
Alexander Romanovsky

Selected Reviews

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 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

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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**