

The New York Times

Philippe Quint

Weill Recital Hall, October 7, 2003

October 10, 2003

By ALLAN KOZINN

Philippe Quint, a violinist who was born in Russia and completed his studies at the Juilliard School, devoted a concert on Tuesday evening to works by Russian (or at least Russian-born) composers.

The parenthetical qualification is occasioned by Lera Auerbach, who lives in the United States and was represented by the premiere of her Sonata No.2 ("September 11"). The others were Prokofiev, Shostakovich and Schnittke, a Mount Rushmore of composers of the Soviet era.

Mr. Quint has the power, breadth of tone and passion that this music needs, although that wasn't fully apparent until after the intermission. With **Adam Neiman** as his fine accompanist, he began with Schnittke's "Suite in the Old Style," a Neo-Baroque pastiche with an undercurrent of wry humor. But except for the vigorous fugue, Mr. Quint's reading was fastidious, sweetly turned and oddly prim. There was also a reticence that undercut the coltish qualities in stretches of Shostakovich's Trio No.2 in E minor, in which Mr. Quint and Mr. Neiman were joined by **Andrei Tchekmazov**, a cellist.

Ms. Auerbach's "September 11" Sonata, composed soon after the terrorist attacks of 2001, was another story. Ms. Auerbach supplied what most musical responses have not: an opening barrage of focused, searing anger that lends context and perspective to the stretches of mournful introspection, heard later in a pained violin soliloquy. The work's rage is by no means incoherent. The brash violin line and crashing piano figures are direct and almost picturesque, and they would create an equally gripping soundscape even if the work had no title or historical associations.

Mr. Quint and Mr. Neiman dug into the harsher sections of the Auerbach score with the full measure of visceral energy that the music demanded, but were able to step back to let its quieter sections sing as well. They did much the same on a necessarily more constricted scale for Prokofiev's Sonata No.2 in D (Op. 94b).