

AUFNAHMEN

CDs:

- Hofmann: Piano Works, Naxos Grand Piano Label

Aufgenommen am 1.-3. März 2014, bei der „Witold Lutoslawski Concert Studio“, Polish Radio, Warsaw, Poland

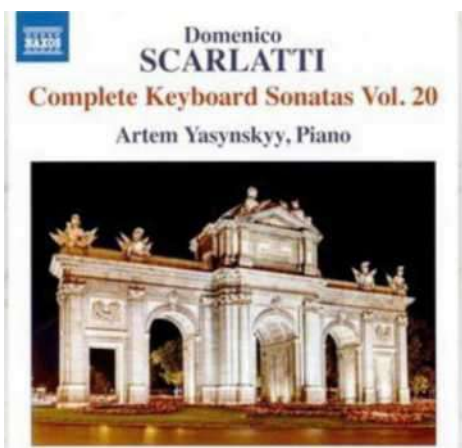
<http://www.naxos.com/reviews/reviewslist.asp?catalogueid=GP675&languageid=EN>



- Scarlatti 18. Sonaten – Naxos Label

Aufgenommen am 27.-29. September 2016 an der Hochschule für Künste in Bremen

https://www.naxos.com/catalogue/item.asp?item_code=8.573604



- **Grand Piano: The Key Collection – Joseph Hofmann, Mazurka (GP753-55)** Veröffentlicht am 10. März 2017

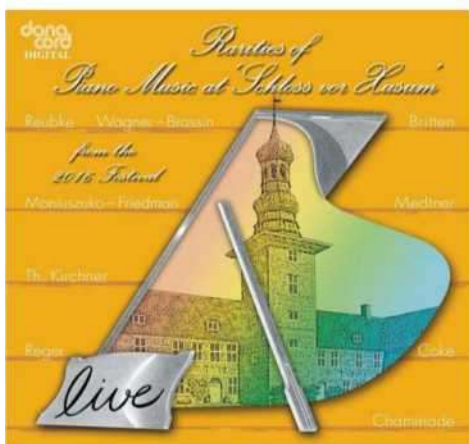
<http://www.grandpianorecords.com/Album/AlbumDetails/GP753-55>



- **Benjamin Britten, Holiday Diary**
 - **Jehan Alain, Étude sur un thème de 4 notes, Danacord Label**

Live-Aufnahme am 21. August 2016 bei dem Festival Raritäten der Klaviermusik

<https://www.danacord.dk/frmsets/records/789-r.html>



- **Als Komponist und Pianist auf der CD "Quarta+"**

Aufgenommen 2010 an in Donezk, Ukraine



Артем ЯСИНЬСЬКИЙ - лауреат Міжнародного конкурсу молодих піаністів на батьківщині С. Прокоф'єва, Міжнародного конкурсу молодих піаністів пам'яті Володимира Горовиця, Міжнародного конкурсу піаністів Володимира Крайніва, учасник Всеукраїнських та Міжнародних фестивалів, учасник фестивалю молодих композиторів "Міст дружби: Україна - Росія", виступав у: Греції, Італії, Норвегії.

Навчався в майстерні на кафедрі експериментального фортепіано (клас, зацієнта А. Орншток), студент 3 курсу кафедри композиції і сучасних музичних технологій Донеської державної музичної академії (директор С. С. Прокоф'єва (клас професора О. Руднінського)).

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REZENSIONEN

" 'Kaleidoskop', the last of his four Charakterskizzen composed in 1908 (...is) a dazzling tour de force demanding extreme agility and imaginative tonal colouring. The Ukrainian pianist Artem Yasynskyy (...) with exemplary articulation, phrases the piece beautifully. (...)"
Finally we have the premiere recording of the substantial (16'06") single-movement Theme with Variations and Fugue from 1892 (...). He (...) is well recorded, equal to the giddy technical demands and, most importantly, with the compelling advocacy needed to show these neglected works in the best possible light."

Jeremy Nicholas, gramophone.co.uk., June 2015

"Ainsi Gérard Pesson, avec son œuvre La Lumière n'a pas de bras pour nous porter, dont les glissandos muets sont exécutés avec délectation par le formidable Artem Yasynskyy, révélation de cette édition. Joués de mémoire, quatre pièces de Jehan Alain et Holiday Diary de Britten impressionnent par l'autorité du musicien ukrainien de vingt-huit ans, sa technique de haut vol, ses idées, comme s'il en pleuvait. Kaléidoscope de Josef Hofmann nous propulse dans un vertige pianistique réjouissant. Cinq bis (dont de délicieux Satie et une Etude de Chopin revisitée avec folie) récompensent un public sous le charme, non seulement d'un virtuose de premier choix mais aussi d'une vraie personnalité qui, sans nul doute, se fera rapidement un nom sur la scène internationale."
Bertrand Boissard,
DIAPASON, 30.08.2016, über den Auftritt bei den "Raritäten der Klaviermusik" Husum

"Ein anderer 'junger Entdecker' war der Ukrainer Artem Yasynskyy, der atemberaubend souverän höllisch schwere Charakterskizzen von Josef Hofmann spielte. Neben diesen ebenso brillanten wie charmanten Werken bot Artem Yasynskyy auch das selten zu hörende 'Holiday Diary' von Benjamin Britten oder Stücke von dem französischen Komponisten Jehan Alain - ein ideales Raritäten-Programm, so Festival-Leiter Peter Froudjian."
Elisabeth Richter, Deutschlandfunk, Sendung vom 23. August 2016

GRAMOPHONE

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

HOFMANN Piano Works

[View record and artist details \(#\)](#)

Josef Hofmann was one of the very greatest pianists of the so-called Golden Age. He was also an inventor (when he died in 1957 he had more than 70 patents to his name, including one for the car windscreen wipers we use today) and composer. Little of his music has made it on to disc, so this release, whatever its shortcomings (and they are few) sheds a welcome extra light on one of the most naturally gifted musicians in history. Hofmann's most recorded work is 'Kaleidoskop', the last of his four *Charakterskizzen* composed in 1908 and dedicated to Godowsky. It's a dazzling *tour de force* demanding extreme agility and imaginative tonal colouring. The Ukrainian pianist Artem Yasynskyy (b Donetsk, 1988) takes it at the more measured tempo (4'51") of Shura Cherkassky (Hofmann's pupil, for whom it was a favourite encore) rather than of Hofmann himself (4'25" live in Casimir Hall, 1938), let alone (the too fast?) Hamelin (4'14" - Hyperion, 12/01). Yasynskyy, with exemplary articulation, phrases the piece beautifully. The other three movements ('Vision', 'Jadis' and 'Nenien') have been recorded only once before (Fabiana Blasini in 2005 on Edition Hera); and if I have devoted this much

Author: Jeremy Nicholas



HOFMANN Piano Works

HOFMANN Piano Works

Charakterskizzen

Etude in C major for the left hand alone

Mazurka

Mazurka in B minor

Mazurka in D minor

Theme with variations and fugue

Sonata for Piano

DIAPASON

ACTUALITÉS AGENDA DIAPASON D'OR CONCOURS ET AUDITIONS CLUBS HIFI MAGAZINE



Actualités - Raritäten - (Hofmann) - [Le paradis du pianophile est en Allemagne](#)

Le paradis du pianophile est en Allemagne

critiques - critiques
Par Bertrand Boissard

Partager sur

JE M'ABONNE AU MAGAZINE



Artem Yasynskyy photo DR

« Festival des raretés pianistiques » : tout est dit. À Husum, petite ville côtière du Nord de l'Allemagne, Chopin et Beethoven ne sont pas forcément les bienvenus, à moins d'un arrangement acrobatique pour l'un, d'une page maladroite pour l'autre. Ici, règnent en maîtres ceux qui n'ont jamais été considérés comme tel de leur vivant, les obscurs, les sans-grades, les oubliés du dictionnaire. Tout cela par la grâce de Peter Froudjian, bon géner qui, depuis trente ans, fait le bonheur des pianistes les plus aventureux et des pianophiles les plus curieux, tenés des sempiternels « classiques favoris », alors que le répertoire pour

Out of the ordinary

Jeremy Nicholas meets Artem Yasynskyy, a 29-year-old Ukrainian pianist who grew up steeped in music-making of all kinds, developing a taste for unusual areas of the piano repertoire that remain unjustly neglected

PIANO MUSICIANS MIGHT RECOGNISE THE NAME OF the young Ukrainian, Artem Yasynskyy (new CD released in 2017 of piano works by Josef Hofmann, "It came about because I performed at the first German Piano Competition of Polish Music in 2013, held in Hamburg, and organised by Robert Baranowski, from the "Polish program", which allowed me to record the disc in Poland for Polish Radio; and subsequently released on the Grand Piano label). It was my dream when I started to prepare for this competition that I would win the prize because I really

wanted to record Hofmann's music. It's not just that it is written in polonaise style (you don't have to think about the second because it's already there in the working), it's so fantastic and enjoyable, and it sounds different from other music that I play!

Yasynskyy was born in Donetsk in 1988 into a family of musicians. "We had a piano, so I was interested - but like every child was really interested in practicing. When I was maybe six, my grandfather and I started to learn music. He was also a musician, a multi-instrumentalist who could play the alto, tubular, accordion and clarinet. In my mother and father they're both pianists, each one on the piano, and I had no idea whatsoever! I was a very small child and I had no idea what I had to do. They asked me to sing something and I said, "Why should I?" My grandfather was really angry about this and said, "This music is made!" He also was very clear when I was older and that was how I started. I went to a special school just for musicians - which I really liked. I preferred to improvise rather than practice, so it wasn't that easy for me at first. Then I began to practice and enjoy it."

When he was just eight, Yasynskyy gave his first public concert and, still a child, performed at a concert-venue with orchestras such as the Donetsk State Orchestra and the Ukrainian National Orchestra. At the school, he studied music there that are rather unique as although the pieces were really hard, that was all there was to think about. It was a very good reason. Then when I was about 11 or 12 (perhaps I should say that) I discovered that I love being on stage, because anything can happen - every time is different, and I enjoy that feeling. I spent most of the day at the piano learning repertoire but also composing and improvising. In four years I was playing Chopin, and by the time I was 12 I started listening to Liszt when playing his version of the Hungarian Rhapsody No. 19 and writing it out note for note so that I could have my own score of it."



Photo: © Concerto Hall, Berlin

10 International Piano, März-April 2017

I like just being on stage, because anything can happen; every time is different, and I enjoy that feeling!

Yasynskyy has had just two piano teachers throughout his life: Alena Orshchuk, in Ukraine from age seven to 18 and Jean-Éric Gou, Paris O'Brien at the Hochschule für Kunst Berlin. Most of the concert he gave in Ukraine were student recitals and competitions. April 14, he came just third in the 10th International Hofmann Competition for Young Pianists (held in Karlsruhe's birthplace). A scholarship granted by the president of the Ukraine enabled him to study at the Paderborn State Academy of Music in Germany, where he also took composition classes with Alexander Radinsky, graduating in 2010 with honours. As his international career began to take off, he decided to move to Germany, aged 17.

Last year Yasynskyy was named on the prestigious Munich Festival of Piano Recital in Germany, and made his Carnegie Hall debut.

one of the rewards of winning the gold medal and audience prize at the 2013 German World Piano Competition. I was really excited, so you can imagine! It was very well and I had a lovely warm audience. I played Beethoven's Piano No. 1, the Haydn concerto (which might have been written for the occasion at Carnegie Hall), it sounded so good there! Paderborn's Liszt No. 4 and Beethoven's Diabelli Variations - Paderborn and Berlin go so well together! For concert I played Chopin's Concerto No. 1 and then a Liszt sonata! In fact, Yasynskyy's new project is a CD of 18 (mostly lesser known) Liszt's sonatas for the Naxos label. It's very important for me and I hope it will work. It's wonderful music and it's really complicated to play - much more complicated than Hofmann's 2



Artem Yasynskyy's Liszt's 18th sonatas. Photo: Naxos. Available on Amazon.com. (Click on the image to see details.)

Artem Yasynskyy "can caress the most beautiful sounds from the keyboard, and knows exactly how much he can manipulate the pulse of each work to give it shape and attraction. Add a gorgeous recording by Polish Radio to complete a superb release." *David Denton of David's Review Corner, May 2015*

"To borrow a line from the late Walter Legge, the opening recital of this year's Paderewski Festival – the third annual – included the best performance of Mussorgsky's Pictures at an Exhibition I have ever heard in the concert hall.

It was the closing selection on a recital that also ranks from start to finish among the very best I've heard anywhere in the world. Yes, it was that good. ...

With this remarkable program, young Artem Yasynskyy, a native of Donetsk, Ukraine, who has already won considerable recognition, made a spectacular NC debut with some very unusual repertoire – all played from memory – and a few concert staples that left no doubt in anyone's mind that this is a supreme player, technically and artistically. Indeed, he's a master. And he's all of 28."

John W. Lambert über das Recital beim Paderewski Festival in Raleigh; Online-Musikjournal CVNC, North Carolina, 5. November 2016



RECITAL REVIEW

Lighting up the Sky for Paderewski

By John W. Lambert

November 5, 2016 - Raleigh, NC:

To borrow a line from the late **Walter Legge**, the opening recital of this year's **Paderewski Festival** – the third annual – included the best performance of Mussorgsky's Pictures at an Exhibition I have ever heard in the concert hall. It was the closing selection on a recital that also ranks from start to finish among the very best I've heard anywhere in the world. Yes, it was that good. And it took place in Shreeves-Palmer, the historic concert room on the campus of **Saint Mary's School**, before a relatively small audience of congenitally awe-struck music lovers. With this remarkable program, young **Artem Yasynskyy**, a native of Donetsk, Ukraine, who has already won considerable recognition, made a spectacular NC debut with some very unusual repertoire – all played from memory – and a few concert staples that left no doubt in anyone's mind that this is a supreme player, technically and artistically. Indeed, he's a master. And here he's all of 28.

Following welcoming remarks by Dr. Mark Fountain, president, and **Adam Wilczewski**, the festival's artistic director, the program began with two Scarlatti sonatas, delivered with the utmost clarity and precision. These brief pieces, by a composer often considered part of the baroque era but who in fact pointed toward the early classical period, allowed Yasynskyy to introduce himself and his art on a relatively small scale. In seconds, we were drawn into his artistic realm, and the response from the crowd was immediate and sustained.

He then turned to four Chopin Sketches by **Josef Hofmann**, best known in America as a concert pianist and as a director of the Curtis Institute of Music in Philadelphia. Witkowski spent a considerable amount of time introducing him because he has been largely forgotten by music lovers today, but it may be worth noting that **Gregor Benko** and **Wlad Maron** have devoted years to finding and preserving Hofmann's many recordings, a project that is expected to reach completion in 2017. (Click [here](#) for details.)



Artem Yasynskyy

PHOTO: CONCERTO HALL

Raleigh - (Sat., Nov. 5, 2016) | The Paderewski Piano Festival: Paderewski Concert 1: Artem Yasynskyy, piano. © Concerto Hall, Berlin

"...[Mr. Yasynskyy] brings authority and panache to all the performances, and his considerable technique serves the music's expression instead of calling attention to itself. The sound is excellent."

Rob Haskins in "American Record Guide", November 2015

„Brillante Spielfreude (...)

Artem Yasynskyy ist ein kraftvoller Virtuose der russischen Klavierschule, doch er hat auch ein ganz feines Händchen für Scarlatti.

Er sprüht hier vor Spielfreude, und sein Scarlatti ist brillant und technisch hochrangig. Im Original sind die Stücke für das Cembalo geschrieben, doch Yasynskyy versucht nicht, dieses Instrument zu imitieren. Er nutzt die dynamischen Möglichkeiten des Klaviers...

gerade dadurch gewinnt sein Spiel eine ganz neue Dimension: Echo-Effekte, klug dosiertes Pedal und einfallsreiche Verzierungen machen Yasynskyy's Scarlatti zum Vergnügen. Dieses Album macht Spaß, denn Interpret und Komponist liegen auf einer Linie: Artem Yasynskyy's Spiel spiegelt

Scarlatti's unendlichen musikalische Einfallsreichtum, und er begegnet diesen fantastischen Stücken mit Brillanz, Humor und ansteckender Lust am Spiel.

CD-Tipp von Wilfried Schäper, Bremen Zwei, 7. Februar 2018

CD-Tipp

Artem Yasynskyy: Domenico Scarlatti

Echte Edelsteine in brillanter Spielfreude

Manche nennen ihn den "Barock-Rocker": Domenico Scarlatti. Sage und schreibe 555 einsätzige Klaviersonaten hat dieser originelle Musiker geschrieben. Der in Bremen lebende Ukrainer Artem Yasynskyy hat jetzt 18 davon auf seiner neuen CD eingespielt. Ein Kaleidoskop von Farben, Stimmungen und überreicher musikalischer Fantasie.



Artem Yasynskyy/Domenico Scarlatti, Klaviersonaten Vol. 20, Naxos

Quelle: Naxos

„Artem Yasynskyy's Album mit Stücken von Josef Hofmann gehört zu den spannendsten Klavier-CDs der letzten Monate und ist eine brillante Visitenkarte des jungen Pianisten. Ich bin ganz sicher: Von diesem Musiker wird man noch sehr viel hören, nicht nur in der New Yorker Carnegie Hall.“

*Radio Bremen,
15. Dezember 2015*

Konzert

17. Januar 2018, 20:00 Uhr

Artem Yasynskyy

Der Pianist hat an der Hochschule für Künste Bremen studiert und ist einer der international am meisten beachteten Musiker der Hansestadt. Beim renommierten Husumer Festival "Raritäten der Klaviermusik" wurde er 2016 vom Publikum als außergewöhnlicher Pianist gefeiert.



Yasynskyy wins Cincinnati World Piano Competition

Mary Ellyn Hutton, Enquirer Contributor 10:54 a.m. ET June 14, 2015

The 2015 Cincinnati World Piano Competition is history, etched into place as three pianists took to the keys in the final round of the week-long event Saturday night in Corbett Auditorium at the University of Cincinnati College-Conservatory of Music.

Performing with the Cincinnati Symphony Orchestra led by Robert Trevino were Mei Rui, 32, representing the United States, Artem Yasynskyy, 26, of Ukraine and Nino Bakradze, 30, of Georgia.

Yasynskyy came out on top, winning the gold medal, \$20,000 in cash and a solo recital in New York City.

“Yasynskyy produced a big sound in the Tchaikovsky Concerto, where he also showed an uncanny ability to match the colours of the orchestra. His rapid octaves in the first movement were thrilling, and he gave a big thrust to the ending. The finale had a wonderfully playful cast, Yasynskyy finding heart in its lyrical second theme and whizzing over the keys when the moment called for it.”

Mary Ellyn Hutton, Cincinnati Enquirer, 14.Juni 2015

"Artem Yasynskyy stellt sich auf seinem ersten Album als Pianist mit phänomenaler Technik vor, aber auch als sehr poetischer Künstler mit wunderbaren Klangfarben am Klavier. Seine Ausdruckspalette ist breit, und er beherrscht das Instrument in all seinen Facetten. Er kann mit kraftvoller Löwenpranke und Geschwindigkeit beeindrucken, viel wichtiger als das sind aber sein Geschmack und seine vollkommen natürliche Musikalität. Dazu kommt eine große Neugier auf spannendes und ungewöhnliches Repertoire."

Nordwestradio "Klassik", 25. September 2015

“This was a most interesting manner of playing, in which a constant variety of touch - legato, staccato and in particular non legato and the various nuances in between – was in constant evidence.”

(über Haydn, Sonate C-Dur, Hob. XVI:50)



いろいろな音楽を演奏し作曲したい

第3位
アルテヨム・ヤスィンスキイ
Artem Yasynskyy (24)
ウクライナ

ドネツク出身。ドネツク州プロコフィエフ音楽アカデミー卒業後、ドイツに留学しブレーメン芸術大学で学んでいる。アルビナ・オリシュタ、パトリック・オバーンに師事。2007年ウクライナのウラディーミル・ホロヴィッツヤングピアニスト国際コンクール第6位。2011年イタリアのヴィオスチ国際ピアノコンクール第3位。

21歳まで、生まれたドネツクで育ちまして、2年半ほどドイツで勉強しています。両親とともにピアニストで、母はまだ演奏して子供たちに教えています。家にピアノがあり、7歳で正式に始めました。何かを変えたいと思いつち、先生に相談して、ドイツに留学しました。とても運が良かったと思います。

レパートリーを限定するピアニストにはなりたく

フィエフまで何でも弾きたい。すべてのスタイルを弾きこなすことは大変難しいと思いますが、それを目標にしたい。現代音楽も好きなんです。

ウクライナで3〜4年間は僕は作曲家として知られていました。ドイツに来てからはあまりできなくなりましたが、ピアノ以外にも、例えばフルートとチェンバロとドラムで演奏する作品があります。自作のピアノ協奏曲にも着手していて、いつか自分のピアノで演奏したいと思っています。ショパンのエチュードの編曲をしたりもしました。さまざまな音楽を、演奏したり、作曲したりしたいんです。

コンクールは、自分のためにもなるので、今後もトライするつもりです。

ラフマニノフ自身が弾いている演奏が好きです。他にネロヴィツァ、ルビー、ルービンシュタインなど。ピアノ以外の趣味は写真。勉強をしていたことがあります。後は散歩、コンクール会場の前の森

“His stage presence conveys a sense of authority from the outset. The solo passages were of scintillating precision in what was in all probability a unique rendition of this work. With complete command and musical authority, he communicates a sense of security and inner tranquility. The semiquavers were delivered with a precise detache-touch which gave every sound a life of its own. Tempo, rhythm and phrasing were perfectly controlled at all levels. In the 3rd movement he progressed to the Coda without playing a further cadenza. The character of every variation was skillfully presented.” (über Mozart Klavierkonzert Nr.24 c-Moll KV 491)

“...he varied his technical resources to meet the requirements of the individual variations, overcoming the many and diverse difficulties with mastery. In comparison to the other contestants his musical delivery attains a completely different dimension.” (über Brahms-Paganini Variationen)

Juli 2013, Chopin Magazine, Sendai, Japan, Page 19; Page 21

"...Fiery performance of Prokofiev's Piano Concerto No. 3."

25.06.2014, The Salt Lake Tribune, 25. Juni.2014

“Der aus der Ukraine kommende Pianist ist derzeit der beste Klavierspieler in Bremen.”

Klassikwelt, Nordwestradio, Radio Bremen, 05. April 2014

“An der Hochschule für Künste Bremen werden mit etwas Glück die Stars von morgen ausgebildet. Einer von ihnen ist mit Sicherheit Artem Yasynskyy.“

Weser Kurier, 08 August 2013

“ [...] hingerissen und aufgerüttelt reagierten sie auf die einzigartige Klangsprache des jungen Meisterpianisten Artem Yasynskyy aus exzellentem virtuosem Können, fulminanter Brillanz und Dynamik und unverwechselbar lebendiger, farbensprühender Ausdruckskraft.“

Weser Kurier, 23.Oktober 2012

“Der ukrainische Pianist Artem Yasynskyy ist ein Ausnahmetalent an der Klaviatur. ... So macht er das Alte aufregend frisch und neu und das Neue auf zugleich analytische und intuitiv empfindsame Weise zugänglich.”

Weser Kurier, 20 April 2012



アルテヨム・ヤスィンスキイ エンタリー
No. 38
Artem Yasynskyy (24) | ウクライナ

学歴 プレーメン芸術大学、ドネツク州プロコフィエフ音楽アカデミー

先生 P.オバーン、A.オリシユク

曲目 ハイドン：ソナタ第60番(Hob.XVI:50)/ブラームス：バガニーニの主題による変奏曲第1巻、第2巻
使用ピアノ スタインウェイ

演奏法が興味深い。レガートとスタカートは当然として、独特のノンレガート奏法と各種の中間的段階の奏法を用いる。ハイドンではほとんどノンペダルでこれらの奏法を駆使、ごく洗練された音楽を聴かせた。《バガニーニ変奏曲》の演奏では、各種の奏法で各変奏の音楽や技術的問題を“攻略”して聴かせていった。演奏にも音楽作りにも、他の参加者とは次元の異なる発想を持っているようだ。

"In this newest Naxos volume pianist Artem Yasynskyy pretty much follows this interpretive formula, but with the highest skill, the most sensitive artistry. In fact, after listening to his performances, I can say that if Naxos had wanted a single pianist for the project, he might well have been a top choice. He is that impressive.

... Listen to how the pianist seems to enact all sorts of laughter and fun in one of the most joyous Scarlattian romps you'll ever hear.

My advice to Naxos is, latch onto Yasynskyy and engage him to do more recordings in this series as well as other repertory from Chopin, Liszt, Prokofiev and others. "

Robert Cummings, "Classical Net", April 2018

Classical Net Review - Scarlatti - Complete Keyboard Sonatas, Vol. 20

*Classical*Net

The Internet's Premier Classical Music Source

 **CD REVIEW**

Domenico Scarlatti

Complete Keyboard Sonatas, Volume 20

Sonata in B Flat Major, K.503/L.196/P.447
Sonata in G Minor, K.315/L.235/P.54
Sonata in G Major, K.539/L.121/P.543
Sonata in E Major, K.530/L.44/P.534
Sonata in C Major, K.385/L.284/P.220
Sonata in F Major, K.379/L.73/P.107
Sonata in D Minor, K.396/L.110/P.435
Sonata in C Major, K.513/L.Supp.3/P.176
Sonata in F Sharp Major, K.319/L.35/P.303
Sonata in D Major, K.358/L.412/P.457
Sonata in E Major, K.495/L.426/P.384
Sonata in A Major, K.301/L.493/P.361
Sonata in D Major, K.346/L.60/P.250
Sonata in G Major, K.520/L.86/P.362
Sonata in C Major, K.460/L.324/P.378
Sonata in G Major, K.413/L.125/P.416
Sonata in G Major, K.431/L.365/P.83
Sonata in D Major, K.484/L.419/P.428

Artem Yasynskyy, piano

Naxos 8.573604 58:55



"Er besitzt eine bemerkenswerte Kontrolle der Klangintensität, und jede seiner Verzierungen ist musikalische sinnvoll und bereichert den musikalischen Diskurs, ohne die Fluidität und die interpretative Spannung zu reduzieren.

Eine herausragende Aufnahme auf dem hohen Niveau der Serie."

José Luis Arévalo, Ritmo (Spanisches Musikmagazin) , September 2018