

73. DUBROVAČKE LJETNE IGRE
73RD DUBROVNIK SUMMER FESTIVAL
2022.
HRVATSKA CROATIA

VADYM KHOLODENKO
klavir piano

Atrij Kneževa dvora
Rector's Palace Atrium
7. kolovoza 2022. | 7 August 2022
21.30 9.30PM

Thomas Adès: Traced Overhead

Sursum

Aetheria

Chori

Franz Schubert: Sonata za klavir u Es-duru, D. 568 | Piano Sonata in E-flat major, D. 568

Allegro moderato

Andante molto

Menuetto: Allegretto – Trio

Allegro moderato

Franz Schubert: Tri klavirska komada, D. 946 | Three Piano Pieces, D. 946

Allegro assai

Allegretto

Allegro

Sergej Prokofjev: Sonata za klavir br. 7, op. 83 | Piano Sonata No. 7, Op. 83

Allegro inquieto

Andante caloroso

Precipitato

Thomas Adès (London, 1971.) studirao je klavir (u klasi Michaela Blackmorea i Paula Berkowitza), kompoziciju (u klasi Erike Fox i Roberta Saxtona) i udaraljke, na fakultetu Guildhall School of Music & Drama, te je studirao glazbu na fakultetu King's College Sveučilišta Cambridge. Godine 1993. debitira solističkim nastupom kao pijanist i skladatelj u centru Park Lane Group u Londonu. Od 1993. do 1995. djeluje kao pridruženi skladatelj orkestra Hallé. Adèsova prva opera, *Powder Her Face*, snimljena je za TV-kuću Channel Four te je dostupna na DVD-u i CD-u. Većina je njegovih djela snimljena za izdavačku kuću EMI. Adèsova druga opera, *The Tempest*, nastala je prema narudžbi londonske operne kuće Royal Opera House, a njegov Koncert za violinu praizveden je na festivalima Berliner Festspiele i BBC Proms. Njegovo drugo orkestralno djelo za Simona Rattlea nakon skladbe *Asyla*, koju je Rattle praizveo s Birminghamskim orkestrom, bilo je *Tevot* na narudžbu Berlinske filharmonije i koncertne dvorane Carnegie Hall. Adès je također surađivao s videoumjetnikom Talom Rosnerom na koncertu za klavir s pokretnim slikama *In Seven Days*. Predstavljen je kao skladatelj na nekoliko uglednih festivala. K tome je u sezoni 2007./2008. imenovan na mjesto skladatelja u sklopu programa „Richard and Barbara Debs Composer’s Chair“ koncertne dvorane Carnegie Hall iz New Yorka te se tijekom te sezone predstavio publici kao skladatelj, dirigent i pijanist. Poznat je kao interpret široka repertoara. Za svoja je djela primio brojne nagrade i priznanja, a i najmlađi je dobitnik nagrade „Grawemeyer“ (2000.) te jedini skladatelj koji je tri puta primio nagradu Kraljevskog

filharmonijskog orkestra za skladbu za veliki ansambl. Kritičar i pisac Alex Ross u časopisu *The New Yorker* za Adès a je zapisao: „Prerastao je status čuda od djeteta na sjajnoj britanskoj sceni te postao jednom od najimpozantnijih figura suvremene glazbe.“

Traced Overhead (Ocrvano iznad glave) treća je Adèsova skladba za klavir, nastala na narudžbu pijanistice Imogen Cooper, koja je djelo praizvela na Glazbenom festivalu Cheltenham 1996. godine. Kako je zapisao kritičar Anthony Tommasini u *New York Timesu*, Adès je kao inspiraciju naveo stare prikaze anđela koji se u snopu svjetlosti uzdižu prema nebesima te on glazbom pokušava istovremeno prizvati i njihove uzlazne kovitlace i silazne slapove, “a to mu i polazi za rukom (...) glazbom koja drhti zavojitim *riffovima*, prodornim kontrapunktskim dionicama i oporim klasterima koji ekstatično iskaču s tipaka.”

Franz Peter Schubert (Beč, 1797. – 1828.) odmalena je učio svirati glasovir, violinu i orgulje, pjevao i učio harmoniju te zatim studirao kontrapunkt i kompoziciju s Antoniom Salierijem. Njegova obitelj glazbenu karijeru nije smatrala podobnim zanimanjem te je postao učiteljem u školi u kojoj je radio i njegov otac, ne odustajući ipak od plodnog stvaralaštva. Uz kantate i opere, od kojih mnoge nisu doživjele postavljanje na scenu, pisao je i glazbu mišljenu za pojedinačne, poznate glazbenike, koja se izravno pred njim ‘potvrđivala’ u izvedbama: glasovirske komade, komornu instrumentalnu glazbu, pjesme. S vremenom se sve češće nalazio s prijateljima na kućnim glazbenim okupljanjima, kasnije nazvanim

“Schubertiade”; bio je to nov onodobni način muziciranja i uživanja u glazbi, u ‘kružocima’ glazbeno obrazovane srednje klase. Uz stalnu publiku i povratne informacije o vlastitim skladbama, Schubert je time dobio i važne kontakte, poznanike, koji su do kraja njegova života nastojali "plasirati" njegovu glazbu, tek ponekad s uspjehom. Prvi su zdravstveni problemi donijeli dugove i lošiju stranu slobodnjaštva – što je, uostalom, bio čest aspekt glazbeničkih života tijekom stoljeća, no u toj su „mračnoj“ fazi, nastala neka od njegovih najcjenjenijih djela.

Schubert je bio ponajprije poznat kao skladatelj solo-pjesama jer je gotovo pa „izmislio“ njemačku romantičku solo-pjesmu, no pisao je i simfonije, komorna djela, glasovirske komade opere, mise... Pred kraj života njegova su djela našla veću publiku, ali umro je u 32. godini kao „velika nada“. Sonatu u Es-duru, D. 568, Schubert je napisao kao reviziju Sonate D. 567 iz 1817. u Des-duru, desetak godina poslije. Osim transponiranja, proširio ju je i razradio u Sonatu koja ima klasičko laki početak, a nakon Andantea i Menueta i pomno razrađeni finale sa zaigranom prvom temom i mnogo pažnje posvećene grupi druge teme. Prvu inačicu Sonate Schubert je zapisao na autografu Beethovenove pjesme *Ich liebe Dich*.

„Najbogatijih i najproduktivnijih osamnaest mjeseci u povijesti glazbe“ opis je Benjamina Brittena koji se odnosi na završnih godinu i pol Schubertova života. U godini svoje smrti, Schubert je napisao 9. simfoniju, Fantaziju u f-molu, Misu u Es-duru, ciklus *Schwanengesang*, tri klavirske sonate i Kvintet u C-duru, djela izražene

emocionalne snage. Već je bio načetoga zdravlja kada je napisao Tri klavirska stavka (komada), namjeravao je napisati četiri, a možda se i ovima još namjeravao posvetiti, no nije stigao. Ostavio je stoga tri kompleksna stavka, tmurni prvi promjenjivih tempa i dinamike, drugi je pjevno melankolični Rondo, a završni Allegro zaljuljan i snažno sinkopiran. Četrdeset godina nakon Schubertove smrti objavio ih je, pojedinačno, Johannes Brahms, koji ih je i priredio, ali se na izdanje nije potpisao.

Sergej Prokofjev (Soncovka, danas Krasnoje, 1891. – Moskva, 1953.) glazbu je počeo učiti od majke pijanistice, zatim je bio učenik Glièrea te Ljadova i Rimskog-Korsakova na Konzervatoriju u Sankt Peterburgu. Uz kompoziciju, studirao je i glasovir i dirigiranje i dobio nagradu „Anton Rubinstein“ za svoj diplomski koncert na kojem je svirao vlastiti 1. glasovirski koncert. Nakon ranih suradnji s koreografom Djagiljevom u Londonu, Prokofjev odlazi na turneje u Japan i SAD i za Čikašku operu piše uspješnu komičnu operu *Ljubav za tri naranče*. Dvadesetih godina i početkom tridesetih uglavnom živi u Parizu i plodno sklada, a 1936. vraća se u Moskvu. Djelo *Peća i vuk* postiže veliki uspjeh, kao i njegova glazba za filmove Sergeja Ejzenštajna. Opera *Rat i mir* bit će izvedena tek postumno, a unatoč povremenom skladanju sorealističkih djela po narudžbi, mnoga su njegova djela zabranjivana kao 'nepodobna'. Napisao je sedam simfonija, koncerte, opere, balete i kantate, malo komorne glazbe, ali i brojna djela za klavir.

Prokofjevljeve klavirske sonate br. 6, 7 i 8 (od ukupno devet) poznate su kao „ratne sonate“, a Sedmu je 1943. praisveo Svjatoslav Rihter u Moskvi, no čini se da ju je Prokofjev skicirao nekoliko godina prije. Začudna i vjerojatno najizvođenija od Prokofjevjevih sonata, autoru je donijela i Staljinovu nagradu, a divlji ispadi na početku donose pravi nemir iz oznake stavka *inquieta*. Trodijelni drugi stavak donosi romantički štih i skladnu melodiju koja priziva Schubertovu pjesmu *Wehmuth*, a treći je silovita toccata. Svjatoslav Rihter je nakon praisvedbe zaključio da je publika „shvatila duh djela“, koje zrcali „njihove najdublje osjećaje i brige“ i, aludirajući na Drugi svjetski rat, dodao opis koji korespondira i s današnjim trenutkom:

„Ovim smo djelom brutalno uronjeni u uznemirujuće i prijeteće ozračje svijeta koji je izgubio ravnotežu. Vladaju kaos i neizvjesnost. Oslobođene su ubojite sile. No to ne znači da nestaje ono što smo živjeli prije. I dalje osjećamo i volimo. Čitav raspon ljudskih emocija izbija na površinu. U strahovitoj borbi, do koje zbog toga dolazi, nalazimo snagu da potvrdimo neukrotivu životnu silu.“



„...bez sumnje izniman umjetnik.“ *Le Figaro*

Ukrajinski pijanist **Vadym Kholodenko** (Kijev, 1986.) ubrzano gradi reputaciju jednog od glazbeno najdinamičnijih i tehnički najnadarenijih mladih pijanista koji su se u posljednje vrijeme pojavili na glazbenoj sceni. Među nagradama i priznanjima koja je dosad primio nalaze se Zlatna medalja s Međunarodnog pijanističkog natjecanja „Van Cliburn“ iz 2013. godine, prestižna nagrada Diapason d’Or de l’année za solistički album na kojem izvodi Skrjabina u izdanju diskografske kuće Harmonia Mundi te prve nagrade s Međunarodnog

Schubertovog natjecanja u Dortmundu i Međunarodnog glazbenog natjecanja u Sendaiju. U sezoni 2021./2022. Bio je rezidentni umjetnik Simfonijskog orkestra Jugozapadnonjemačkog radija.

Kholodenko je privukao pažnju uglednih dirigenata kao što su Teodor Currentzis, Kirill Karabits, Louis Langrée, Andrey Boreyko, Christian Macelaru, Pinchas Zukerman, Krzysztof Urbanski, Yuri Bashmet, Thomas Søndergård, Ion Marin, Vladimir Fedoseyev, Valery Gergiev i Kazuki Yamada. U Sjevernoj Americi nastupao je uz Philadelphijski orkestar, simfonijske orkestre iz Atlante, Indianapolisa, Cincinnatija i San Diega te Rochestersku filharmoniju, a održao je i turneju s orkestrom Staatskapelle Weimar pod ravnanjem Kirilla Karabitsa. Održao je recitale diljem SAD-a, među ostalim u New Yorku, Washingtonu, Bostonu i na Glazbenom festivalu u Aspenu.

Nakon londonskog debija s Kraljevskim filharmonijskim orkestrom odmah je pozvan da ponovno nastupi s njima, a u novije vrijeme surađivao je i sa Škotskim simfonijskim orkestrom BBC-ja, Škotskim kraljevskim nacionalnim orkestrom, Simfonijskim orkestrom iz Bournemoutha, Nacionalnim orkestrom iz Bordeauxa, Filharmonijskim orkestrom Luksemburga, Norveškim radijskim orkestrom, Kopenhaškom filharmonijom, Praškim simfonijskim orkestrom, Simfonijskim orkestrom iz Barcelone, Simfonijskim orkestrom RTVE-a iz Madrida i Nacionalnim orkestrom Španjolske. Održao je niz solističkih recitala u bečkom Konzerthausu, Wigmore Hallu i dvorani LSO St Luke's u Londonu, na Lisztovoj

Akademiji u Budimpešti, u Parizu, Moskvi, Bilbao, Briselu, Luzernu te na Festivalu u Schwetzingenu, Međunarodnom pijanističkom festivalu u La Roque d'Anthéronu i Chopinovom festivalu u Varšavi. Predan komornom muziciranju, često surađuje s glazbenicima poput Vadima Repina, Alene Baeve, Clare-Jumi Kang i Maxima Rysanova. Kholodenko redovno gostuje u Japanu, gdje je nastupao s Japanskom filharmonijom i Tokijskim metropolitanskim simfonijskim orkestrom, a nedavno i na turneji sa Simfonijskim orkestrom Praškog radija. U Pekingu je nastupao sa Simfonijskim orkestrom iz Sidneya i Orkestrom Kineskog nacionalnog centra za izvedbene umjetnosti te je održao recitale diljem Japana, kao i u Pekingu i Singapuru.

Kao rezidentni umjetnik Simfonijskog orkestra Jugozapadnonjemačkog radija 2022. izvodi Brahmsov 2. klavirski koncert pod ravnanjem Teodora Currentzisa, Beethovenov 5. klavirski koncert pod dirigentskom palicom Lionela Bringuiera i Rahmanjinova pod ravnanjem Dmitrija Slobodenjuka. Beethovena izvodi i sa Simfonijskim orkestrom BBC-ja, Prokofjeva s BBC-jevim nacionalnim orkestrom Walesa, Nacionalnim simfonijskim orkestrom RAI-ja iz Torina, Nacionalnim simfonijskim orkestrom RTE-a i Janáčkovom filharmonijom iz Ostrave pod ravnanjem Andreyka Boreyka, a vraća se i u u Filharmoniju Toscanini u Parmi gdje je prošle sezone bio rezidentni umjetnik. Održat će recitale u Oxfordu, Rimu, Veneciji, Portu, Toulouseu te turneju po Sjevernoj Americi koja uključuje nastupe u Washingtonu i Miamiu.

Vadym Kholodenko je za diskografsku kuću Harmonia Mundi, među ostalim, snimio Griegov Klavirski koncert i Saint-Saënsov 2. klavirski koncert, koji je u rubrici Odabir urednika časopisa *Gramophone* izdvojen kao „uistinu iznimna snimka”, kao i kompletan ciklus klavirskih koncerata Sergeja Prokofjeva. Njegov album sa Skrjabinovim solističkim djelima osvojio je nagradu Diapason d’Or de l’année, a prošle sezone objavio je još dva solistička albuma s djelima Prokofjeva i Čajkovskog. U budućnosti namjerava snimiti i djela Chopina i Godowskog. Za Arthaus je s Orkestrom Marijinskog teatra snimio 5. klavirski koncert Prokofjeva pod ravnanjem Valerija Gergijeva.

Vadym Kholodenko rođen je u Kijevu u obitelji židovskih korijena, a prve koncerte održao je u SAD-u, Kini, Mađarskoj i Hrvatskoj u dobi od trinaest godina. Školovao se na Moskovskom državnom konzervatoriju u klasi Vere Gornostaeve.

Dina Puhovski

Thomas Adès (London, 1971) studied piano (with Michael Blackmore and Paul Berkowitz), composition (with Erika Fox and Robert Saxton) and percussion at the Guildhall School of Music & Drama, and music at King’s College, Cambridge. In 1993 he made his recital debut as pianist and composer at the Park Lane Group in London. From 1993 to 1995 he was Composer in Association with the Hallé Orchestra. Adès’s first opera, *Powder Her Face*, was televised by Channel Four and is available on DVD and CD. Most of his music has been recorded by EMI. Adès’s second opera, *The Tempest*, was commissioned by London’s Royal Opera House; his Violin Concerto was premiered at the Berliner Festspiele and the BBC Proms. His second orchestral piece for Sir Simon Rattle after *Asyla*, premiered by Rattle and the City of Birmingham Symphony Orchestra, was *Tevot*, commissioned by the Berlin Philharmonic and Carnegie Hall. Adès collaborated with video artist Tal Rosner on *In Seven Days: Concerto for Piano with Moving Image*. He was the featured composer at several major festivals. In the 2007/08 season Carnegie Hall appointed him to the Richard and Barbara Debs Composer’s Chair and featured him as composer, conductor and pianist. He is known for his wide repertoire. He has received numerous awards and prizes for his music; he is the youngest recipient of the Grawemeyer Award (2000) and the only composer to have won the Royal Philharmonic Prize for Large-scale composition three times. The critic and author Alex Ross wrote in *The New Yorker* that Adès ‘has outgrown his status as the

wunderkind of a vibrant British scene and become one of the most imposing figures in contemporary classical music’.

Traced Overhead is Adès’s third piano piece, commissioned by the pianist Imogen Cooper, who premiered it at the Cheltenham Music Festival in 1996. The critic Anthony Tommasini wrote in *The New York Times* that Adès was inspired by images from sacred paintings of angels ascending toward the heavens in shafts of light and tries to evoke their upward-swirling figurations and downward-cascading waterfalls, ‘and somehow pulls it off. The music quivers with spiralling riffs, piercing contrapuntal lines and pungent cluster chords that ecstatically leap about the keyboard’.

Franz Peter Schubert (Vienna, 1797 – 1828) received piano, violin and organ lessons from early age, he sang and studied harmony, and went on to study counterpoint and composition with Antonio Salieri. Since his family did not approve of a career in music, he became a teacher in the school where his father worked, but continued to compose. In addition to cantatas and operas, many of which were never staged, he wrote music for famous soloists: piano pieces, instrumental chamber music, songs. He and his friends gathered in private musical events, later called ‘Schubertiades’, which at the time was a novel way of performing and enjoying music by the musically educated middle class. In addition to having regular audience and feedback on his music, this brought Schubert important acquaintances who promoted his music until the end of his life, only occasionally

with success. Although his health problems brought him debts and he experienced the downside of being an independent artist – a common experience among musicians throughout the centuries, some of his most appreciated works were written in this ‘dark’ phase.

Schubert was best known as a composer of art songs, he practically ‘invented’ the German romantic lied, although he also wrote symphonies, chamber music, piano pieces, operas, Masses etc. He died at the age of 32 as a ‘very promising composer’, just as his music started gaining popularity among wider audiences. Schubert wrote the Sonata in E-flat major, D. 568, as a revision of the Sonata in D-flat major, D. 567, from 1817, some ten years later. Apart from transposing, he expanded it into a sonata with the light opening movement written in a classical manner and, following the Andante and the Minuet, the carefully developed finale with the playful first theme and elaborate second theme group. Schubert wrote the first version on an autograph of Beethoven’s song *Ich liebe Dich*.

‘The richest and most productive eighteen months in music history’, Benjamin Britten wrote about the final year and a half of Schubert’s life. In the year of his death, Schubert wrote Symphony No. 9, Fantasia in F minor, Mass in E-flat major, the *Schwanengesang* collection, three piano sonatas and Quintet in C major, each an emotionally powerful piece. His health was already degrading when he wrote the Three Piano Pieces. His plan was to write four pieces and possibly work on the

existing three, but his death came too soon. He left three complex movements, the gloomy first with changing tempo and dynamics, the second a songful, melancholic Rondo, and the swaying and syncopated final Allegro. They were anonymously edited and published by Johannes Brahms forty years after Schubert's death.

Sergei Prokofiev (Sontsovka, today Krasnoye, 1891 – Moscow, 1953) received early music lessons from his pianist mother, studied with Glière, and with Lyadov and Rimsky-Korsakov at the St Petersburg Conservatory. Alongside composition, he studied piano and conducting and was awarded the Anton Rubinstein Prize for his graduation concert – a performance of his own piece, Piano Concerto No. 1. After his early collaboration with the choreographer Diaghilev in London, Prokofiev toured Japan and the USA, where he wrote his successful comic opera *The Love for Three Oranges* for the Chicago Opera. During the 1920s and 1930s he was mostly based in Paris, composing extensively, after which he returned to Moscow in 1936. His piece *Peter and the Wolf* was a huge success, as was his music for Sergei Eisenstein's films. His opera *War and Peace* was premiered posthumously and, despite occasionally composing commissioned pieces written in a realist socialist style, many of his works were banned from performance as 'unsuitable'. He wrote seven symphonies, concertos, operas, ballets, cantatas, some chamber music and numerous piano pieces.

Prokofiev's Piano Sonatas Nos. 6, 7 and 8 (out of nine) are known as the 'War Sonatas'; Sonata No. 7 was premiered by Sviatoslav Richter in Moscow in 1943, although Prokofiev reportedly sketched it several years earlier. This peculiar and probably Prokofiev's most performed sonata brought him the Stalin Prize; the wild opening outbursts introduce deep unrest in the movement marked *inquieto*. The romantic and melodious three-part second movement draws from Schubert's lied *Wehmuth*, while the third is a forceful toccata. After the premiere, Sviatoslav Richter said that the audience 'clearly grasped the spirit of the work, which reflected their innermost feelings and concerns' and, alluding to the Second World War, added a description which corresponds to our current state of affairs: 'We are brutally plunged into the anxiously threatening atmosphere of a world that has lost its balance. Chaos and uncertainty reign. We see murderous forces ahead. But this does not mean that what we lived by before thereby ceases to exist. We continue to feel and love. Now the full range of human emotions bursts forth. In the tremendous struggle that this involves, we find the strength to affirm the irrepressible life-force.'



'...without doubt an exceptional artist.' *Le Figaro*

Ukrainian pianist **Vadym Kholodenko** is fast building a reputation as one of the most musically dynamic and technically gifted young pianists to recently emerge on stage. His accolades include Gold Medal of the 2013 Cliburn Competition, a prestigious Diapason d'Or de l'année for his solo disc of Scriabin for Harmonia Mundi and First Prize at both the Schubert Piano Competition in Dortmund and Sendai Piano Competition in Japan. In 21/22 he is Artist In Residence with the SWR Symphonieorchester.

Kholodenko has caught the imagination of distinguished conductors including Teodor Currentzis, Kirill Karabits, Louis Langrée,

Andrey Boreyko, Christian Macelaru, Pinchas Zukerman, Krzysztof Urbanski, Yuri Bashmet, Thomas Søndergård, Ion Marin, Vladimir Fedoseyev, Valery Gergiev and Kazuki Yamada. In North America Kholodenko has performed with the Philadelphia Orchestra, Atlanta Symphony, Indianapolis Symphony, Cincinnati Symphony, Rochester Philharmonic and San Diego Symphony Orchestras, and toured with the Staatskapelle Weimar under Kirill Karabits. He has given recitals throughout the United States including in New York, Washington and Boston and at the Aspen Music Festival.

His London debut with the Royal Philharmonic Orchestra resulted in an immediate re-invitation and he has recently worked with the BBC Scottish Symphony Orchestra, Royal Scottish National Orchestra, Bournemouth Symphony, Orchestre National Bordeaux Aquitaine, Orchestre Philharmonique de Luxembourg, Norwegian Radio Orchestra, Copenhagen Philharmonic, Prague Symphony Orchestra, Barcelona Symphony, RTVE Symphony Orchestra in Madrid and Orquesta Nacional de España. He has given solo recitals at the Vienna Konzerthaus, Wigmore Hall and LSO St Luke's in London, Liszt Academy Budapest, in Paris, Moscow, Bilbao, Brussels, Lucerne and at the SWR Schwetzingen Festspiele, La Roque d'Anthéron and Chopin Festival in Warsaw. A committed chamber musician he enjoys collaborating with artists including Vadim Repin, Alena Baeva, Clara-Jumi Kang and Maxim Rysanov. Kholodenko is a regular visitor to Japan and has performed with the Japan Philharmonic and Tokyo Metropolitan

Symphony Orchestras, recently touring the country with the Prague Radio Symphony Orchestra. He has performed with the Sydney Symphony Orchestra and NCPA Orchestra in Beijing and given recitals throughout Japan as well as in Beijing and Singapore.

His 2022 residency with the SWR Symphonieorchester Stuttgart sees Kholodenko perform Brahms Piano Concerto No 2 with Teodor Currentzis, Beethoven Piano Concerto No 5 with Lionel Bringuier and Rachmaninov with Dmitry Slobodeniuk. Elsewhere he performs Beethoven with the BBC Symphony Orchestra, Prokofiev with the BBC National Orchestra of Wales and with the Orchestra Sinfonica Nazionale della RAI (Turin), RTE National Orchestra of Ireland, Janacek Philharmonic/Boreyko and a return to the Filarmonica Toscanini in Parma where he was Artist In Residence last season. He gives recitals in Oxford, Rome, Venice, Porto, Toulouse and tours North America including performances in Washington and Miami.

Kholodenko's recordings for Harmonia Mundi include the Grieg Piano Concerto and Saint-Saëns Piano Concerto No 2 which was awarded Editor's Choice in Gramophone "a truly outstanding recording" and the complete cycle of Prokofiev Piano Concertos. His disc of solo works by Scriabin, received a Diapason d'Or de l'année and last season he released two further solo discs of works by Prokofiev and Tchaikovsky. Future plans include recording works by Chopin and Godovsky. For Arthaus he recorded Prokofiev Piano Concerto No 5 with the Mariinsky Theatre conducted by Valery Gergiev.

Vadym Kholodenko was born in Kyiv from Israeli heritage and gave his first concerts at the age of 13 in the USA, China, Hungary and Croatia. He studied at the Moscow State Conservatoire under Professor Vera Gornostaeva.

Dina Puhovski