

## Review Quotes

**RSNO/Sondergard: RACHMANINOV Piano Concerto No 3**

*"Delivered with power-house containment and focus by soloist Vadym Kholodenko"*

The Scotsman, 14 October 2019

**International Keyboard Institute and Festival**

*"Kholodenko exudes a sense of excitement that comes straight out of his personality ...Pianist and composer sounded as one, the performance closer to an experience of absolute improvisation than one will ever find in the classical repertoire. He played with such precipitous muscularity and high spirits that it could have been an encore....delicate and wistful side to his artistry that was utterly charming."*

New York Classical Review, 19 July 2019

**BBC SSO/Carter: RACHMANINOV Rhapsody on a Theme of Paganini**

*"...ripples of delicious virtuosity from Kholodenko"*

The Scotsman, 24 April 2019

**Bournemouth Symphony Orchestra/Marin: RACHMANINOV Piano Concerto No 1**

*"As a last minute substitute, he came on and played an absolute blinder ... a jaw-dropping performance"*

Bournemouth Echo, February 2019

**Scriabin: Preludes, Etudes & Sonatas Nos. 4 & 5**

*"His mature affinity for Scriabin comes through in the way he contours phrases, sentences and paragraphs, and in his sensitive layering of complex textures"*

Gramophone September 2018

**Lied Center for the Performing Arts Recital**

*"Flawless emotional technique"*

Lincoln Journal Star 24 April 2018

**Staatskapelle Weimar US Tour/Karabits: BEETHOVEN Piano Concerto No 3**

*"[Kholodenko's] superb technical command of the instrument was matched by the clear sonorities and edgy energy of the historically correct, slightly reduced, orchestra."*

Florida Herald Tribune 27 Feb 2018

**Tucson Symphony Orchestra/Gomez: RACHMANINOV Variation on a Theme of Paganini**

*"...throughout the 25-minute piece, [Kholodenko] was so intensely focused that you couldn't stop watching."*

Arizona Daily Star 19 Feb 2018

**Radio France, Paris**

*"In a demanding Russian programme, Kholodenko was captivating with the sheer concentration of his playing [and] the richness and depth of his sound...without doubt an exceptional artist"*

Le Figaro, 17 Nov 2017

**Orchestre Philharmonique de Luxembourg/Gergiev: PROKOFIEV Piano Concerto No 5**

*"Vadym Kholodenko, all fire and flame, launched himself with verve, passion and energy into this great musical jousting match...he breathed life into the score, with a huge variety of mood, color, harmony and rhythm."*

Luxemburger Wort 18 May 2017

**Paris Philharmonie, Mariinsky Theatre Orchestra/Gergiev: PROKOFIEV Piano Concerto No 5**

*"It was then Vadym Kholodenko's turn to tackle the Fifth Concerto. What a knock out! It came as an unexpected twist, for this ostensibly unpopular concerto is often considered to be overly convoluted. From the very first notes, the work was heard from a completely new angle. Kholodenko seized it like a wild beast, revealing his animalistic side, where brute force met with deep instinct. It is his instinctive intelligence that is conveyed here. There were no unnecessary flourishes or frills. He got straight to the point; direct, precise and profoundly engaged. What a sound, what character!"*

Bachtrack 24 November 2016

**Fort Worth Symphony/Harth-Bedoya: BEETHOVEN Piano Concerto No 4**

*"Kholodenko is an artist of subtlety, strength and unflinching good taste...his approach seemed just right for Beethoven's concerto, which combines lyrical beauty, soft-spoken drama and challenges in balancing the roles of the soloist and his collaborators."*

Star-Telegram 28 August 2016

**BBC Scottish Symphony Orchestra / Harth-Bedoya: SAINT- SAËNS Piano Concerto No 2**

*"And then came dynamite. Saint-Saens' Second Piano Concerto never harmed a soul....So what did the BBC Scottish Symphony Orchestra do? They unleashed it on the Kiev canon, the pianistic powerhouse that is Vadym Kholodenko. He was sensational. He went through it like a tank. Ye gods: Mons Meg would have wilted and fled the ramparts. The young man played it as though it was Prokofiev. It was stunning. Saint-Saens stayed on his feet (just). The sheer excitement of Kholodenko's playing was electrifying. I loved it."*

The Glasgow Herald 18 April 2016

**Atlanta Symphony Orchestra/ Harth-Bedoya: PROKOFIEV Piano Concerto No. 3**

*"Kholodenko's playing is well-suited to Prokofiev's modernistic style — sparkingly clean, technically astute, and yet sensitive when called upon by the score and without excessive gesture or unnecessary bravado."*

Arts Atlanta 31 January 2016

**Fort Worth Symphony/ Harth-Bedoya: PROKOFIEV Piano Concerto No.1**

*"Kholodenko had the virtuosity, power and flair for the concertos and a dreamy beauty for the slow movement of the First."*

The Dallas Morning News 25 October 2015

**Sydney Symphony Orchestra / Harth-Bedoya: SAINT-SAËNS Piano Concerto No 2**

*"In the opening movement, soloist Vadym Kholodenko's graceful sense of line and incisive clarity conveyed its Bachian gravitas. In the two faster movements, his scintillating dexterity, delicate filigree passagework and rhythmic acuity realised their flamboyant virtuosity with charm and élan."*

The Australian 13 November 2015

*"a performance of steely brilliance and polished projection."*

The Sydney Morning Herald 12 November 2015

**Fort Worth Symphony Orchestra / Harth-Bedoya: PROKOFIEV Piano Concerto No 1**

*"Kholodenko had the virtuosity, power and flair for the concertos and a dreamy beauty for the slow movement of the First."*

Dallas Morning News 25 October 2015

**Eugene Symphony Orchestra / Harth-Bedoya: GINASTERA Piano Concerto No 1**

*"Vadym Kholodenko, 29-year-old pianist, winner of the 2013 Van Cliburn competition, tackled this fiendishly difficult work with confidence and élan....In the second movement — a "Hallucinatory Scherzo" — the soloist's fingers dart up and down the keyboard to deliver a quiet but rapid-fire series of disjunct semiquavers; the Ukrainian-born pianist negotiated these passages with astonishing precision and pellucid clarity."*

The Register-Guard 18 October 2015

**CD Recording Harmonia Mundi, Norwegian Radio Orchestra / Harth-Bedoya: GRIEG Piano Concerto, SAINT-SAËNS Piano Concerto No 2**

*"For a truly outstanding recording of the Grieg, turn to Vadym Kholodenko, Miguel Harth-Bedoya and the Norwegian Radio Orchestra, ...alongside a pianist who allows the big tunes to breathe, knows exactly how to shape each movement and yet injects the urgency of a live performance into proceedings. The slow movement is as moving as any I've heard...This is good but the companion piece, Saint-Saëns's Second Concerto, is even better; perhaps the most consistently accurately observed reading on disc."*

Gramophone September 2015 **Editor's Choice**

*"Vadym Kholodenko...plays with intelligent virtuosity and youthful fire. The first movement of the Saint-Saëns jumps off the page, while his deliciously delicate handling of the central allegro scherzando is irresistible."*

The Guardian 2 August 2015

*"In the first movement cadenza, Kholodenko indulges his piano tone and coaxes the febrile counterpoints through a silken technical control of tremolando, octave, and arpeggiated figures. The transition from solo cadenza to the orchestral contribution to the coda combines quietude, serenity and singular poise."*

Audophile Audition 12 July 2015

**Kansas City Symphony Orchestra / Michael Stern: TCHAIKOVSKY Piano Concerto No 1**

*"The demanding piece was, as expected, forceful and lavish, but it was Kholodenko's playfulness that brought a renewed level of delight to this familiar work, commanding applause after the first movement, multiple curtain calls at the work's conclusion, and another prolonged ovation after his encore...He brought forth an array of characters, attaching different attitudes to the sequencing lines and captivating cadenzas."*

The Kansas City Star 20 June 2015

**RTVE Symphony Orchestra Madrid / Harth-Bedoya: BEETHOVEN Piano Concerto No 4**

*"Kholodenko drew us in with compelling playing, contrasting the quiet with the thrillingly turbulent, no more so than in his exciting cadenza in the first movement. The strength of this performance lay in the contrasts made, exemplified by the angry unison strings in the second movement, defied by Kholodenko's determination to play lyrically and calmly. The effect was like hearing a devastatingly sad story told in an eloquent way to make us sit up and listen."*

Bach Track 11 May 2015

**Hudson Valley Philharmonic: MOZART Piano Concerto No 23 K488**

*"Kholodenko is a virtuoso performer whose mastery of the score was admirable, energetic and absorbing"*

Times Herald-Record 31 March 2015

**Fort Worth Symphony Orchestra / Harth-Bedoya: PROKOFIEV Piano Concerto No 5**

*"Both [Kholodenko's] astounding technique and superior musicianship was on full display in the performance of Prokofiev's fifth piano concerto... Kholodenko's control of the piano is another one of the aspects of his playing that sets him apart. He is able to get an immense sound without overplaying the abilities of the instrument. The precision of his technique allows him to play quick passages with minimal pedal, clarifying music that is more usually fogged."*

Theatre Jones 30 March 2015

**University of Miami:**

*"It was real music from beginning to end: Kholodenko demonstrated a refined use of the pedal, sophisticated touch, and intelligent dynamic choices. But what stood out the most were the contrasts – between voices (always clear like perspective on 3D layers, and sculpted to reach the end of the hall) and between music and silence. This performer looks to being a visionary who doesn't merely care about impressing people with his technical abilities."*

Classical-music.com 11 November 2014

**Boston Celebrity Recital Series:**

*"In an array of Debussy miniatures on the second half, Kholodenko produced a prismatic array of colors...In "Children's Corner," his tone was a miracle of floating refinement."*

The Boston Globe 31 October 2014

**Fort Worth Symphony Orchestra / Harth-Bedoya: PROKOFIEV Piano Concerto No 2**

*"While pianist Kholodenko obviously has the chops for the sheer athleticism of the piece, he likewise has the fine, less immediately evident points under control—evident in his delicate and appropriate micro-management of the pedal and balance of voices in that hypnotic opening statement of the sweeping main theme of the first movement. After emerging half an hour later from the trial-by-fire, responding to five curtain calls, he produced the strikingly lean, sturdy lyricism of late-seventeenth-century English composer Henry Purcell's Ground in G, about as far from the volcanic turbulence of Prokofiev as one can go."*

D Magazine 25 October 2014

*"... each sound layer was carefully contained within its own dynamic range creating a sense of vast space inhabited by a single person."*

Oregon Artswatch 5 Feb 2014

**Portland Piano International recital**

*"An astonishingly gifted player with transparent tone and supremely fine touch, [Kholodenko] gave an enthralling performance of an all-Rachmaninoff program that combined nuanced shadings, brooding intensity, dazzling virtuosity and bone-dry wit."*

The Oregonian 3 Feb 2014

**Forth Worth recital**

*"...the 27-year-old Ukrainian pianist Vadym Kholodenko put on a pretty amazing display of virtuosity — and, not a virtue inevitably linked, musical depth."*

Dallas News 10 Sep 2013

**Philadelphia Orchestra / Macelaru: TCHAIKOVSKY Piano Concerto No 1**

*"...with Kholodenko, the instrument, and the concerto, showed refreshing vitality, showcasing a thoughtful and enterprising talent... He found absorbing melodic shadings, glittering passage work, and a sense of sound that erased any fears about the stereotype of the competition winner...The focus of the melodic line, the care with which single notes were placed in the long phrases, and the nuanced color throughout showed a potent mind at work. Bold virtuosity elsewhere sounded celebratory, not self-justifying, and brought the audience to its feet. Kholodenko played an encore in a different mood. In Tchaikovsky's "Russian Lullaby," he showed the grandeur of soft playing, shaded colors, and the power of simple, carefully expressed melodies. The hush that greeted the final notes probably rewarded the soloist as much as the tumult after the concerto."*

The Philadelphia Enquirer 4 Aug 2013

**Van Cliburn Competition 2013 – recital CD (live recording)**

*"Vadym Kholodenko spins pure gold from his performances at the Van Cliburn International Piano Competition XIV, his Liszt and Stravinsky poetically mesmerizing...the poet Kholodenko reveals himself in the F Major Paysage, an ardent tribute to the landscape of late Romantic and Impressionist painters. Perhaps not since Moritz Rosenthal, Gyorgy Cziffra, Lazar Berman, and Jorge Bolet have we encountered the pianistic titan who swallows Mazeppa (after Victor Hugo) in the one gulp with which Kholodenko consumes its heroic d minor convulsions, nostalgic reminiscences, and chromatic variations."*

Audiophile Audition 24 Nov 2013

*"Kholodenko, with his masterful playing astonished us with the power and beauty of this playing...we were hearing transcendental pianistic performances that demonstrated technical mastery of the highest order, plus superb musicianship that gave these performances a sense of inevitability... This was a performance you wanted to hear over and over again..."*

Peninsula Reviews 7 Oct 2013

*"...Gold medalist Kholodenko... lent just the right primitive character to the folk ballet music [in Petrushka]. His ending was so explosive that it seemed to startle even himself – one of the more endearing moments of the competition..."*

New York Concert Review 8 July 2013

**VAN CLIBURN COMPEITION 2013**

*"His performance of the Prokofiev Third Piano Concerto was a strong, passionate look at the composer's music... Kholodenko found the romantic core of the piece as well as its power and gave a wonderfully finished performance."*

Fort Worth Weekly 12 June 2013

*"He [Kholodenko] appears poised for a big career; he was a clear front-runner in the finals, and his performance of Prokofiev's Concerto no. 3 in C major was the best I've ever heard of this popular work."*

Bachtrack 11 June 2013

*"The gold-medal winner, Vadym Kholodenko, sealed his triumph with a stunning performance of the Prokofiev Third Piano Concerto and an elegantly detailed Mozart Concerto No. 21. He had been a rock-solid performer all the way through...The music was both boldly and elegantly shaped. Kholodenko's own cadenzas were replete with witty side-steps of melody and harmony..."*

Dallas News 9 June 2013

*"Ukrainian pianist Vadym Kholodenko again stood out for elegant and scintillating artistry...Kholodenko's playing was impeccable, tasteful and vibrant, and it was also something more: imaginative."*

Cleveland.com 9 June 2013

*"Kholodenko possesses relentless power, velocity, and accuracy...That he thrilled with his sheer power was evident in the roaring ovation he won from the audience."*