

"a remarkable artist whose gift was his understanding of the composer's depth of meaning." – [Anthony Bannon](#), 2015

**"Baryshevskyi dares to be different...**if you prefer your Pictures in bold primary colours, this is not for you, but Baryshevskyi has ideas that penetrate beyond the surface of the canvas to touch facets of emotion that are obviously personal to him and which bring to the exhibition a special perspective...unequivocally impressive." — [Gramophone Magazine, review on CD 2016](#)

"Het zijn [Lili Boulanger ]geen virtuoze werken, maar sfeertekeningen, met veel gevoel voor kleur gespeeld door pianist Antonii Baryshevskyi." – [Siebe Riedstra, 2018](#)

"They are not virtuoso works, but atmospheric drawings, played with a great sense of color by pianist Antonii Baryshevskyi." – [Siebe Riedstra, 2018](#)

"Antonii Baryshevskyi's survey of the six piano sonatas by Galina Ustvolskaya, which restores to the catalogue some of the hardest-hitting music ever composed in the Soviet Union, performed here with exemplary intransigence." — Gramophone Magazine David Fanning December 2017

I was most taken with the Schumann 2nd Sonata. It's a slender and classicist piece, but with a wild streak that requires a relentless drive and very fast fingers and here Baryshevskyi really made you feel the wind in your face. – [Timothy Gilligan for New York Concert Review; New York, NY, 2014](#)

Se al primo impatto, nove anni fa, notammo il vigore di un pianismo forgiato nelle scuole dell'est Europa, ora lo ritroviamo sempre più indirizzato a un'incisività ponderatissima, energica, a tratti folgorante ma mai muscolare o sfrenata. Il tocco calibrato di Baryshevskyi si impone sempre in un pensiero e per questo soggioga.

If at first glance, nine years ago, we noticed the vigor of a pianism forged in the schools of Eastern Europe, now we find it increasingly directed towards a highly considered, energetic incisiveness, sometimes dazzling but never muscular or unbridled. Baryshevskyi's calibrated touch always imposes itself on a thought and for this reason it subjugates. – [di Roberta Pedrotti 2022](#)

Las tres escogidas para este recital son magníficas, pero la última en re mayor K96 tiene un excepcional virtuosismo compositivo que el pianista ucraniano subraya, impresionando con su gran técnica y con un continuo cruce de manos de gran efecto.

The three chosen for this recital are magnificent, but the last one in D major K96 has an exceptional compositional virtuosity that the Ukrainian pianist underlines,

impressing with his great technique and with a continuous crossing of hands to great effect. – [Magda Ruggeri Marchetti](#), 2022

“Baryshevskiy has something special, a special talent. I think, he should have been awarded the First Prize.” Martha Argerich (from Filippo Michelangeli’s article on the Ferruccio Busoni Competition 2011).

"I was intrigued by the cadenza which was very different from the ones I’m used to. It wasn’t remotely Beethovenian but felt full of anguish until we reached the final trill which triggers the re-entry of the orchestra." – [Susan Elkin](#), 2023.

"..it was mesmerising watching him play, he was so absorbed with the music it was though we were not there. His facial expressions were of pure joy as he was immersed in the music and when the piece was over, it was almost as though he just remembered we were there. Antonii was incredible, following the flow of the music, delicately touching the keys or playing them with assertiveness for the crescendos." – [Hayley Clapperton](#) 2023.

"It was symptomatic of playing that combined strength and delicacy, in a performance emphasising the work's lyrical character, while at the same time ensuring a strong current of energy... An engrossing, refreshing performance all round." – [Mike Wheeler](#), 2023

"Antonii Baryshevskiy, a young pianist from Kyiv, whose impressive Wigmore Hall debut combined pristine technical facility and consummate musicality in a challenging and highly varied programme." – [Frances Wilson, 2015](#)

"Ustvol'skaya's piano-writing demands unremitting concentration plus – at times – a merciless attitude to the well-being of the instrument. But even this is not enough. Her music only speaks in its own voice when the player has mastery of the full colouristic spectrum and a sure sense of timing. The young Ukrainian Antonii Baryshevskiy fits the bill." – [David Fanning review on G. Ustvol'skaya Piano Sonatas CD](#).