

DMYTRO SUKHOVIENKO
ДМИТРО СУХОВІЄНКО

Dmytro.net
SUKHOVIENKO

CONCERT PIANIST

Ukraine | Belgium



"C'est littéralement fascinant... Un nom à retenir absolument."
Pierre-Petit, Le Figaro

DISCOGRAPHY

BIOGRAPHY

GALLERY

PRESS

www.dmytro.net | info@dmytro.net

DISCOGRAPHY

KYIV PHILHARMONIC HALL - LIVE
December 15, 1996

| Frédéric CHOPIN (1810-1849)

Etudes op. 10, no 1-4, 12

| Mykola KOLESSA (1904-2006)

4 Préludes
Autumn
Fantastic
About Dovbush
Hutsulsky

| Johannes BRAHMS (1833-1897)

Variations on a Theme of Paganini
op. 35 / 2nd book

| Modest MOUSSORGSKY
(1839-1881)
Pictures at an Exhibition

| Domenico SCARLATTI
(1685-1757)
Sonata in D minor,
Sonata in D major



ESPACE 2 Radio Swiss Romand, Geneva - LIVE
November 7, 1999



| Frédéric CHOPIN (1810-1849)

Waltz in E-flat major op. 18
Waltz in A-flat major op. 42
Waltz in E minor op. posth

Polonaise-Fantaisie
in A-flat major op. 61

Rondo in E-flat major op. 16

Ecossaises
in D-flat major op. 73, no. 3

Etude in C-sharp minor
op. 10 n. 4
Etude in C minor op. 10 n. 12

| Robert SCHUMANN
(1810-1856)

Toccata in C major op. 7

| Sergej PROKOFIEV
(1891-1953)

Sonata n. 7 in B-flat major op. 83

DISCOGRAPHY

The Galaxy studios, Belgium
December 9-11, 2003

| Franz SCHUBERT (1797-1828)

Piano Sonata No.21 in B flat major D.960

4 Impromptus op.142 D.935



The Galaxy studios, Belgium
July 3-5, 2006

| Sergey RACHMANINOV
(1873-1943)

13 Preludes op.32

| Robert SCHUMANN (1810-1856)

Fantaisie op.17 in C major



Salle Paderewski, Lausanne - LIVE
May 27, 2011

| Franz LISZT (1811-1886)

Sonata in B minor

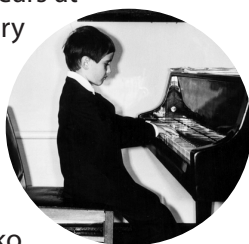
12 Transcendental Etudes



BIOGRAPHY

Dmytro Sukhovienco began playing the piano when he was seven years old, attending the Kyiv Lysenko Special Music School, for eleven years with **Sofia Dobrzanska**.

He studied for five intensive years at the National Kyiv Conservatory with **Vsevolod Vorobyov** who transmitted to Dmytro his profound passion for pure interpretation in the tradition of **Felix Blumenfeld**, thus making Dmytro Sukhovienco one of the last to carry on the great tradition of the Felix Blumenfeld Piano School, whose famous attendees included, among others, **Vladimir Horowitz**.



Sir **Yehudy Menuhin** gave him a scholarship to study in Switzerland.

During his studies, Dmytro Sukhovienco took master-classes with Paul Badura-Skoda, Barry Douglas, **Dmitri Bashkirov**,

Philippe Entremont, Abdel Rahman El Bacha, as well as private lessons with a former pupil of Nikita Magaloff, Alexei Golovine.

Dmytro Sukhovienco obtained more recognition after his participation in the Festival Menuhin in Gstaad in 1996. The following year, he won First Prize at the International Music competition in San Bartolomeo in Italy and Second Prize at the International Clara Schumann Piano Competition in Düsseldorf in Germany.

Dmytro Sukhovienco plays chamber music with, amongst others Pierre Amoyal, Michael Kugel and also works with such conductors as **Dmitry Sitkovetsky**, David Josefovitz, Tougan Sokhiev.

After listening to Dmytro Sukhovienco at the Biarritz Music festival in 1998, Pierre-Petit wrote in "Le Figaro": "it is a name to remember". **Philippe Entremont** said "Dmytro Sukhovienco is the most promising talent he has heard in the last 30 years".

He has been applauded at prestigious concert halls such as the **Concertgebouw** in Amsterdam, Bozar in Brussels, the Casino in Bern, UNESCO in Paris.

In 2005 Dmytro became a **Bösendorfer** artist. That led him to the brilliant debut in one of the most prestigious music halls in the world - the Musikverein of Vienna.



Mr. Sukhovienco recorded 6 albums with works by Chopin, Kolessa, Prokofiev, Liszt, Schubert, Rachmaninoff, Schumann, Brahms, Scarlatti and Mussorgsky.

In 2017 Dmytro performed with **Alissa Margulis** the Complete Violin Sonatas by Beethoven.

Since 2018 he teaches at the Music Academy in Sint-Niklaas and is a guest professor at the Antwerp Conservatory.

In 2022, Dmytro gave masterclasses at the International Summer Academy of Music in Ochsenhausen (Germany).

GALLERY



Dmitry Bashkirov & Evgeny Kissin



Sir Yehudi Menuhin



Philippe Entremont



Mischa Maisky & Alissa Margulis



Arcady Volodos



Viktoria Postnikova
Alexey Golovin
Gennady Rozhdestvensky
Elisabeth Leonskaja



Maxim Vengerov



Sergei Nakariakov



Nikolai Demidenko



Jeremy Menuhin



Michael Kugel



Giya Kancheli



Marielle Labèque



Gaby Casadesus

PRESS

LE FIGARO

premier quotidien national français

SAMEDI 25 - DIMANCHE 26 AVRIL 1998 (N° 16 702) - NUMÉRO QUADRUPLE : 25 FRANCS

B

MUSIQUE

Fêtes musicales
de Biarritz

Une révélation

Les Fêtes musicales de Biarritz ont démarré en force cette année, et dans l'émotion. En effet, ce sont deux enfants du pays, les célèbres sœurs Labèque, qui ont ouvert le feu par un récital à deux pianos qui était un hommage à leur mère, Ada, récemment disparue, et qui les avait accompagnées pendant toute leur formation musicale. Après des *Variations sur un thème de Schumann*, œuvre de jeunesse d'un Brahms qui semble encore se chercher, ce fut une exécution inoubliable de la *Fantaisie en fa mineur* de Schubert, en prise directe avec les anges et d'une totale pureté. Ensuite, Debussy, avec sa suite *En blanc et noir*, dans laquelle les deux sœurs parvinrent à une remarquable synchronisation, et qui débordait de poésie.

Puis un moment touchant avec l'arrivée sur scène de la jeune Lutxi Nesprias, qui fut la dernière élève d'Ada Labèque, et qui joua à six mains, avec ses deux aînées, une charmante *Romance* de Rachmaninov. Après le *Capriccio italien* de Tchaïkovski, à la tarantelle éclatante, c'était ensuite le moment des bis. Katia et Marielle se défoncèrent, pour notre plus grande joie, dans deux œuvres « jazzées » composées tout exprès pour elles par le musicien dominicain Michel Camilo : un régal en forme de total éblouissement.

Le deuxième concert nous réservait une surprise de taille. La vraie musicienne qu'est Micheline Banzet-Lawton, directeur artistique des Fêtes musicales, avait en effet repéré, avec un flair incomparable, un jeune pianiste ukrainien qui vit quelque part en Suisse. Il s'appelle Dmytro Sukhovienco, et nous retint tous sous le charme pendant un récital que je ne suis pas prêt d'oublier. Une *Sonate* de Beethoven (n° 13) d'une sobre architecture, qui nous permit d'emblée d'apprécier un toucher ultrasensible et un sens inné du beau phrasé.

Un *Rondo capriccioso* de Mendelssohn étincela de légèreté, avant les *Variations sur un thème de Paganini* de Brahms. Une œuvre d'une légendaire difficulté, dans laquelle Dmytro Sukhovienco déploya une technique parfaite, tout en faisant de chaque variation un petit univers clos avec sa propre atmosphère. Et puis ce magnifique pianiste fait sans cesse avancer et rebondir le discours, un peu à la manière dont certains grands chefs d'orchestre utilisent une battue « anticipée » : c'est littéralement fascinant.

La deuxième partie de son récital était consacrée aux *Tableaux d'une exposition*, de Moussorgski. Ce fut une révélation, car Dmytro Sukhovienco transforma cette grande œuvre en un véritable trésor de poésie, diffuse et souvent inattendue, ce qui donnait d'autant plus d'impact aux moments de fureur et d'éclat. De précieux détails surgissaient ainsi avec un exquis raffinement. Et l'œuvre, dans son ensemble, en fut comme transfigurée. Deux bis ajoutèrent à notre joie, les *Feux follets*, de Liszt, et surtout, de Debussy, des *Reflets dans l'eau* à l'inoubliable limpide. Un nom à retenir absolument.

PIERRE-PETIT

Arts

Sailing close to the wind

**Kenneth
 Zammit Tabona**

There are few other piano works that come anywhere close to Liszt's *B Minor Sonata* in sheer scale and awe-inspiring splendour. Maybe Schubert's *Wanderer* or perhaps Schumann's *C Minor Fantasy*, but I doubt it.

It is a fearfully difficult piece to pull off. Its quasi-orchestral density can make it sound uncomfortably clangorous, while the technical pyrotechnics can overshadow the almost spiritual musicality of it. Striking a balance is difficult.

My preference was always the more genial approach by that Chilean legend Claudio Arrau, who managed to infuse the most overtly extrovert Lisztian pieces with a previously undetected depth of feeling.

Dmytro Sukhovienco, who performed the sonata during an all-Liszt piano recital on February 12, had us at the edge of our seats as his performance sailed pretty close to the wind from start to finish.

It was breathtaking, and the risks he took were tremendous, so much so that there were times when he almost came to grief in precisely the same climactic passage, but managed to right himself in time.

"Sukhovienco had us at the edge of our seats as his performance sailed pretty close to the wind from start to finish"

It was like watching a sailing yacht race in a fierce gregale. I found myself yearning for the calm gravitas of Arrau but at the same time I was lost in admiration of this young pianist who gave us a performance to remember for a long time.

This is the fundamental difference between a live performance and a recording. One performance will never be similar to another, while a recording is so edited and

played about with, one has to appreciate it in a totally different way.

Very few recordings have us transfixed. There are just three that I can think of in my vast library and all three are live recordings, Artur Schnabel and the Guarneri playing Dvorak's *E Flat Piano Quartet*, Maria Callas's *Tacea la Notte Placida* in *Trovatore*, and Fritz Reiner's recording of Bartok's *Music for Strings Percussion and Celesta* in particular the second movement with its percussive pizzicato and demonic voices.

The rest are beautiful and appealing in varying degrees but none of them can match the real thing.

Sergiu Celibidache compared canned music to canned peas and rarely went anywhere near a recording studio. I must add that the quality of canned peas has improved tremendously since Celibidache's day, and so have the recordings, but the fundamental difference will always be with us.

I found no less than nine *Transcendental Studies* performed in the latter half of the programme, a bit too much after the colossal sonata.

It was a bit like I feel on Christmas Day when the family honours both



Dmytro Sukhovienco

the Maltese and English traditions and serves up *timpana* followed by roast turkey and all the trimmings for lunch, followed by Christmas pudding with custard and brandy butter and Cassatella Siciliana.

The older I become the less am I able to face such a gargantuan menu, and playing those etudes had the same effect. Not that the etudes were not all utterly lovely but it is a fact that one can die of a surfeit of too good a thing, and as they say, an elegant sufficiency would carry the day very nicely.

The ethereal Scarlatti *Sonata* that Sukhovienco performed as his first encore was like a mistral breeze after a nine days of Gregale storms, which although awe-inspiring to watch especially at Ghar id-Dud where the waves rise to fearful heights, become tiresome.

I felt like over-boiled macaroni, which is a pity, as Sukhovienco is a splendid pianist and an even more gifted performer whose adrenalin created magical but also some nail-biting moments in the sonata that I will not forget for a long time.