

Ksenia Milas



Ksenia Milas is a Russian violinist living in Bologna, Italy. Graduated with honour at Maastricht Conservatoire in 2012 she is constantly performing in solo recitals and concerts with camera ensembles and orchestras in Italy, Russia, France, Germany, United Kingdom, Ireland, Lithuania, Finland, Greece, Switzerland, Egypt, China, The Republic of San Marino. She also teaches at the International Academy in Imola where she was invited, by its Honorary Director Vladimir Ashkenazi, in 2010, to pass on the techniques of the Russian violin school to her numerous students.

In 2017 she records the six Sonatas for Violin Solo Op.27 by Eugene Ysaÿe, Anima Records (Paris, France), a project supported by the music critics Sandro Cappelletto and Tully Potter who have written the in-booklet premise.

With her August Sebastien Philippe père Bernardel dated 1840 and the bow "Marte" by Giovanni Lucchi, Ksenia plays a repertoire ranging from Bach to contemporaries with compositions for violin solo, Chamber and Orchestra. After hearing her to play, in January 2018, the Swedish composer Jonathan Ostlund writes the composition "*Paganini Fantasia, a new work dedicated to Ksenia Milas*". www.jonathanostlund.com/collaborations?lightbox=datattem-j9x1kome

In 1999, the Russian Master violinist Saveliy Shalman wants Ksenia with him for the production of the movie lessons "*I'll be a Violinist*", where he is the producer and director. She cooperates to this project until the 2007.

She enters the Maastricht Conservatoire at the age of 20 and graduates with honour in 2012 with the Maestro Boris Belkin but, since she was a child she has been attending masterclasses and advanced trainings with internationally reknown Maestros: Salvatore Accardo, Eduard Grach, Sergei Kravchenko, Jan Repko, Zakhar Bron, Pavel Vernikov, Michaela Martin, Krzysztof Wegrzyn, Oleksandr Semchuk.

Ksenia starts winning competitions at an early age: she is only 9 when she wins the International Violin Competition in Athens; at the age of 11 she wins the first edition of the Competition "New Names" and the International Competition of the Youth Arts Assembly of Moscow; she is 12 when she is awarded the "High Virtuosity Prize" at Belarus International Festival; in 2006 she is awarded the Jury Prize at the International Competition "Tchaikovski" of Izhevsk, Russia; in 2013 she is first at the International Competitions "Euterpe" and "Val Tidone", Italy.

At the age of 8 Ksenia debuts, as a soloist with the State Philharmonic Orchestra of St. Petersburg performing in the Mirror Hall of Beloselsky-Belosersky Palace. Kultura Magazine wrote: "*Ksenia has enchanted the public non only for her charisma and astonishing virtuosity but also for her extraordinary talent and artistic sensibility far beyond. (translate from Russian)*" She started playing the violin at 4, in the Music School of Volgograd (Russia), it was the 1993, but the following year, upon suggestion of her music teachers, she enters the "Rimsky-Korsakov" Conservatoire of Saint Petersburg where she is welcomed in the classes for talented pupils guided by the Maestro Savely Shalman.

Ksenia has already performed with various orchestra conductors: Vasily Petrenko (Russia-Norway), Lit Gregory (USA), Darrell Ang (Singapore), Ahmed El Saedi (Egypt), Anatoliy Ribalko (Russia), Ronald Masin (Germany), Carlo Tenan (Italy); and cooperates with various musicians: Bruno Canino, Rudolf Koelman, Orfeo Mandozzi, Antonello Farulli, Leonid Gorokhov, Denis Shapovalov, Giovanni Gnocchi, Alberto Nosè, Anna Serova.



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Press Reviews Excerpts

With Ksenia Milas, a less “demonic” and more lovable Paganini. The Russian violinist enchants with the difficult performance of the 24 Capricci by Paganini.

“Listening to the 24 Capricci by Paganini in full - more frequently split in small parts or, worse, confined to encores - is an important eye-opening experience revealing the value of this opera, certainly famous, but not enough appreciated in its right perspective... Ksenia Milas has performed the rich, complex and varied set of the 24 Capricci not in the traditional publishing order but choosing a **personal sequence** which has **highlighted the expressive and tonal connections**. Her **refined technique** capable of **transparent and soft findings** in the sound quality, has rendered a less demonic and devil-may-care Paganini, to the benefit of more neglected aspects: the **lyrical perspective**, a **tonality full of timbres and acoustic aspects**, the highlighting of unusual melodies with popular zest. All this was inside her whole performance realized with **clearly distinguished contours** and **played with geometric precision**.” Review by Daniela Lotti, *Il Resto del Carlino*, 21st July 2018. (Translation from the Italian excerpt).

E. YSAÏE, the full Sonatas for violin solo op.27, Ksenia Milas violin - CD Anima Records ANM17040000, evaluation (five stars).

“... The six *Sonatas* are virtuosistic. Terribly virtuosistic... But the *Sonatas* also have an appalling musical depth... Ksenia Milas interpretation, the Russian violinist born in 1989, wonders for the absence of harshness, not only for her perfect intonation, even in the double strings, in the harmonic passages and in the treacherous quarter-tones, but above all for the smoothness of the bow flashes and the warmth of the sound. Ksenia Milas approaches these scores with the same olympic peace of mind as David Oistrakh - who recorded the most amiable among the first editions of the *Six Sonatas* - played the *Capricci* by Paganini. It's a sentimental distance which prevents her to loose herself in the sensuality of *Malinconia* or in the rhythm of *Siciliana* of the *Sonata n. 2 in A minor* but which allows her to brave in *souplesse* even the most arduous passages, as for example, just to stay in the *Sonata n. 2*, the final movement called *Les furies*. Even if the booklet photoes (with Italian notes too: a quite rare event) show her dressed in studied elegance and in poses for glossy magazines, **her way of playing reveals a naturalness and freshness absolutely uncommon among today's hyper-virtuos violinists**. The natural reverberation of the recording carried out in a small church instead of in the neutral space of a studio enhances all that. **It is a high-class interpretation**, in the mark of **absolute integrity, sense of moderation** (see as every **useless sound emphasis** is **avoided** of the *Prelude of the Sonata n.2*, in passage *Dies Irae*) and **accurate work of digging under the surface of the score**. Review by Luca Segalla, *ARCHI-Magazine*, July/August 2018. (Translation from the Italian excerpt).

CD review: Ysaÿe Intégrale des Sonates pour violon op. 27 - Artistic evaluation:*** - Technical evaluation:******* “...Ksenia Milas recording catches, besides her **superb technical control** of the intonation and the **eloquence of her bow flashes**, for the **strength** and the **dramatic tension** given to the interpretation, not devoid of quite **suggestive moments of lyric and dreamy abandonment** and fantasy as well as of humoristic, ironic and grotesque intervals. Played as such, the *Six Sonatas* are **listened in one breath** and are **pure pleasure**.” Review by Cesare Fertoni, *AMADEUS* n. 341, April 2018. (Translation from the Italian excerpt).

CD review, Ysaÿe Intégrale des sonates pour violon.

“...There are many fine recordings of these endlessly fascinating works; one of my favourites is Alina Ibragimova's for Hyperion. Ksenia Milas' playing has much in common with the former's while conveying slightly **more warmth and earthiness**. **Highly recommended**.” Review by Will Yeoman, *Limelight Magazine Australia*, March 8th, 2018.

www.limelightmagazine.com.au/reviews/ysaie-ksenia-milas

The modern Paganini according to Ksenia Milas

“Ksenia Milas with her French violin, an Auguste-Sebastien Bernardel dated 1840, hits both the goals: she is technically appropriate, always careful to the multifaceted and shifting timbric palette, particularly enhanced in the bass zone of the texture thanks to a full-bodied and velvety sound of high expressive impact. Agility and precision are ruled with extreme ease, while her stylistic analysis prevents her from shifting towards romantic and inappropriate sentimentality. The *Sonata n. 3*, results, thus dry and intense never beyond a controlled passion. The *n. 2* develops with persuasive strength and explicitness in the showing of the thematic plot, filtered through the arcane chromaticism, all sharply highlighted. In this recording of Ysaÿe, Bach's heritage is vivid and actionable, not only an intellectual ambition or a flair two centuries later.” Cesare Galla, *Le Salon Musical LSM*, 13th November 2017. www.lesalonmusical.it/il-moderno-paganini-secondo-ksenia-milas/, (Translation from the Italian excerpt).



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Unforeseeable violin.

"...Russian, forever violinist thanks to that endless commitment that the "Rimsky-Korsakov" Conservatoire, to this day, demands and offers to its most talented pupils. Milas has been living in Italy since long. She teaches at the International Piano Academy of Imola. Elegant and private she discloses a quite common appeal typical of the female characters in Hitchcock's movies: she is unforeseeable...Milas renders, with confidence, a coherent and many-sided whole. I do not know why this young musician has felt, today, the need to propose this full opera, giving it such a convincing interpretation. She has been the only one to dare". Review by Sandro Cappelletto, *Classic Voice Italia*, Cover Story, October 2017. (Translation from the Italian excerpt).

The clever Ksenia Milas clapped soloist in Mozart.

"...The waiting was for the performance of the famous soloist and it hadn't been dashed at all. Since the first scores, KM has revealed herself as a great sensitivity artist skilled with a exquisite instrumental technique: especially for the crystalline and cheerful sonority of the cavatina. Her interpretation has been characterized by an enthralling honesty to get in the spirit of the concert, with an accurate interweaving of strength, lyricism, elegance and with prudent, shriveling colour celebration of "turquoise moment" of the final rondò. The dense crowd has fully appreciated the performance praising ovations to the brilliant soloist...". Nicola Sbisà, *La Gazzetta del Mezzogiorno*, Bari, 28th October 2017. (Translation from the Italian excerpt).

Ysaye - LES 6 SONATES

"La différence est très frappante entre les jeux des deux instrumentistes: l'une a une sonorité très ample, dans un tempo retenu quand le français est plus rapide avec un jeu plus tendu et nerveux. Au fur et à mesure de l'écoute, ces premières impressions se confirment : on admirera chez Ksenia Milas la beauté de sa chaude sonorité," Thierry Vagne, 28 octobre 2017. <http://vagnethierry.fr/ysaye-6-sonates-ksenia-milas-eric-lacrouts/>

"Ksenia's violin owns ... **a limpid sound**, never tarnished with inaccuracy or hesitation in the bar or phrase opening or conclusion, **fascinates for a peculiar mood** which characterizes it: sinuous and unpredictable, calm and darting, vivid in the **flashing brightness in the acute pitch register**...". (Translation from the Italian excerpt, CD review).

"Quite another quality in the sound expresses... Ksenia Milyavskaya (Milas),she has shown, in the second Sonata by Prokofiev more than in the maudlin boring op. 75 by Saint-Saëns, Sonata by Prokofiev performed with great **expressive flexibility, rich in shades and deep in the stylistic analysis.**" Cesare Galla, reviewing the concert at Teatro Olimpico, Vicenza 2016. (Translation from the Italian excerpt).

"... on stage she turns into an **extraordinary, charismatic and virtuos soloist.**", by Denis Shapovalov. (Translation from the Italian excerpt).

".... She considers and uses her **extremely refined and fast technique** not as a result for its own sake, but as e medium to convey the composer's ideas and thoughts to the public.", by Antonello Farulli. (Translation from the Italian excerpt).

"...Ksenia is a **charismatic violinist** with a **brilliant technique** and a overwhelming stage presence. She has the most profound and the rare gift typical of the soloist....", by Marco Boni, Honorary conductor at Amsterdam Concertgebouw. (Translation from the Italian excerpt).



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