



SCHOOL OF  
**MUSIC**

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COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

Guest Artist Recital

# Schubert by Candlelight

Sergei Kvitko, piano

Friday, September 20, 2024

Thompson Chamber Recital Hall

Virtual Venue: <https://music.utah.edu/libby-live/index.php>

7:30 p.m.

## Program

(Please hold applause until the end of the recital  
and turn off all electronic devices that could disrupt the recital.)

Sechs Moments Musicaux, D 780

*I. Moderato*

*II. Andantino*

*III. Allegro Moderato*

*IV. Moderato*

*V. Allegro Vivace*

*VI. Allegretto*

Franz Schubert

(1797-1828)

Vier Impromptus, D 899

*I. Allegro Molto Moderato*

*II. Allegro*

*III. Andante*

*IV. Allegretto*

Franz Schubert

Sergei Kvitko's career is as diverse as it is successful. As a pianist, Mr. Kvitko has captured the attention of music critics with his "polished pianism... glorious Horowitzian three-dimensional perspective" (Gramophone Magazine), "masterful, intuitive playing... arresting artistry... an iconoclastic sense for rubato rhythm and phrasing" (Fanfare Magazine), and has been praised for his "luminous touch... warm, round sound... plenty of brilliance" as well as "a natural, appealing musicality and sensual understanding of piano tone" (The Chronicle-Herald). American Record Guide placed his recording of Mussorgsky's Pictures at an Exhibition "among the best ever made" and included it on its coveted Critics' Choice List. His critically acclaimed 2021 CD "Mozart. Post Scriptum" with Madrid Soloists Chamber Orchestra was praised as "an absolute explosion of creativity for Mr. Kvitko" (EarRelevant, Atlanta). The album has also won The American Prize in Piano Performance (Concerto). His 2023 album "Schubert by Candlelight: Live in Madrid" was released by Reference Recordings label and received such accolades as "beautifully executed and easily joins the best currently available" (American Record Guide) and "outstanding recital... ranked among the best Schubert piano releases in years" (Fanfare Magazine). In 2013 Mr. Kvitko made his New York City debut with a solo recital at Carnegie Hall that "was met with rousing applause, bravos, and a standing ovation" (New York Concert Review). He made solo, chamber and orchestral appearances in the United States, Canada, Ireland, Spain, Italy, Austria, Russia, Ukraine, Kazakhstan and Uzbekistan.

As a composer he gathered multiple awards for his incidental music for the production of Steven Dietz's play "Dracula." Lawrence Cosentino of City Pulse wrote: "Kvitko wove a borderline insane level of care and sophistication into every bar of his score even when you can barely hear it," and Fanfare Magazine called it "a well-conceived, executed, and imaginative score... entertaining, powerful, witty." Other compositions include incidental music for Tennessee Williams' play "The Glass Menagerie" as well as many transcriptions and arrangements. His cadenzas for Mozart's Concerto in D Minor were called "spectacular, to say the least" (Pizzicato Magazine, Germany)

What makes Kvitko's career truly unique, is that his artistic accomplishments are balanced by his reputation as an internationally sought-after classical recording engineer and producer of the highest caliber, declared by Fanfare Magazine as "one of the best in the business," and dubbed a "recording wizard" by New York Concert Review. Gramophone Magazine stated that "as engineer, he makes magic," while American Record Guide praised his work as a "consistent Best

Classical Album category. His recording of Carter Pann's piece Mechanics was a finalist for Pulitzer Prize in Music. CDs produced and engineered by Sergei Kvitko have been favorably reviewed by national and international publications such as Fanfare Magazine, BBC Music, Flute World, Clarinet Magazine, Clavier, Percussion and Strings Magazine among many others, earning praises such as "superbly well recorded" (International Record Guide, UK), "vividly detailed, vibrant sonics" (Gramophone, UK), "beautifully balanced and warmly atmospheric" (Gramophone, UK), "the recording is close to ideal – rich, but clear, truthful and immediate" (American Record Guide), "larger-than-life recording that sounds fabulous at virtually any volume level" (Strings Magazine), "warm and immediate sound" (The Strad).

Sergei Kvitko was born in Russia and began studying music at the age of six. After receiving the highest musical education there, he came to the United States to pursue a Doctor of Musical Arts degree at Michigan State University, where he studied with Ralph Votapek. He is a voting member of the National Academy of Recording Arts and Sciences (GRAMMY).

Kvitko captivates with the delicacy and charm of his playing... dazzles with devilishly difficult runs... staggers in virtuosity... entrances with languor and untainted beauty...

- **Textura.org**

...refreshed, beautifully etched performance

- **Audiophile Audition**

...polished pianism... glorious Horowitzian three-dimensional perspective

- **Gramophone Magazine, UK**

...masterful, intuitive playing... arresting artistry... an iconoclastic sense for rubato rhythm and phrasing

- **Fanfare Magazine**

...luminous touch... warm, round sound... plenty of brilliance... a natural, appealing musicality and sensual understanding of piano tone

- **The Chronicle-Herald, Halifax**

...the pianist astonishes with bold playing... uncommonly clear articulation...

- **Pizzicato Magazine, Germany**

...an absolute explosion of creativity for Mr. Kvitko. This man is simply Incredible

- **EarRelevant**

... his Carnegie Hall performance was met with rousing applause, bravos, and a standing ovation. He gives one hundred percent when he performs, and his energy is Inspiring

- **New York Concert Review**