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YEVGENY KUTIK (VIOLIN)
ANNA POLONSKY (PIANO)
BARGEMUSIC 21 SEPTEMBER 2018

Announcing a slight programme change, violinist Yevgeny Kutik joked, 'Music is like politics. Sometimes we don't play what we say we will. We hope you will vote for us anyway – I mean, come to our concerts.'

That said, when he and his colleague, pianist Anna Polonsky, tore into Mendelssohn's F major Violin Sonata they weren't joking around. It made a throaty opening to the evening, especially the greased-lightning Assai vivace finale. Precariously fast, it showed the variety in the violinist's bowing expertise: short, fluid, rough, beefy.

Two 2018 works made a strong impression, from an ongoing project Kutik initiated based on family photos: *Cadenza for the Once Young*, a solo fantasia by Gity Razaz, and *Litania* by Andreia Pinto Correia, with its restless solo line above Feldmanesque sustained piano chords.

To conclude, Kutik (right) offered a passionately chiselled Divertimento from Stravinsky's *The Fairy's Kiss*. If the title character seemed more demonic than usual, the violinist also found plenty of delicate, sprite-like puffs of smoke and the broad melodies had gutsy abandon.

At Bargemusic players and audiences must be prepared for the boat's motion, which is subject to the weather as well as ferry traffic along the East River. On this occasion, a slightly humorous pulse occurred during the waltz from Prokofiev's *Cinderella* (arranged by Mikhail Fichtenholz) and Wieniawski's soulful arrangement of Anton Rubinstein's Romance. Offering a lithe blend of legato and spiccato, Kutik grinned at Polonsky as the boat's rocking cadence offered its own counterpoint.

BRUCE HODGES

