



In his early 20's he was hailed as "a brilliant cellist" by the legendary Mstislav Rostropovich and Sergey Antonov went on to prove his mentor's proclamation by garnering top honors in numerous soloist and chamber competitions, ultimately landing the most coveted prize of them all, the Gold Medal at the world's premier musical Olympiad, the quadrennial International Tchaikovsky Competition in 2007.

Born into a musical family in Moscow in 1983, Antonov was one of the youngest recipients of the Tchaikovsky award. His subsequent performances have taken him round the globe, from the Moscow Conservatory's Great Hall to Suntory Hall in Tokyo, and as a repeat guest artist at the Newport Music Festival in Rhode Island, where he made his American debut in 2008.

He has collaborated with such maestros and classical artists as Yuri Simonov, Maxim Vengerov, David Geringas, Michiyoshi Inoue, Mikhail Pletnev and Yuri Bashmet, Christian Arming, Dmitry Sitkovetsky among others, and has appeared on Russian National Television in performance with the Moscow Philharmonic in their "Stars of the 21st Century" series, and in live concert on Boston's NPR radio station WGBH.

Antonov now calls Boston, Massachusetts his home.

Selected review quotes

"A brilliant cellist!" — Mstislav Rostropovich

"...an incredibly warm, penetrating and vibrant tone... a romantic musical sensibility to create music-making of a high caliber." — Kevin Shopland, The Budapest Sun

"...a world of expression from plaintive hope to existential pathos." — Holly Harris, Winnipeg Free Press

"...a performance with soaring phrases and a tone to die for." — Channing Gray, Journal Arts, Providence, RI

"...at 26, Antonov's Reno debut is nothing less than sensational." — Jack Neal, Nevada Events and Reviews



"Antonov's exceptionally centered, beautiful, and focused sound is undeniably fetching, and his musical intentions are invariably clearly defined. He calls on the dark power of the lower reaches of his (unfortunately unnamed) instrument to splendid effect and does so with subtle variations of color and horsepower, not to mention the supreme ease with which he entices tone of from all of this lovely cello's regions." —Christopher Greenleaf, Boston Musical Intelligencer, July 19, 2011

"His suave, burnished, ardent tone served the Glazunov melody elegantly, with a free sense of phrasing that was neither too mechanical nor bogged down in sugary rubato. In the Haydn, Antonov went for admirably clean articulation, pressing both outer movements to the fast side but making sure to use the soft, angelic side of his tone rather than grinding out all the notes." Charles T. Downey, January 15, 2012 Washington Post