
Alexander Romanovsky

Selected Reviews

Rachmaninov Piano Concerto No. 3 / Filarmonica della Scala (tour) / Myung-Whun Chung – September 2019

“Alexander Romanovsky seems younger than his 35 years. At least until he sits at the piano. Then he enchants the public with energy and navigated mastery, as he did at the Arcimboldi theater, where he performed with the Filarmonica della Scala conducted by Myung-Whun Chung” – **Ansa**

“Equipped with a formidable technique that allows him total control of this, almost unattainable score, his interpretation has been appreciated even more for its depth, with phrasing, dynamics and agogic gradation that gives meaning to every passage, with no note being ancillary. With a wonderful use of the pedal and the Romanovsky touch he created a round and deep sound (with the relaxed weight of the body, not with the strength of the arm), giving us some of the most evocative ‘pianissimo’ ever heard, to the other extreme of reaching the power of an orchestra” – **Elena Biggi Parodi, L’Arena**

Beethoven Piano Concerto No. 5 ‘The Emperor’ / Russian National Philharmonic Orchestra / Vladimir Spivakov – July 2019

“the interpretation is imperial: Alexander Romanovsky’s piano playing is of the highest sovereignty. The Ukrainian pianist, born in 1984, shines with a clear, differentiated attack that loses none of its transparency and detail in the most virtuoso sequences.” – **Alexander Dick, Badische Zeitung**

“The Emperor is the workhorse of concert pianists. Alexander Romanovsky rode it with the passion and enthusiasm of youth, with a martial and compelling dynamic. From the initial cadence, the persuasive authority of the pianist was imposed with force. The movement was taken in a fast and decisive tempo. The robust and powerful piano deployed a convincing energy in the declamatory assurance of its statements.” – **Jacques Weil, L’Alsace**

Serie Meesterpianisten Recital / Amsterdam Concertgebouw – October 2018

“And so he went on, in a fantastic variety of extremely fast and moderate tempos, without being disturbed by the specific technical problems of each Etude separately. Heroic passages alternated with disarmingly tender lyricism. Because of his holistic approach to the score, Romanovsky put all the notes together in a coherent, free and forward movement, as natural as the seamlessly expanding and shrinking flight pattern of a flock of starlings. As a courtly knight, he went in a horizontal and vertical direction searching for the holy grail, concentrating not on instrumental perfection, but on the magical essence. Obviously extremely well prepared, Romanovsky let himself be carried away by the music as a born romantic, and he in turn thrilled the audience.” – **Annemiek Kool, Die Nieuwe Muze**

Les grandes voix recital with Daniel Lozakovich / Salle Gaveau – March 2018

“Both artists fully explored this [homogeneous] unity in the Schubert: natural sentences of the melody, tempi corresponding to Schubert’s emotional writing, and a gracious tone. Together, Daniel Lozakovich and Alexander Romanovsky explored with a great elegance all the joyful sides of Schubert, sometimes showing a little bit of meditative melancholy” – **Toute La Culture**

“The encounter of two soloists of an exceptional talent is always a magical moment. The union of Daniel Lozakovich and Alexander Romanovsky for this programme was actually one of these moments of excellence...Alexander Romanovsky at the piano is no less prodigious, and perfect in his personal, musical universe. His flawless interpretation delivers a music of great

Alexander Romanovsky

Selected Reviews

poetry and is sophisticated and moving. The instrument transforms itself under his fingers and becomes majestic and complex, where each note is voluptuous, each movement is an invitation to a rare musical journey. His understanding of the three pieces is incredibly beautiful and rare, as well as the glaring equilibrium he manages to create with his partner...In this concert they managed to give the audience a glance of how humanity can be pure and magical." - **Jean-Paul Bottemanne, Lex News**

Rachmaninov Piano Concerto No. 3 / Tchaikovsky Concert Hall / Yuri Simonov - February 2017

"Romanovsky shows himself more mature, relaxed and self-assured than in 2014. There are good reasons for this. His phrases are more closed. He also plays the *Allegro molto* section in the cadenza more fluidly and contingently than before. Playing this composer so compellingly is very difficult and only a few pianists succeed...In the second movement, the young pianist presents all his strength as a lyricist. His performance is a musical masterpiece in terms of dynamics, agogics and coloration, and atmosphere. Here, in the foreground is a poetic animation with passionate emotion...Romanovsky reaped raging enthusiasm among the Moscow public. This is not to be seen every day in the Tchaikovsky Concert Hall, where the world's best pianists perform." - **ClavisOra**

Rachmaninov Piano Concerto No. 1 / Aleksander Marković / Bournemouth Symphony Orchestra - October 2016

"After a declamatory opening, with echoes of Grieg, Romanovsky laid bare an astonishing technique allied to interpretative insight. He sailed effortlessly through the first movement's formidable demands and brought to it elemental power, precision and poetic expression, notably in a melting dialogue for piano and cellos. Thundering octave scales were dashed down with total assurance, his flair never obscured by flamboyance. For the Andante, Romanovsky forged phrases of limpid beauty and judged to perfection the calibration of each note, partnered by orchestral playing of sustained eloquence. By contrast the finale has a glittering solo part and performed here with transparent ease. Now the piano's upper register shone and iron-clad bass notes were added to Romanovsky's tonal palette; the whole propelled by an energising Marković with tremendous gusto, soloist and players evidently enjoying themselves." - **David Truslove, Bachtrack**

Rachmaninov Piano Concerto No. 4 / CBSO / Andrew Gourlay - January 2016

"It was also a kiss (on the hand!) that stood at the end the performance of the second piece this afternoon – a superbly played Fourth Piano Concerto by Rachmaninov at the hands of Alexander Romanovsky...played flowingly, coherently, effortlessly in the highly virtuoso passages, yet retaining a pithy sound. Romanovsky revelled in the jazzy opening of the middle movement as the orchestra revelled in its dreamy three-note-motif as if there was nothing musically more important to say. It was a thing of beauty, as was the third movement, played at breakneck speed, yet utterly focussed and with great accuracy." - **Hedy Mühleck, Bachtrack**

"Romanovsky concentrated on the music's remarkable cogency, bringing a strong rhythmic impulse and a mercurial pianism redolent of Rachmaninov himself. His Chopin Nocturne encore was a perfect choice, rich-toned and warmly pedalled." - **Christopher Morley, Birmingham Post**

CD [Decca] - Rachmaninov: 'Études-Tableaux' (Op. 39); Corelli 'Variations' (Op. 42); Schumann 'Symphonic Etudes'; Brahms 'Paganini Variations'

"Alexander Romanovsky is special, not just an extraordinary technician with a flair for color and fantasy, but also a sensitive

Alexander Romanovsky

Selected Reviews

musician and lucid interpreter... Mr. Romanovsky's effortless ability to dispatch swirling streams of agitated passagework and myriad colorings comes through excitingly. Yet for all the fireworks there is wondrous clarity and grace in the playing."

– **Anthony Tommasini, The New York Times**

"Alexander Romanovsky's second CD for Decca really marks out this 24-year-old as something special. His playing has you continuously at the edge of your seat... he sounds a lot like Rachmaninov himself, and there can hardly be higher praise. The *Corelli Variations*, too, are superbly done, as though conceived in a single breath...I think I would place Romanovsky as the most outstanding of contemporary versions. A truly remarkable disc" – **Calum MacDonald, BBC Music Magazine**

"Alexander Romanovsky is the latest pianist to be hailed as the true heir to the great Russian tradition... The nine Etudes-Tableaux all have a wonderful sense of poise and poetic integrity, whatever technical demands they make, while the Corelli Variations are sustained in a single sweep. This is very controlled, impressive piano playing." – **Andrew Clements, The Guardian**

"Romanovsky can produce the thunderous sound and sharp-edged, ringing bass that sends a tingle down the spine."

– **Gramophone**

"the Ukrainian Alexander Romanovsky, imbuing the etude with light and energy...A compelling combination of faithfulness to the score and a sense of fantasy in Alexander Romanovsky's reading, made for Decca when he was just 21. I like the way his repeats in the fifth etude are never carbon copies and the fact he phrases the left hand slightly differently from the right so the canon never becomes heavy or predictable. Schumann once wrote to Clara 'I frequently discover in my compositions many things which I cannot explain. It's most extraordinary how I write nearly everything in canon and then only detect the imitation later.' That apparent lack of intent is quite beautifully conveyed by Romanovsky. He follows the fifth etude with the second of the posthumous variations...But one artist who has consistently dazzled and charmed me is the youngest in today's survey Alexander Romanovsky. He has virtuosity in spades but isn't afraid to put his stamp on the music, though never to the detriment of Schumann himself. He has power, yes, and beauty of tone, but boy can he dance too" – **Harriet Smith, BBC Radio 3 CD Review**