



Biography

Yevgeniy Sharlat has composed music for orchestra, chamber ensembles, solo, theater, dance, mechanical sculptures, animations, and film. He has written string quartets for Kronos, Aeolus, Aizuri and Amphion Quartets. Other chamber music has been played by the NOW Ensemble, Hub New Music, Seattle Chamber Players, Trio Séléné, Quodlibet Ensemble, Le Train Bleu, and many others. Orchestral music has been performed by Kremerata Baltica, Seattle Symphony, Hartford Symphony, Mikkeli City Orchestra (Finland), and Chamber Orchestra Kremlin.

He was among the composers commissioned by the Kronos Quartet for its “Fifty for the Future” project. His *RIPEFG* appeared on Aizuri Quartet’s Grammy-nominated album “Blueprinting” and was hailed as “startlingly compelling” by the *San Diego Union-Tribune*. A piano quartet, commissioned by Astral Artistic Services, was described as “one of the most compelling works to enter the chamber music literature in some time” by the *Philadelphia Inquirer*. He collaborated with prominent choreographers Lar Lubovitch, Donald Byrd, and C. Eule, as well as a renowned dancer Lil Buck. His arrangement of Chopin’s both piano concertos were performed by Kremerata Baltica with Daniil Trifonov as soloist at Carnegie Hall in 2018.

Mr. Sharlat was the recipient of the 2006 Charles Ives Fellowship from American Academy of Arts and Letters and a 2007 Rome Prize finalist; other honors include a Fromm Music Foundation Commission (2010) to write for the Viney-Grinberg Piano Duo, fellowships from MacDowell (2005, 2007) and Yaddo (2010), and ASCAP’s Morton Gould (2003), Boosey & Hawkes (1997), and Leiber & Stoller (1997) awards.

Born in Moscow, Russia, Mr. Sharlat came to the United States as a refugee at age 16. He teaches music composition at The University of Texas at Austin.

SELECTED REVIEWS

“The most striking performance was a piece by composer Yevgeniy Sharlat, who trained in Russia before moving to the United States when he was 16. The work is austere, fragmented, and despite the presence of a complex, emotionally tortured melody, the piece drew significantly upon “sound events,” sounds produced conventionally, or not, and often in isolation. The challenge to the listener is to interpret and emotionally engage these sounds as a projection of the *dumka* (lament) aspect of the piece. For about 15 minutes, and reaching a striking climax, the piece created an experience in which one had to grapple with the conflict between Russia’s glorious artistic achievements with the horror of what is happening in Ukraine. This is a work of great pathos and emotional conflict and is remarkable in its emotional force.”

Kenneth DeLong, *Calgary Herald*, July 28, 2022

"I predict these lucky ladies will generate buzz for commissioning Yevgeniy Sharlat. His String Quartet no. 3, subtitled "RIPEFG," is the most startlingly compelling string quartet by an under-50 American composer I've heard in years."

Christian Hertzog, *San Diego Union Tribune* March 20, 2016

"The all-female string quartet's first album release contains five new works written for the group, and each one's a hit. To cite a few, Beethoven meets Japanese prints in the title piece by Caroline Shaw, a child's sanctuary forest grows in Lembit Beecher's "Sophia's Wide Awake Dreams," and unpredictable jumpcuts of grief spike Yevgeniy Sharlat's "RIPEFG."

Zoë Madonna, *The Boston Globe* – ["Best Classical Albums of 2018"](#)

"But the pieces by four other, lesser-known composers are equally compelling. Gabriella Smith's Carrot Revolution sizzles with slurred melodies and pulsating beats, while Yevgeniy Sharlat's RIPEFG memorializes a friend by contrasting movements of frenzy and quiet introspection with the addition of a melodica.

Tom Huizenga, *NPR* - ["NPR Music's Ten Best Classical Albums of 2018"](#)

"[*Crisis Variations*] began in blackness, the music setting a haunting tone, like a mystery film. Several times, the lights came up on the cast of seven scattered in contorted shapes on the floor; then went out; when they came up again, the dancers had moved closer together. The cinematic feeling that had taken hold at the beginning ran through the work. The experience was like watching an intimate ensemble drama, enacted in a style of purposeful ugliness."

Andrew Boynton, *The New Yorker*, November 27, 2012

"*Crisis Variations*, the season's premiere, benefits from live music, excellently played by Le Train Bleu... Yevgeniy Sharlat's score has an antic quality that might suggest silent comedy."

Brian Seibert, *The New York Times*, November 11, 2011

"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."

Peter Dobrin, *Philadelphia Inquirer*, April 1, 2008

"Sharlat's *Pavane for 18 Strings* ... 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."

George Loomis, *Financial Times*, May 23, 2006

"Talented and creative. The work presented restless music layered with sound that was melancholy, sweet and nearly still...It was a charismatic work."

Jeffrey Johnson, *Hartford Courant*, May 6, 2007