Music, Germany's Ludwigsburger Schlossfestspiele, and the Verbier Festival in Switzerland.

Yevgeny Kutik began violin studies with his mother, Alla Zernitskaya, and went on to study with Zinaida Gilels, Shirley Givens, Roman Totenberg, and Donald Weilerstein. He holds a bachelor's degree from Boston University and a master's degree from the New England Conservatory and currently resides in Boston. Kutik's violin was crafted in Italy in 1915 by Stefano Scaramella.

For more information, please visit [www.yevgenykutik.com](http://www.yevgenykutik.com).

## Acclaim

"Kutik presented an elegantly phrased, sensitive interpretation that balanced passion with nuance... The audience sat hushed throughout his encore – a traditional Yiddish folk song – listening intently to his heartfelt playing." – *The Strad*

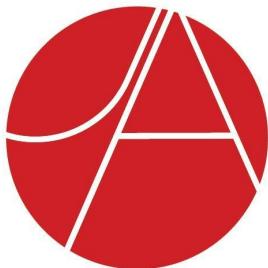
"Kutik delivers the performances with a blend of polished dexterity and genteel, old-world charm." – *WQXR, New York Public Radio*

"On the recording [*Music from the Suitcase*], Mr. Kutik retells these stories with his dark-hued tone and razor-sharp technique, bringing out the zesty playfulness of Eshpai, the melodic genius of Prokofiev, or the cadenza-like virtuosity of an arrangement of Tchaikovsky's 'Russian Dance' from *Swan Lake*." – *The New York Times*

"The program's main draw was the New York premiere of George Tsontakis's Violin Concerto No. 2 (2003)... In its solo passages the violin often projects an old-fashioned rhapsodic style, which was magnified by Yevgeny Kutik's rich, sweet tone." – *The New York Times*

"Assured and full-bodied playing, which brought a kind of rough-and-tumble lyricism to two neo-classical works by Stravinsky... His reading of the *Duo Concertante* was the most characterful – and maybe most satisfying – you're ever likely to hear. But the violinist may have reserved his most insightful playing for the premiere of *Words Fail*, a one-movement 'song without words' he commissioned from [Timo] Andres." – *The Washington Post*

"This is the first time I have heard Kutik, and I hope it will not be the last. He is always thinking, always playing the music, not just the notes." – *American Record Guide*



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"This happens very rarely: Already after the first movement the audience – which is quite well acquainted with the 'symphonic behavior code' – cannot hold its applause and breaks forth. So it happened during the concert of the Norddeutschen Philharmonie, started off by the Russian-American violinist Yevgeny Kutik with the emotion-packed and striking Violin Concerto of Peter Tchaikovsky. Throughout, the young violinist put on a violin show par excellence with his breathtaking virtuosity, fine dynamic nuances, and melodic and rhythmic flexibility. And after the last movement he received – now according to the rules – huge ovations." – *Ostsee-Zeitung* (Rostock, Germany)

"Yevgeny Kutik exerted a dazzling command of the soloist's role... Kutik rolled off the soaring melodies in rhapsodic style. Above all, Kutik's performance was passionate. With lightning-fast arpeggios, stretches of 'dialogue' in which Kutik created both 'speakers,' and ravishing slow violin melodies, Kutik offered the audience an electrifying performance." – *The Greenville News* (SC)

"Yevgeny Kutik infused every note, no matter how fleeting, with its own color and character, elevating Bruch's music from merely pleasing to unforgettable. From the start, it seemed to dawn on everyone in the hall that a master was at work." – *City Pulse* (Lansing, MI)

"Kutik's gift goes far beyond the mere mastery of his instrument. It combines deep and revealing investigation into the heart of the music he plays with passionate desire to share its stories in the most vivid terms imaginable." – *The Republican* (Springfield, MA)

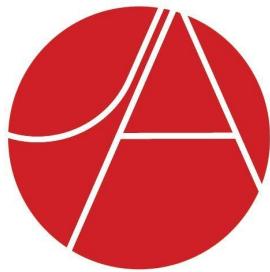
## Medium Biography (548 Words)

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Highlights of Yevgeny Kutik's current season include his debut with the Rochester Philharmonic Orchestra playing Mozart's Violin Concerto No. 3, as well as debuts with the La Crosse and Tallahassee symphony orchestras, and performances with the Traverse and Berkshire symphony orchestras. Highlights of his recitals this season include performances at the University of Arizona Presents, Kean Stage, Tuesday Evening Concert Series, the Glacier Symphony & Chorale's Festival Amadeus, and the Nantucket Musical Arts Society. Additionally, at the invitation of the International March of the Living, he will perform concerts in Warsaw and Krakow, and appear at the Holocaust Memorial Day ceremony at Auschwitz in April 2018.

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## Short Biography (281 Words)

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