

Reviews Ilona Timchenko

- "Timchenko's well considered playing was a miracle."
(*Christo Lelie, "Trouw"*)
- "Timchenko played <...> with precise attention, a nearly palpable musicality."
(*Minke Muilwijk, "Dagblad van het Noorden"*)
- She had a the charismatic presence, the passion and the intensity which belong to the winner of an international competition ...
(*De Telegraaf / B.Luttmer*)
- Timchenko added a gripping interpretation of Auz cypres de la villa d'Este, rising up from sonorous depths, and shaped by a good instinct for essentials and minor details.
(*De Volkskrant / R. de Beer*)
- The first prize of the The Hague's three days' music festival, if that award existed, would go to pianist Ilona Timchenko. She would get it in the first place for her masterly interpretation of Prokofiev's eighth sonata, one of the highlights of the two concerts where all nine sonatas by this composer were performed. Last night, she played Tchaikovsky's third piano concerto in her characteristically imposing and poetical way.
(*Aad van der Ven, "Haagsche Courant"*)
- The many problems of the first volume of Brahms' Paganini variations, Ilona Timchenko, with her fantastic technique, mastered in every respect. With ease she changed from tender poetry to brilliant lightness or powerful attack.
(*Marianne van Wezel, Goslarsche Zeitung*)
- Timchenko was a marvel of ingenuity. In Liszt's Second Piano Concerto she gave a quite personal interpretation, built up the tension, and sometimes let it hover between exciting and no longer exciting.
(*Algemene Dagblad / M.van Rotterdam*)
- The Acht Klavierstücke opus 78 by Brahms sounded romantic and moving, with extraordinarily beautiful lyric passages and concentration on the deeper meaning of the pieces. With the amazingly brilliantly played Paganini Variations opus 35 by Brahms, this pianist proved to be a great musician.
(*Cornelie Hoendervanger, "Eindhovens Dagblad"*)
- "She radiates artistry whether she brings out the darkness of Liszt's music [...] or his frivolity."
(*Aan v/d Ven, "Eindhovens Dagblad" / "Limburgs Dagblad"*)
- Ilona Timchenko began with a fantastic Messiaen (two 'Regards'), as nuanced as if we were walking on broken crystals, full of the luminosity and color so particular to French music. Ravel's "Sonatine" <...> transformed itself into a gorgeous and serene progression."
(*Gonzalo Perez Chamorro, "Diario Jaen"*)
- [...]she could enter herself so much into the emotions of each composer of her demanding program. She empathized so much with her colleagues that the process of creating and re-creating became an all-embracing organic complex. With great creativity, expressiveness, matureness and analytical insight, she excellently caught the character of each piece, never being hindered by any technical obstacle. [...] Her magnificent light touch was striking, as well as her transparent way of using the pedal and fine phrasing.
(*"Eindhovens Dagblad"*)
- The concertpianist became one with her instrument. Full of passion she played the sonata in B of F. Liszt. Sometimes she seemed to caress the keys, and then again it seemed as if she was fighting out a heavy conflict with them. The public followed her performance with breathless attention, and at the end gave her a standing ovation.
(*Pianowereld no. 3, 2002 / J. Estarippa*)
- "She played gravely as well as elegantly and showed her sense of timbre."
(*Ernst Vermeulen, "NRC Handelsblad"*)
- Liszt's Sonata in B (flat) was of a completely different order. Beautifully played with a mature interpretation and the balanced curve of tension which is so essential to keep this piece absorbing for listeners from beginning to end.<...> This performance was fresh, with a clearly personal vision,
(*"Pianowereld" 2005 / Frans C. Schulze*)
- Timchenko was the most communicative player, with a more than adequate technique and a pleasing presence. She was at her best in the compulsory piece, Liszt's Sonata in B. She performed this difficult work practically faultlessly, colourfully and with the necessary understanding of its form.
(*Trouw / C. Lelie*)
- The pianist Ilona Timchenko, winner of the first prize, presented to the public Beethoven Concerto No. 4 for piano and orchestra, one of the most challenging pieces of the piano repertoire. Perfectly dominating the technique of the instrument, Ilona Timchenko excelled demonstrating refined nuances and expressivity of the articulation together with a pianistic style defined as intimate and delicate.
(*Oltea Șerban-Pârâu, "Litternet", (cultural portal of Romania)*)