



Yevgeniy Sharlat has composed music for orchestra, chamber ensembles, solo, theater, ballet and film. His recent composition – PIANO QUARTET – was hailed as “one of the most compelling works to enter the chamber music literature in some time” by the Philadelphia Inquirer. He was recipient of the 2006 Charles Ives Fellowship from American Academy of Arts and Letters; other honors include a Fromm Music Foundation Commission, ASCAP’s Morton Gould, Boosey & Hawkes, and Leiber & Stoller awards, Yale University’s Rena Greenwald Award, fellowships from MacDowell and Yaddo.

His music was played by such ensembles as Kremerata Baltica, Seattle Symphony, Hartford Symphony, Seattle Chamber Players, Chamber Orchestra Kremlin, and others. Some of the recent commissions came from Gilmore Keyboard Festival, Seattle Chamber Players, Astral Artistic Services, LA Piano Duo, and Chamber Orchestra Kremlin.

Mr. Sharlat was born in Moscow, Russia, in 1977. He majored in violin, piano, and music theory at the Academy of Moscow Conservatory. After immigrating to the United States in 1994, he studied composition at the Juilliard Pre-College, Curtis Institute of Music (B.M.) and Yale University (M.M., D.M.A.). His teachers included Aaron Jay Kernis, Martin Bresnick, Joseph Schwantner, Ned Rorem, and Richard Danielpour.

Mr. Sharlat is Assistant Professor at the University of Texas at Austin, where he teaches composition and music theory.

REVIEWS

“That’s often the definition of greatness in music – when something as abstract as pure tone starts to tap you on the shoulder with a message to look outside of music, and this [Sharlat’s *Piano Quartet*] does that emphatically... it might be one of the most compelling works to enter the chamber music literature in some time. His aesthetic is unique, and yet it evolves even during the course of the work.”

Philadelphia Inquirer

“Sharlat’s *Pavane for 18 Strings* produced rich string sonorities that seemed fitting for one born in Moscow, although the 29-year-old composer is U.S.-educated. The piece held one’s interest for nearly 30 minutes, as tonal ideas articulated by, for example, a euphonious pair of cellos, emerged from a prevailing atonal background and then receded.” *Financial Times*

“Talented and creative. The work presented restless music layered with sound that was melancholy, sweet and nearly still. Rapid juxtapositions and developmental collisions pressed through a tempo scheme that intensified until a final cadence spun itself out of control. The coda flipped inside-out and dissolved amid sparkles from the four violas and spitting pizzicati from the basses. It was a charismatic work.” *Hartford Courant*

“Interesting, mysterious... other-worldly.” *The New York Sun*

“Sharlat’s *Divertissement* was wonderfully written and superbly performed, plain and simple. This guy really knows how to write music.” *Artdish.com*

"Yevgeniy Sharlat’s compositional skills are such that he moves effortlessly from writing for orchestra (The Conqueror Worm) to theater (Vladimir Mayakovsky: A Tragedy) to voice and chamber ensemble (Krespel-Haus). His musical vocabulary is extraordinarily rich ranging from sophisticated tonality to various degrees of dissonance and atonality. He is not fearful of writing works that have strong emotional considerations. His music, rich in gesture, can also be playful, satiric, and totally accessible. He’s a composer of great range that commends respect and admiration." —*Citation from American Academy of Arts and Letters*