



Piano Julia Zilberquit



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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Julia Zilberquit – Biography

Russian-born American pianist Julia Zilberquit has earned critical acclaim as a recitalist, orchestral soloist, chamber musician, and recording artist. She was praised by *The New York Times* as "an outstanding soloist" after her Carnegie Hall performance of Cesar Franck's symphonic poem *Les Djinns* for piano and orchestra with Leon Botstein and the American Symphony Orchestra in 2012.

Highlights of the 2013-14 season include the release of her CD, *Bach: Complete Solo Keyboard Concertos; Bach-Vivaldi* and features the premiere of two Bach-Vivaldi Concerti Grossi arranged by Ms. Zilberquit for piano and orchestra. This recording was released on the Warner Classics label and was hailed as a "gorgeous rendition" by the prestigious *Gramophone Magazine*.

Ms. Zilberquit made an arrangement of Shostakovich's *Concertino* for piano and orchestra and premiered it at Carnegie Hall in 1997. She performed it worldwide to critical acclaim and recorded the *Concertino* with Vladimir Spivakov and the Moscow Virtuosi.

Julia Zilberquit's other recordings include a solo recording, *The Mystery of Bagatelles*, released by Naxos in 2007. The CD was praised as a "superb performance" by *The Washington Post*, and described as an "adventurous program, sparkling with unusual clarity and pointillistic luminescence" in London's *Piano Magazine*. Ms. Zilberquit has also recorded *Jewish Music from Russia*, featuring works by Prokofiev, Shostakovich and Slonimsky on the Harmonia Mundi label.

In 2008, Ms. Zilberquit premiered Sergei Slonimsky's *The Jewish Rhapsody for Piano and Orchestra*, which she commissioned. Slonimsky dedicated the piece to Julia Zilberquit and she performed it with the Jerusalem Symphony Orchestra, in commemoration of the 60th Anniversary of the State of Israel.

Julia Zilberquit has performed under the baton of Sir Yehudi Menuhin at the Beethoven Festival in Vienna. In 2004 Ms. Zilberquit discovered a virtually unknown early piano concerto by Beethoven and performed it in Moscow with Yuri Bashmet and the "Young Russia" orchestra. She has been a guest soloist

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Julia Zilberquit – Biography

with numerous orchestras, including The Brooklyn Philharmonic, Russian State Orchestra, Vienna Chamber Orchestra, Deutsche Symphony, Moscow Soloists, Cairo Symphony, Moscow Virtuosi, Bolshoi Orchestra, Musica Viva, “I Musici de Montréal”, The Russian Philharmonia, Moscow Chamber Orchestra, Sinfonietta Cracovia, and Sinfonia Varsovia.

Ms. Zilberquit has given recitals at the world's major halls including New York's Weill Recital Hall at Carnegie Hall, 92nd Street Y, and the Alice Tully Hall at Lincoln Center. Her engagements at major international music festivals include appearances in Seattle, Colmar (France), Klangbogen (Vienna), Valery Gergiev's “White Nights” (St. Petersburg), Richter's “December Nights” (Moscow), “The Palaces of St. Petersburg,” Bard Music Festival in New York, and the Penderecki Festival (Poland).

A native of Moscow, Julia Zilberquit was born into a family of musicians. She graduated from Moscow Gnessin School of Music and The Juilliard School (class of Bella Davidovich). She lives in New York City with her husband, son, and daughter.

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Julia Zilberquit – Repertoire

Works for Piano and Orchestra

J.S. BACH

Concerto no.1 in D minor, BWV 1052
Concerto no.2 in E major, BWV 1053
Concerto no.3 in D major, BWV 1054
Concerto no.4 in A major, BWV 1055
Concerto no.5 in F minor, BWV 1056
Concerto no.6 in F Major, BWV 1057
Concerto no.7 in G minor, BWV 1058

VIVALDI-BACH

Concerto in A minor, Op.3 No.8
Concerto in D minor, Op.3 No.11 (Arranged for Piano and Orchestra by Julia Zilberquit)

JOSEPH HAYDN

Concerto in D major

W.A. MOZART

Concerto No.23 on A major, K.488

LUDWIG VAN BEETHOVEN

Concerto in E-flat major, Wo04
Concerto No. 3 in C minor, Op. 37
Concerto No. 4 in G major, Op. 58
Choral Fantasy in C major, Op. 80

ROBERT SCHUMANN

Concerto in A minor, Op. 54

MAURICE RAVEL

Concerto in G major

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Julia Zilberquit – Repertoire

CESAR FRANCK

"Les Djinns" (Symphonic poem for piano and orchestra)

SERGEI RACHMANINOFF

Rhapsody on a Theme of Paganini, Op. 43

DMITRI SHOSTAKOVICH

Concerto No.1 in C major, op.35

Concertino in A minor, op.94 (Arranged for piano and chamber orchestra by Julia Zilberquit)

SERGEI SLONIMSKY

"The Jewish Rhapsody". Concerto for Piano and Orchestra. (1997) (Dedicated to Julia Zilberquit)

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Julia Zilberquit – Reviews

JULIA ZILBERQUIT - PRESS QUOTES

"... discreet splashes of color during Zilberquit's gorgeous rendition of the Largo of BWV1056." *Gramophone Magazine*

"... Zilberquit's singing tone and innate sense of line come home to roost in the central Largo e spiccato." *Gramophone Magazine*

"... judiciously apportioned between piano and strings, while the imitative writing in the finale loses nothing in translation when applied to the piano." *Gramophone Magazine*

"The aplomb with which she carries out her digital feats attests to a superior, tasteful performer." *Audiophile Audition*

"Entirely persuasive that the Bach style flows – albeit in Romantic terms – through Zilberquit's Slavic blood." *Audiophile Audition*

"It is her playing...that you will remember most when you've finished listening, and you'll find it quite accomplished." *Classical Candor*

"Ms. Zilberquit approaches BWV 1052, as she does the others, with a dramatic flair...her manner displays a robust tension and release and exudes both a thoughtful intent and a feeling of playfulness at the same time. These are, in fact, qualities she exhibits throughout the set, and I found them most attractive. All nine concertos resonate with lively good will and, in the case of the slow middle movements, a keen sense of poignancy, tranquility, and reflection." *Classical Candor*

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Julia Zilberquit – Reviews

"Pianist Julia Zilberquit gave a virtuosic and expressive performance..."

New York Arts

"Astounding performer"

*Orchestral Musical Review
(Greensboro, North Carolina)*

"Pianist Julia Zilberquit gave a virtuosic and expressive performance..."

New York Arts

"Shostakovich's Concertino for Piano and Strings as arranged by pianist Julia Zilberquit, who played the solo part – a vigorous, one-movement work well worth hearing."

New York Post

"Two works benefitted from outstanding soloists....And the pianist Julia Zilberquit marshaled plenty of steely brilliance in 'Les Djinns,' a teapot-scale tempest by Franck."

Steve Smith, The New York Times, February 13, 2012

"Zilberquit provides a glittering account of the piano part."

The New York Times

"Superb performance."

The Washington Post

"Zilberquit was a forceful and rhapsodic soloist."

Los Angeles Times

"Zilberquit, a dynamic young pianist with a big technique and an innate sense of musical drama made a vivid impression as a soloist"

The Seattle Times

"Zilberquit revealed herself as a romantic poetess of the piano performing Schumann Piano Concerto in A minor, Op. 54 ."

Der Tagesspiegel (Berlin)

"Julia Zilberquit performed Haydn Concerto in D major with great tonal variety and pearl-like clarity."

Wiener Zeitung (Austria)

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Julia Zilberquit – Reviews

"This ravishing artist is not merely a virtuoso, but she is also endowed with great sensitivity, which she proved with the moving 'Adagio' by Bach-Marcello."

*Dernieres Nouvelles D'Alsace
(France)*

"Ms. Zilberquit showed herself worthy to be called of the 'Russian Piano school.' She revealed a creative individuality demonstrating beautiful subtle sound and the combination of technical with musicianship and artistic merit."

Kultura (Moscow)

ON THE CD THREE CENTURIES OF BAGATELLES

"Tcherepnin, Liadov and Denisov are all worthy if little-known contemporaries of Rachmaninoff. Zilberquit's superb performance brought them to life."

The Washington Post

ON SHOSTAKOVICH CONCERTINO

"The CD includes a robust account of the invitingly lyrical Concertino (Op. 94), originally a piano duet but reworked as a piano concerto by Julia Zilberquit, who is the energetic soloist here."

The New York Times

"... A glittering job by Julia Zilberquit as both pianist and arranger in the Concertino for Piano and Strings by Dmitri Shostakovich. Zilberquit's arrangement comes from the Concertino for Two Pianos, Opus 94, and it worked so well, you would think the composer must always have wanted it played with strings. Attendees of the 1996 International Music Festival may remember the premiere of the piece that memorable Summer of Shostakovich."

The Seattle Times

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Julia Zilberquit – Reviews

Zilberquit's actual performance was quite pleasing in its own merits. Her technically impressive runs never obscured naturally warm musicality, and the audience responded enthusiastically with several people standing during the applause."

"Pianist Julia Zilberquit's 1996 chamber arrangement of Shostakovich's Concertino, Op. 94, brings a surprising new dimension to this title score. Zilberquit has transformed this originally two-piano work into a sparking bravura piece for solo piano and chamber Orchestra. The witty exchanges and lively contrapuntal interplay between piano and ensemble are the result of smart creative decisions. Appropriate to the work's elegantly drawn lines, representing the composer at his most French neoclassical, the scoring is light and airy, while still maintaining a sense of Shostakovich's authenticity. Given the Classical dimensions of the orchestra with added snare drum, the work's period-bounded idiosyncrasies are even more strongly suggestive of the an early contemporaneous Piano Concerto #2, the score of which was very likely used as a guideline. Ms. Zilberquit, as both arranger and performer, has given birth to a real Shostakovich chamber the Concertino appears in its unique arrangement."

DSCH (A magazine dedicated to Shostakovich life and work)

ON SLONIMSKY THE JEWISH RHAPSODY

"The headliner for this concert in the Greensboro Symphony Masterworks season was

Orchestral Musical Review (Greensboro, North Carolina)

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Moscow-born pianist Julia Zilberquit. This astounding performer commissioned the Russian composer Sergei Slonimsky (b.1932) to write a concerto for piano and orchestra. One would be hard pressed to find a more articulate, powerful, and committed advocate for this wonderful work than Ms. Zilberquit. She easily rose to the challenge of the fiendishly difficult arpeggios that spanned the entire keyboard, and her rich voicing of chordal passages was exquisite. Perhaps what was most amazing about the soloist's playing was her ability to milk an amazing number of colors from the keyboard. Stunning."

"Sergei Slonimsky's 25-minute *The Jewish Rhapsody* offers a novel blend of Eastern and Western musical attitudes. Shunning the conventional symmetries and phrasings of Western music, it sets out on an improvisatory course, a series of conversational exchanges between individual instruments in a fashion suggestive of the open-ended forms of Eastern classical music. The piano is the principal conversant in this sparsely and delicately scored work, its pensive and exotic commentaries are marked by frequent flourishes, florid arpeggiations, and gong-like clusters that mimic the sound of harp and percussion. The short phrases that pass from piano to strings, then flute, have a strong Hebraic quality as a result of intrinsic scale patterns, ornamental embellishments, and in general, a mournful pensiveness. The work creates the impression that the listener is eavesdropping on a series of ruminations among rabbinical fathers where

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Julia Zilberquit – Reviews

ancient Biblical truths about life and religion are passed along in a continuously lyrical, rhapsodic narrative. After a number of hearings, I became quite enchanted with the work and its novel means of expression." "I cannot imagine a more deeply committed performance of this *Jewish Rhapsody* than the one the piece receives here. Kudos to all the musicians for meeting the unusual demands of this music, with particular mention of pianist Julia Zilberquit for the very personal quality she brings to her instrument's central role."

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Julia Zilberquit – Discography

Julia Zilberquit - Recordings



THREE CENTURIES OF BAGATELLES

"Tcherepnin, Liadov and Denisov are all worthy if little-known contemporaries of Rachmaninoff. Zilberquit's superb performance brought them to life."

The Washington Times

Works by Couperin, Beethoven, Saint-Saëns, Liszt, and Bartók, as well as Russian composers Anatoli Liadov, Alexander Tcherepnin and Edison Denisov



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Naxos 3 Centuries of Bagatelles (Julia Zilberquit CD) link:

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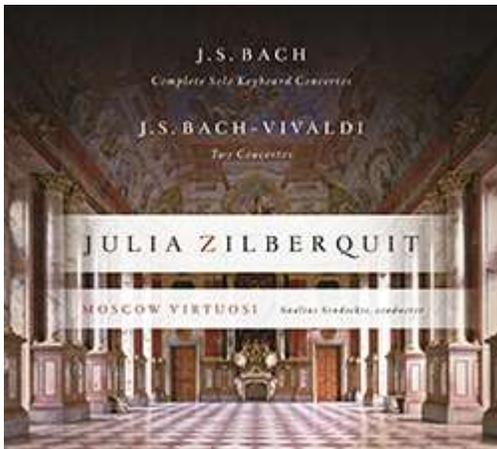


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Julia Zilberquit – Discography



"... Zilberquit's singing tone and innate sense of line come home to roost in the central Largo e spiccato."

Gramophone Magazine

"The aplomb with which she carries out her digital feats attests to a superior, tasteful performer."

Audiophile Audition

J.S. BACH: COMPLETE SOLO KEYBOARD CONCERTOS & J.S. BACH-VIVALDI: TWO CONCERTOS



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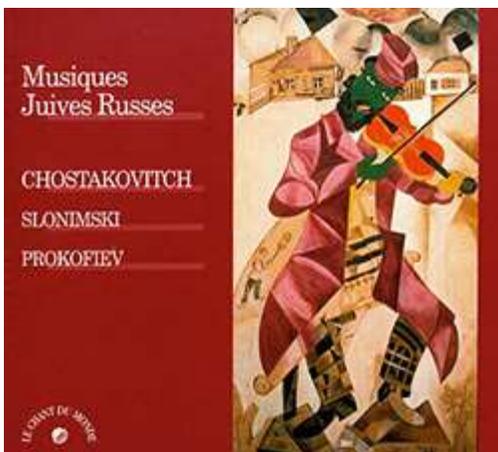


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Julia Zilberquit – Discography



"Zilberquit provides a glittering account of the piano part."

The New York Times

JEWISH MUSIC FROM RUSSIA

Features Sergei Slonimsky's *The Jewish Rhapsody*

Concerto for piano, flute, strings and percussion (1997). Dedicated to Julia Zilberquit.



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Julia Zilberquit – Discography



"The CD includes a robust account of the invitingly lyrical Concertino (Op. 94), originally a piano duet but reworked as a piano concerto by Julia Zilberquit, who is the energetic soloist here."

The New York Times

HOMMAGE A SHOSTAKOVICH

Features Dmitry Shostakovich's Concertino in A minor Op. 94, arranged for piano and string orchestra by Julia Zilberquit (1996)



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