

LUCA BURATTO

# PIANIST

## REVIEWS

Pianist Luca Buratto, the 2015 Honens Competition winner, introduced the concert series Bach, Beethoven, Brahms ... and Beyond, this year's theme for The Gina Bachauer International Piano Foundation, with a magnetic performance that was pure both in emotion and technique. In person, Buratto is humble in the most gracious way – the epitome of modesty. On stage, he settles quickly into performance mode and his quiet intensity is a marvel to watch. The opening work, certainly needed no introduction: Bach's Italian Concerto in F Major, BWV 971, bright and bubbling but never sounding too pretty because it would taint the music's natural character. Buratto's impressive technique seems effortless and never self-conscious, even as audiences wonder just how two hands can handle all of the counterpoint layers Bach explores in this work.

Buratto transcended effortlessly into a trio of short pieces by contemporary British composer Thomas Adès, Mazurkas, Op. 27, which pay homage to Frédéric Chopin. The set of pieces lasts barely eight minutes but it is a concise musical statement of the mazurka's most characteristic elements – the momentum of ostinato with accented rhythms and the juxtaposition of a brooding nature, certainly melancholic, and the boisterous feel of the dance. But, as Buratto's interpretation evidences, the music takes on this elusive almost silvery nature that almost vanishes. The piece finishes on that classic unsettling feel of a tritone, which runs practically across the entire keyboard.

Later in the program, Buratto played another short piece by Adès, the Blanca Variations, excerpted from the composer's opera *The Exterminating Angel* (2016). It is a restless work – a well-articulated theme followed by five variations that blend into each other seamlessly. It is shaded extensively with sensations of grief and loss and Buratto's playing uncannily captured the emotional character of the work. The music has a complex contrapuntal character and Buratto finesses this with utmost precision, especially the third variation which is played at a blistering pace.

To close the first half, Buratto fixed the bar of virtuosic expectations even higher in selecting Beethoven's *Appassionata* Sonata (Piano Sonata No. 23 in F minor, Op. 57). The first half-minute of this 25-minute masterpiece introduces a theme and a motif phrase all while shredding the length of the keyboard at a blistering pace. Buratto steels himself and it fascinates to watch him transfer all of the energy into his hands which deliver the relentless fire of the sonata's first movement. The second movement provided some of the evening's most restful, tranquil moments but Buratto rightly upsets it in the final variation repeating forcefully that famous rolled diminished seventh chord that pushes everyone into the beast-like perpetual motion of the sonata's final movements. Regardless of how familiar this music has become, Buratto delivers many surprises. Many might be tempted to let the music's unbelievable acrobatics carry its emotional intensity but Buratto's nuances shape the energy so that it never slips out of control.

The evening's finale put the period on a concert of pure musicianship: Robert Schumann's (1810-1856) Piano Sonata No. 3 In F minor, Op. 14 (also known as the *Concerto without Orchestra*). This is the least familiar work of Schumann's piano oeuvre and the composer wrote much of it when he was just 26 and separated from his beloved Clara Wieck. Schumann had broken his engagement to Ernestine von Fricken to be with Clara and the music conveys the emotional dynamics that are infused through the music. [...] the sonata's closing movement has a technical fury that challenges what was heard in the closing movements of the Bach and Beethoven selections for this concert. Buratto stays true, particularly to the expected tempo suggestions for the music, and he sends the music appropriately into the acme reaches of Romanticism. He is scrupulous about the poetic effects of Schumann's writing, staying just as sensitive in the final movement's blistering pace. Buratto's encore offered more of his exquisite capacities in interpreting Schumann.

<http://www.theutahreview.com/exquisite-musicality-opening-concerts-of-gina-bachauer-international-piano-foundation-nova-chamber-music-series>

**Les Roka - The Utah Review, Utah, USA, October 17, 2018**

[...] Buratto's dramatic, enthusiastic playing style was a delight to watch in and of itself; he performed for an hour and 30 minutes with a 15-minute intermission, including a beautiful encore piece that had audience members clamoring after the performer to ask him the name of the piece at the small reception held afterward. As he approached the piano, Buratto appeared unassuming, almost shy - immediately upon sitting down and placing his hands on the keys, his demeanor changed completely. The performer launched wholeheartedly into a bright, effervescent rendition of Johann Sebastian Bach's "Italian Concerto" in F Major (BWV 971). His passion for both the craft and the pieces he

selected was evident from the moment he began - in his fervent facial expressions, in the flourish of his hand as it left the keys - and it did not wane until after he left the stage. Buratto transitioned effortlessly from the rapid, forceful, untitled first movement of the Concerto to the gentle, quiet andante movement, and back again to the rapid force of the third and final presto movement. He did so without losing any emotional intensity. The quieter moments of the performance seemed to reveal an intimacy between Buratto and the piano; at times, I felt like an intruder on a secret rendezvous, as the pianist was so clearly in his own world without regard for the audience or the camera that livestreamed the performance to the Gilmore website. The audience seemed equally entranced by Buratto.

Next came a 2015 piece by British composer Thomas Adès titled "Blanca Variations," from his opera *The Exterminating Angel*, which was based on a 1962 Luis Buñuel film of the same name. Buratto kept the surrealist-inspired piece anchored firmly in reality with his absolute mastery of the piece's wide range of dynamics, even as it grew from structured and romantic to chaotic and dissonant

Buratto followed "Blanca Variations" with Beethoven's Sonata No. 23 in F Minor, Op. 57 ("Appassionata"), and the performance certainly lived up to the name of the piece. This selection was darker than the ones before it, and Buratto glided through technically difficult sections all the same. It occurred to me during the first movement that this piece and the one played before it were composed 200 years apart, and the performer was still able to make them sound like they were meant to belong to the same collection. There were points during the second movement of the Sonata where the piece became simpler and the playing followed suit; in these moments, I found myself wishing Buratto would get back to the more complicated, passionate, colorful sections that had me and the rest of the audience enraptured from the beginning.

After the intermission, Buratto hardly waited for the room to go quiet before he launched into Adès's Mazurkas, Op. 27. Each movement of the piece was slightly darker and more experimental than the last, and the pianist clearly descended further and further into his comfort zone as the movements became more dreamlike - nightmarish, even. For the final piece of the program, Buratto brought Schumann's Sonata No. 3 in F Minor, Op. 14, to life before the audience's eyes. Again, his engagement with the piece was a delight to watch; he seemed to be physically in conversation with the composer throughout the performance. Buratto soared through a vast range of tempo, dynamics and rhythms without losing even a bit of the emotional intensity the audience had come to expect. The romantic, longing energy of the piece was palpable as Buratto gestured emphatically toward the keys with a non-playing hand, almost as if he was pulling the air to bend the sound waves to his will. He finished the piece strongly and, after shouts of "bravo!" returned to the stage for an absolutely gorgeous encore of Schumann's *Davidstündertänze* #14, Op. 6, a brief melodic piece in E flat major. By the time he finished and took his final bows, the crowd was buzzing with excitement and praise after a deeply passionate, enthusiastic performance by Buratto.

<http://revuewm.com/arts/item/4184-review-luca-buratto-s-passionate-interpretations-enthrall-the-season-s-first-gilmore-audience>

**Erin Bensinger - Revue and Revue Holding Company - Grand Rapids, MI, USA, 18 September, 2018**

[...] Giunge quindi il momento del talentuoso pianista milanese Luca Buratto, protagonista assoluto nella celebre *Rapsodia in blue* di Gershwin. Il giovane interprete, vincitore di concorsi internazionali e già invitato a esibirsi in festival e sale da concerto di assoluto rilievo, è perfettamente affiatato con il direttore Montañó e con l'organico orchestrale. Il brano, che prende avvio con il caratteristico trillo e con la lunga scala cromatica del clarinetto, non ha di certo bisogno di presentazioni. Gli interventi impeccabili di Buratto nei fraseggi virtuosistici del pianoforte, sempre in dialogo con il tessuto orchestrale, hanno reso al meglio lo spirito di una delle composizioni che più efficacemente fonde elementi caratteristici della musica colta alle sonorità del jazz e del blues. [...]

<http://www.belviveremedial.com/amadeus/amadeus-news/estate-sforzesca-jose-antonio-montano-sul-podio-dellorchestra-verdi/>

**Emanuele Lavizzari - AMADEUS news - Milano, Italy, July 24, 2018**

Exquisite music

The programme featured four distinct instrumental combinations, with pianist Luca Buratto anchoring every work. Clarinetist Florent Heau, a leading figure in the French school of clarinet playing, opened with Schumann's Three Fantasy Pieces for Clarinet and Piano. Often performed on viola or cello with piano, this mainstay of the Romantic repertoire for clarinet showed off Heau's exquisite clarinet tone. He and Buratto played with an ease that comes with complete mastery of their instruments and, at times, it seemed as if Heau needed no breathing to support the typically extended Schumann-esque phrases. They produced a rich, clear and wonderfully nuanced sound, the best that this reviewer has heard in the cosy, slightly over-damped acoustics of the Esplanade Recital Studio. [...]

Mezzo-soprano Jazimina Macneil also began her performance with Schumann, with *Frauen-Liebe Und Leben* (A Woman's Love And Life), based on the cycle of poems of the same name by Adelbert von Chamisso. Her rich, resonant

mezzo range, natural phrasing and excellent dramatisation, coupled with superb piano playing from Buratto made this a performance to savour. [...]

The Mary Stuart Songs were preceded by Ades' realisations of two Purcell songs based on the Tempest. Here, Buratto adjusted his playing to perfectly adapt his modern instrument to produce sound that was more appropriate for Purcell's period. [...]

The final work was once again by Schumann, his Piano Trio No. 2 [...] but despite their best efforts, Tang's rounded violin tone and Gnocchi's vigorous cello-playing could not match the heft of Buratto on the modern grand piano. [...]

<https://www.straitstimes.com/lifestyle/arts/exquisite-music>

**Mervin Beng - The Straits Times - Lifestyle - Singapore, May 21, 2018**

Il concerto ascoltato in Auditorium ieri sera ha avuto come momento più rilevante una rarità esecutiva quale il Concerto n.2 in Sol minore Op.16 di S. Prokof'ev. [...] Sul palco insieme al direttore Claus Peter Flor il pianista milanese Luca Buratto. Buratto vincitore nel 2015 di un importante concorso internazionale - Honens International Piano Competition- ha mostrato rilevanti qualità interpretative in questo lavoro del grande russo scritto nel 1913 in stile "futurista" per la dinamicità e la fragorosità delle timbriche. Le difficoltà tecnico-esecutive del brano sono apparse superate con apparente facilità da Buratto per una restituzione esemplare nella limpidezza dei particolari timbrici. L'interiorizzazione di ogni dettaglio, anche nei frangenti più difficili, dimostrano le alte potenzialità di questo giovane pianista che speriamo di riascoltare presto a Milano in un recital solistico. Sottoliniamo anche le ottime qualità della Sinfonica Verdi e del direttore Flor per la rilevanza della parte orchestrale, in perfetta sinergia con il pianoforte.

Molto delicato e profondo il bis solistico concesso da Buratto con una valida trascrizione da una nota aria di Monteverdi, *Pur ti miro, pur ti godo*, da "L'incoronazione di Poppea".

<http://www.corrierebit.com/musica.htm>

**Cesare Guzzardella - corrierebit.com - Milano, April 13, 2018**

Luca Buratto, 24, is the third Honens Competition Laureate I have had the good fortune to hear in concert. He won in 2015. This concert at Carnegie Hall's Zankel Hall was very well attended. Except for Prokofieff 's Piano Sonata No. 7, the program was unusual: Ligeti's Etudes, Book III; Janacek's Sonata 1.X.1905; Thomas Ades's Traced Overhead; and the big closing piece, Schumann's rarely heard Humoresque.

Buratto is a serious, intense performer. His technique is complete, and the variety of sounds he elicits from the piano is quite amazing. The Ligeti and Prokofieff call on his fast and detached playing, but the Janacek and much of the Schumann called for a fluid legato. The Ades called for some of the quietest playing imaginable, making one wish that New York's subways were not quite so close to the hall. There was no such problem at the end of the Prokofieff, which was delivered with a release of held-back energy. The famous 7/8 Precipitato finale covered the entire range of the piano in its closing measures.

To start with Ligeti was quite unusual. The four Etudes are grouped by the composer as Book 3 and numbered 15 to 18 (1995-2001). As with most etudes, there is a fair amount of repetition in each, and they seem fearsomely difficult. The last two of the group are very fast and busy-No. 18 ends up with a tempo marked presto impossibile. I can imagine it being difficult to take in all 18 etudes at one sitting, but this group seemed just about perfect for a good taste of the composer and his idiom. Buratto's technical abilities and variety of sounds contributed greatly to their enjoyment.

Janacek's sonata was inspired by an actual event where someone was killed at a conflict between Czech and German factions in the city of Brno. Its foreboding atmosphere was a perfect balance to Ligeti's etudes. Prokofieff 's Sonata 7 (1942) is perhaps the best-known and most performed of the composer's nine. For me it always conjures up images of the horrors Russians faced in WW II. It is brilliantly percussive in the outer movements with a wonderful lyric contract in the middle-and that describes Buratto's effective and powerful performance.

British composer Thomas Ades, despite being listed with Prokofieff 's birth and death years, was present at the recital (actually born 1971). His Traced Overhead in three movements, which started the concert's second half, was very well received and called for some of Buratto's softest sounds. The compositional language was quite contemporary, but I heard some romantic-period inspiration as well.

It is welcome for a pianist to let Schumann's unquestionably great Symphonic Etudes, Fantasy, and Carnival rest in favor of another worthy composition. Why his 25- minute Humoresque is not heard very often remains a mystery to me, especially after the strong performance I heard from Buratto, who made the most of its chromaticism and changes of mood. His transitions from one section to another were of special note, as were his clear bass lines and inner counter- point. There was also some great technical display, with blisteringly quick and clear octave passages.

The unassuming Buratto graciously acknowledged many curtain calls and offered one substantial encore. Debussy's popular 'Isle of Joy', most often heard as a program closer, was exciting here. Buratto showed yet another aspect of his abilities. We all left the hall knowing this was a young pianist to watch.

**James Harrington - American Record Guide - Cincinnati, Ohio - Jan/Feb 2018**

Buratto in Rachmaninov: Concerto di Capodanno 2018 al Vittorio Emanuele

Messina. Brindisi in musica al Vittorio Emanuele con il Concerto di Capodanno 2018. Dopo i saluti augurali del Sovrintendente Egidio Bernava, del presidente Luciano Fiorino e dei due direttori artistici Simona Celi e Matteo Pappalardo, si lascia spazio alle note, principiando con il tradizionale Inno di Mameli e con l'Inno della Croce Rossa Italiana, alla cui sezione femminile sarà devoluto parte dell'incasso. A seguire, l'ouverture da "Ruslan e Ludmilla", la pagina più conosciuta dell'opera composta nel 1842 dal russo Michail Ivanovic Glinka e che, nella vivacità delle atmosfere post-rossiniane, fa risuonare il tema dell'aria di Ruslan del II atto.

Cuore pulsante del capodanno musicale messinese è il *Concerto per pf e orchestra n. 2 in do minore op. 18* di Sergej Vasil'evic Rachmaninov, solista il giovane Luca Buratto, vincitore dell'edizione 2015 dell'Honens International Piano Competiton di Calgary.

Di Buratto interprete, sin dai primi accordi, emerge la definita personalità ed un sentire profondissimo, lucido, mai eccessivo: con un fare abbandonato alla purezza di suono e sentimento e la postura, il movimento che, a tratti, ricordano Gould sulla storica sedia, Buratto va a toccare le corde più sensibili con un' assortita gamma di colori che va dall'autentico, al pirotecnico, al cristallino. Buona l'intesa con l'Orchestra ed il maestro Alibrando, sinergia immediata ed intensa che ha prodotto pagine di estrema delicatezza come l'Adagio sostenuto, intriso di lirismo e cantabilità. Richiamato più volte sul palcoscenico, il maestro Buratto ha, inoltre, regalato un'intima esecuzione de *Dauidsbündlertänze*, op. 6 n. 1 di Robert Schumann [...].

<http://www.carteggiletterari.it/2018/01/02/buratto-in-rachmaninov-concerto-di-capodanno-2018-al-vittorio-emanuele/>

**Marta Cutugno - Carteggi Letterari - January 02, 2018**

*Presto Impossible* Is Only The Start

The great novelist's description could apply, in varying forms, to all the choices of Luca Buratto last night. The young Italian's selections were iconoclastic, even daring. So, while I had never previously known of the pianist, attending this concert was mandatory.

In a way, Mr. Buratto, still in his 20's, offered a biography in the program equal to the music. We learned that he loves table tennis, jigsaw puzzles, physics and post-modern American literature. (Good!). And that his great-grandfather studied with Respighi (interesting), but because of Jewish origin, his music was banned by Mussolini. (Tragic). That he was given the Honen Prize Laureate two years ago, amongst countless other prizes. (Well deserved).

And that he loves Robert Schumann, which was obvious after his dynamically intense performance of the Schumann Humoreske. Mr. Buratto is a demon on the keys, of course, but hardly took advantage of his fine technique to give an overly incendiary interpretation of the Schumann. The work is rarely played because - like two of the other works on the program - it seems at times to be so impulsive, almost ungainly. Yet in his own way Mr. Buratto overcame these difficulties.

Despite the title, the Humoreske is hardly humorous, and only in the "somewhat pompous" section did he even dare to write irony. Mr Buratto never allowed the pompous march to become satire, nor did he dream away the dreamy measures or allow the charming melodies to become bathos.

Instead, he attempted to bring a cohesion to Schumann's impulsive creations. That was impossible, of course, since the composer darted from dazzling counterpoint to childish lyrics, from stases which seemed to reflect Beethoven's late Bagatelles to languid Chopin-like inspirations. What Mr. Buratto possesses, though, is the good taste (almost too good taste, though never prissy) to appreciate each episode for its own worth, allow us to enjoy it and - like tasting from a fine buffet - move on to the next episode.

In his five works spanning three centuries (and without a single brazen audience-pleaser in the lot!), he began with György Ligeti's four etudes from the Troisieme Livre, starting with the deceptive White on White. And how carefully Mr. Buratto went through the Medieval almost Arvo Pärt-like gentle discords. It was played calmly but underneath was a suspension of breaths.

The next Pour Irina was less clever, but a more interesting set of canons, leading to the headstrong Breathless. No homage to the great film, but another canon which Mr. Buratto bounced up and down the keyboard.

The pianist showed his incredible technique twice. Once in the encore of Debussy's L'Isle joyeuse. But first in this finale Ligeti study, Canon, which begins with Vivace and continues - with Ligeti's unshakeable humor - onto Presto impossibile!!!

The Janáček's "From the Street" Sonata was a staggering contrast. Outside of a few quirky works, this is a composer for whom every note is a serious world in itself. Thus, he needed few notes indeed for his picture of a tragic political incident. Mr. Buratto, one believes, is a man of political understanding, and the work was played with an understanding

of the dramatic possibilities. Not "Schumann" drama, but a sense that the themes (or cells parading as themes) could meet, confront each other, depart for other worlds.

Mr. Buratto's iconoclasm was all too apparent simply in the placing of the Prokofiev Seventh Sonata. Any ordinary pianist would put it right at the end where those madly percussive final notes would bring an audience to its collective feet. Mr. Buratto chose to put the barnburner right in the middle. As if to say, "Yeah, I can handle this fiery stuff fine. But maybe you should use your brain instead of your feet."

At any rate, this was not great Prokofiev. One has a feeling that the artist is trying too hard to balance his physical wonders with his cerebral taste, and in the Prokofiev, that good taste was dominant.

So finally we came to the work which involved impulse, intellectual power and extreme difficulty. Thomas Adès' music involves all three, just as his composition, pianism and conducting are never-ending wonders. Typically, Traced Overhead used Greek words for the three movements. Typically, one had to follow each note to discover what was happening. And also typically, the composer - like Schumann and Janáček - would sharply change course from one mood to another.

He started with a quick arpeggio, let it descend, played a series of gorgeous riffs and then worked into his Aetheria, a stratospheric discovery which never made sense logically -like a dream itself - but had its gorgeous measures. Again, without a break, Mr. Adès went into, what I felt and what Mr. Buratto enjoyed most - Chori -three choruses. And in a score I found on YouTube, Mr. Adès had to use four staves for the two-handed work.

Not that one could tell this. Mr. Buratto played the three chorales as if the complexities never existed. Mr. Adès worked them to their utmost, then let loose with measures of pure Chopin (or Rachmaninoff!) before the end.

The composer was in the audience, saluted Mr. Buratto, and, like the rest of us in Zankel Hall, realized we were experiencing an artist who is both illuminating and unafraid.

[http://www.concertonet.com/scripts/review.php?ID\\_review=12637](http://www.concertonet.com/scripts/review.php?ID_review=12637)

**Harry Rolnick - ConcertoNet.com - New York , October 11, 2017**

The piano music of Robert Schumann (1810-1856) is relatively easy to play, technically speaking, when compared to Beethoven, Chopin, Liszt, Rachmaninov, Scriabin, to name but a handful. But when it comes to his descriptive and/or expressive intent, it's a completely different story. I've always found Schumann's writing to be somewhat restrained or even academic when compared to Brahms or Chopin for example. When Chopin, who lived during the exact same time as Schumann, displayed anger, despair, daring, sadness or melancholy within his music, it was clearly obvious. With Schumann it's not as easy to capture or define. Even in a work as blatantly emotive as the Davidsbündlertänze, Op. 6 the lines are blurred.

It is known that Schumann divided his creative being into two parts: one as the powerful and fiery Florestan, and the other characterized by the gentle, sensitive nature of Eusebius. In the 18 Character Pieces that form the Davidsbündlertänze (Dances of David) which, based on letters, are wedding-day feelings set to music, each piece is signed by one or the other cipher, or a combination of the two. But even then it's not always clear as to which emotion, or outlook, served as a catalyst for each one.

Italian pianist Luca Buratto's approach and interpretation are such that he seems to have found the perfect balance between the two animas and combined them into a single persona, which may explain the coalescence between the two bipolar extremes. He also brings a graceful clarity to the music by which the key notes are always well delineated and expressed. Under the wrong hands, Schumann's piano music can often sound pedantic and lifeless, and in some extreme cases even come out as tedious work. Certainly not the case here. The autonomous and unhurried flow of Buratto's technique first and foremost serves to bring out the music's narrative nature.

In addition to his success at Canada's Honens Piano Competition, Buratto was awarded third prize at the International Robert Schumann Competition (Zwickau) and the special 'Acerbi' prize, awarded to a distinguished Finalist at Milan's Shura Cherkassky Competition, both in 2012.

<http://www.classicalmusicsentinel.com/KEEP/keep-schumann-buratto.html>

**Jean-Yves Duperron - Classical Music Sentinel - Canada , July 2017**

Buratto, pianista analitico

Pianista, milanese, giovanissimo, nipote d'arte - il nonno era il compositore Renzo Massarani - Luca Buratto si sta facendo largo come vincitore di concorsi che contano e solista in sale da concerto prestigiose. Hyperion pubblica un suo disco schumanniano che è un biglietto da visita.

La prima cosa che colpisce è che Buratto non violenta lo strumento come la maggior parte dei giovani pianisti emergenti. Predilige invece rilevare analiticamente (e poeticamente) la sostanza formale di ciò che suona - qui Humoreske, Blumenstück e Davidsbündlertänze - e restituirla attraverso una strategia di dinamiche e colori, sicché del suo Schumann emerge soprattutto il lato preimpressionistico.

**Enrico Girardi - Corriere della Sera - Milano, July 2017**

This eagerly anticipated debut recording by Italian pianist Luca Buratto proves why he quite rightfully took top prize at the 2015 Honens Piano Competition, in addition to garnering third prize at the International Robert Schumann Competition three years prior. Each laureate of the prestigious competition held triennially in Calgary receives a recording contract with Hyperion, with this new release the first of those musical fruits.

The trio of Schumann works includes piano cycle Humoreske in B Flat major, Op. 20 composed in 1839, that Buratto approaches with an innate understanding of its poetic romanticism. He also heightens the dreamy Eusebius and more passionate Florestan contrasts of its seven sections performed attacca, displaying sublime lyrical phrasing and luminous tone throughout.

His elegant sensibility underscored by technical prowess is further showcased during the album's second cornerstone Davidsbündlertanze, Op. 6, that ranges from its pensive second movement Innig, to more forceful thirteenth, Wild und Lustig. The pianist also brings out the good-natured twelfth, Mit Humor, and sixteenth section, Mit Gutem Humor, that always fit tastefully within the greater whole.

Buratto's interpretation of the lone single-movement work Blumenstück in D flat major, Op. 19 recalls kinder, gentler times, despite its darker second theme hinting at coming storms for the mentally anguished composer.

<https://www.winnipegfreepress.com/arts-and-life/entertainment/music/432694243.html>

**Holly Harris - Winnipeg Free Press - Winnipeg, Canada , July 2017**

From the first tender notes of Robert Schumann's five-piece Humoreske in B flat major Op. 20, pianist Luca Buratto envelops the listener in what feels like the composer's authentic presence, bringing out melody, harmony, and inner voices with both raw feeling and fragile-seeming sensitivity. The second piece with its long-held chords and drifting rhythms is as emotionally dense and finely calibrated as the familiar themes of the first and third, contrasting effectively with the frenetic drive in the middle of the fourth.

A winner of Canada's Honens Prize and numerous other awards, Buratto deploys his magisterial technique entirely in the service of the music, rather than of his own virtuosity. Nor does he over-romanticize the music's lyricism and passion, knowing that it contains within itself all that's needed.

That holds true too in the pianist's performance of the Davidsbündlertänze Op. 6, which Schumann began composing just after his clandestine engagement to Clara Wieck under the shadow of her father's disapproval. This set of 18 short pieces presents a cornucopia of moods and flavors for a pianist to absorb and convey: direct, uncertain, sunny, longing, stormy, pastoral (though never with full heart's-ease).

Schumann wrote Clara that he'd put into the "dances" "many wedding thoughts" and that the whole sequence should suggest a polterabend, a wedding-eve party featuring a ritual smashing of crockery. The rolling chords and thoughtful pauses of No. 7 (marked simply "Nicht Schnell" - "Not Fast") shatter into the frantic, pounding drama of No. 8 ("Frisch" - "Fresh"). Buratto finds both the romance and the demolition.

You can certainly hear the composer's determined heart in No. 13 ("Wild und Lustig" - no English translation needed), as even its soft sections march forthrightly forward. The way No. 15 (again "Frisch") molds arpeggios, simple scales, and sudden trills into a wrenching argument for love bespeaks a soul charged to bursting. Yet just as convincing are the jokey No. 3 and the carnivalesque trifle No. 12 (both "Mit Humor"), the glassy tinkle of No. 5 ("Einfach" - "Easy") and the insistent syncopated fury of No. 9. The suite ends in a dark place with the deep bass notes of No. 18, but Buratto makes the penultimate No. 17 ("Wie Aus Der Ferne" - "As From Afar") his real closing statement, feeding all his finesse and feeling into its complex moods in a mere three minutes and change. It's yet more evidence of the affinity Buratto seems to have for this famously troubled composer. The pianist's earlier album Live at Honens 2015 included Schumann's "Fantasy in C Major," and in my review I wrote that his performance of the first movement was "blessedly non-flamboyant...with assured grace." He brings the same qualities to this new recording, which also includes the charming "Blumenstück" Op. 19. Buratto distills his thoughtful approach to a fine point here, drawing a honeyed tone from the piano's midrange and treating this compact piece of many melodies like a miniature songspiel, each number flowing naturally into the next, with exquisitely timed rubatos.

<http://blogcritics.org/music-review-pianist-luca-buratto-schumann-davidsbundlertanze-humoreske-blumenstuck/>

**Jon Sobel - Blog critics, June 2017**

You expect musicians heavily involved with a particular composer to express their closeness to what they're working on. When such expressions are linked to marketing, even in the low-key manner of a publicity release, the affinity can hardly be expressed too strongly. The bear hug seems entirely natural.

Still, when Luca Buratto, the most recent laureate of the Honens Piano Competition (2015), writes that "the music of Schumann has become almost an obsession with me - a kind of religion," some forgivable hyperbole might be suspected.

Yet the recording that accompanies these words of devotion bears him out. Hyperion has released his all-Schumann disc, and it's a stunner. The Italian-born and -trained pianist seems to be channeling the troubled avatar of 19th-century Rhineland romanticism.

The Honens prize is prestigious and well-heeled, established by a Canadian philanthropist, Edith Honens, in 1991 with a \$5 million endowment and based in her hometown, Calgary, Alberta. The city is a sophisticated metropolis on the prairie (population: 1.24 million) and well-situated to be the base of an international piano contest held every three years and open to pianists between the ages of 20 and 30.

The program here is a substantial challenge. The problematic Humoreske in B-flat major, op. 20, opens the CD. The trail was blazed for me toward appreciating this lengthy, occasionally unfocused work by Drew Petersen's performance during the American Pianists Association Discovery Week in January. Petersen went on to win the APA Classical Fellowship and is well launched into his four-year tenure.

Humoreske is a mixture of Schumann excellences and eccentricities— there's a darting energy, sometimes suddenly turned inward, but often effervescent. Granted, it's a little short on melody and cohesion. What is remarkable in Buratto's performance is how he manages to make variations in tempo and dynamics seem to emerge from within the music rather than be imposed upon it. This kind of shift comes upon the listener such that you wonder if it's a caprice of the performer; you look down at the page, and it turns out to be right there in the score.

That improvisational illusion is entirely proper to Schumann, it seems to me. "Organic" is a much-overused word in praising artistic achievements, but where structure and melodic riches don't seem to be of overwhelming importance, the ability to make a composition seem substantial and well-considered by bringing out how it grows and pulses from inside is much to be prized.

After a well-chosen palate freshener, the Blumenstück in D-flat major, op. 19, a more controlled masterpiece fills the latter half of the disc: Davidsbündlertänze, op. 6. This expansive piece, the product of great care by a composer expressing contrasting sides of his own personality, is quite well delineated here. Those aspects, represented as the flamboyant Florestan and the reflective Eusebius, are contrasted in successive movements and sometimes combined and played off each other in the same section. Buratto clearly admires and yields to the bipolarity of this music. He immediately catches and sustains the mood characteristic of each turn of the Schumannian kaleidoscope.

Buratto's whole-hearted investment in the adventure of Davidsbündlertänze is evident in every phrase. And his ability to make Humoreske sound better than it probably is must be applauded. If this is an obsession, it has proved to be — unlike most obsessions — more of a blessing than a handicap.

<http://jayharveyupstage.blogspot.it/2017/06/cd-review-revelatory-schumann-pianist.html?m=1>

**Jay Harvey - Upstage, June 2017**

Schumann's opus 6 bursts with youthful fantasy and originality. The most typical pieces are animated with a single rhythmic idea, but are prolific in melodic invention. A dozen moods, some rather stylized, evoke moments in a life or the vicissitudes of the mind itself. The playing of Luca Buratto, the 2015 Honens Prize Laureate, is perfectly attuned to Schumann's rhetorical and technical demands. The sound of the Steinway is warm, and there is just enough gauze over the highs to keep a prominent feature of Schumann, the occasional agitated galloping, from jarring, as it so often does with this repertoire.

"How long can Schumann sound exactly like Chopin?" is a question I was asked the other day. I initially thought perhaps twelve measures. But the first theme of Blumenstück makes me reexamine my low estimate. It only takes a nudge, and the tempestuous hurtling improvisations take off again. Blumenstück mixes the hectic and lyrical sensibilities of this mercurial composer in unpredictable ways. It was written during a stay in Vienna where Robert would have been even more keenly aware of the lofty music traditions to which he (unfavorably) compared himself. Signor Buratto plays with gusto and arrives at the end less tired than his auditors.

Humoreske in B flat major is not as harmonically stable as the title suggests, nor as light-hearted. The serene Einfach is the distillation of melody. I would prefer to think that it could only have been given to a purified soul, or an ego-less contemplator of higher things. These long pieces connect loosely to a tonal center, from which they wander at will looking for a non-existent sonata form.

Hyperion has had such a long run of perfectly turned out piano recitals that it is easy to start taking them for granted. It helps that they signed imposing artistic talent such as Angela Hewitt, Marc-Andre Hamelin, and Leslie Howard. Now Luca Buratto, a player of depth and distinction, joins the glittering constellation on what is certainly an auspicious debut.

<https://www.audaud.com/schumannmertz-pianoguitar-double-album-review/>

**Fritz Balwit - Audiophile Audition, June 2017**

An assured performer, he plays with impeccable technique. His approach to the music of Schumann on this Honens-sponsored disc Schumann - Davidsbündlertänze, Humoreske, Blumenstück (Hyperion / Honens CDA 68186) reveals an uncommon gift for fresh thinking. Buratto has captured Schumann's Romantic urgings and compellingly channeled them through the keyboard. He has cut loose the classical moorings that many pianists respect and instead allows his interpretations to drift freely into currents where forms become more fluid. It's here that we feel the deep pull of Brahms, Chopin and Liszt.

Humoreske in B-flat Major Op.20 demonstrates Buratto's ability to transcend the composer's signature melancholy that is too often the extent of a performer's achievement. Buratto moves beyond this by creating an ethos of mysticism rarely experienced in this music. The Davidsbündlertänze Op.6, too, reveal new possibilities for understanding how far Schumann wanted to propel the music of his time from its conservative shelter. Buratto exploits every opportunity to do this by stretching inner tempos and even pulling them apart a little, as if to experiment with left and right hand being out of sync.

None of this happens at the expense of the music because Buratto plays with such conviction that you immediately know he is certain he has revealed Robert Schumann's true voice. It's a deep connection that he sustains effortlessly through the entire recording. Hear him live if you can.

<https://www.thewholenote.com/index.php/booksrecords2/classicalabeyond/27015-keyed-in-june-2017>

**Alex Baran – WholeNote, Toronto, Canada, June 2017**

Dit is mijn eerste kennismaking met de Italiaanse pianist Luca Buratto die met dit Schumann-recital wereldklasse demonstreert. Waarom ik nog niet eerder van deze artistieke grootheid had gehoord? Geen idee eigenlijk. Zijn biografie is weinig anders zoals er al zoveel zijn, met speciale aandacht voor de vele concoursen, de binnengesleepte prijzen, de vele podia waar hij (al) zijn opwachting maakte en de orkesten en dirigenten met wie hij samenwerkte. Dat zegt vaak niet alles; of zelfs weinig. Hoe vaak komt het niet voor dat zo'n doopceel de hoogst denkbare verwachtingen wekt en dat het in de praktijk dan behoorlijk blijkt tegen te vallen. Niet Buratto, die met grote virtuositeit en poëtische distinctie, in een grandioos spel van subtiele accelerandi en rubati deze in letterlijke zin fantastische muziek voor zich laat spreken. Heftig, krachtig, maar ook subtiel en lyrisch, vol kleur, sfeer en verbeelding kan worden genoten van een volkomen idiomatische Schumann die grootheden in dit repertoire als Wilhelm Kempff, Maurizio Pollini, Andrés Schiff, Martha Argerich en Claudio Arrau naar de kroon steekt. Als u even wilt proeven: de Davidsbündlertänze, nr. 10 (Balladenmässig, Sehr rasch) en nr. 15 (Frisch). Woorden schieten gewoon tekort.

Andrew Keener en Simon Eadon zorgden voor een ideale Steinway-klank die grote helderheid paart aan een bronzen sonoriteit. In het cd-boekje schreef Buratto: 'This recording is the result of many years of work and faith: thank you to Hyperion and Honens teams for making this possible.' Honens is de speciale Hyperion-serie gewijd aan zeer talentvolle laureaten die een professionele carrière nastreven en door het label daarbij een handje worden geholpen. Een warm initiatief dat een even warm welkom verdient. Dat Luca Buratto een van de musici is die daarvoor is uitgekozen is - dit recital spreekt boekdelen - meer dan terecht. Een formidabele pianist die naar ik aanneem mag rekenen op een verder vervolg van een glanzende carrière.

<https://www.opusklassiek.nl/cd-recensies/cd-aw/schumann50.htm>

**Aart van der Wal - Opus Klassiek, Holland, May 2017**

La *Società del Quartetto* ha ospitato in Sala Verdi per la prima volta la giovanissima FuturOrchestra diretta da Alessandro Cadario. [...] Decisamente rilevante la parte solistica del concerto mozartiano *K 595*: il milanese Luca Buratto, affermato interprete internazionale, ha eseguito la fondamentale parte pianistica con rigore formale altamente classico. Il senso della misura, il corretto uso del pedale, la qualità timbrica dettagliata nelle esaustive dinamiche, sono tra gli elementi fondanti per uno dei migliori pianisti italiani della sua generazione che speriamo ascoltare presto in un concerto solistico.

<http://www.corrierebit.com/musica.htm>

**Cesare Guzzardella - corrierebit.com, Milano, Italy, May 24, 2017**

Schumann: Davidsbündlertänze, Humoreske & Blumenstück CD review - a serious, suave interpretation  
Luca Buratto made his UK debut earlier this year at the Wigmore Hall, and this all-Schumann disc, his first for Hyperion, confirms the positive reports of that recital. [...] suddenly, during the wonderfully protean Davidsbündlertänze, Buratto seems to find another gear; everything snaps into sharper focus, and the sense of adventure and curiosity that is an essential ingredient of any Schumann interpretation comes to the fore.

<https://www.theguardian.com/music/2017/may/11/schumann-davidsbundlertanze-humoreske-blumenstuck-cd-review-a-serious-suave-interpretation#comments>

**Andrew Clements - the Guardian, London, Great Britain, May 11, 2017**

Buratto offers no concession to drawing-room romanticism. There is a rather touching hesitation in his entry to the Humoresques, along with a refusal to be charmed by Schumann's observations of his lusty pack of David-and-Jonathan pals. This is a reasoned assessment, at times a serious analysis, of a work of music that dances on the very cliff-edge of sanity. Buratto, wise beyond his years, is definitely a talent to watch.

Read more...

<http://www.musicaltoronto.org/2017/04/21/luca-buratto-a-terrible-cover-but-wonderful-music/>

**Norman Lebrecht - Musical Toronto, Toronto, Ontario, Canada, April 2017**

Buratto's cohesive solidity deserves admiration and respect.

**Jed Distler - Gramophone, London, Great Britain, April 2017**

Mozart's tuneful Piano Concerto No. 25 in C Major, K. 503... Mozart wrote the concerto in late 1786 while preparing for a trip to Paris and London (not Italy). However, the soloist, Luca Buratto hails from Milan, and is captivating the hearts of the musical world with his fluid pianistic style. His virtuosity and artistic integrity were evident in every phrase. The cadenza, arranged by Buratto himself, was breathtakingly beautiful. One sensed throughout that he was in a chamber music performance always in touch with Lee's direction and the nuances of the orchestra.

<https://www.torontconcertreviews.ca/april-22-2017-mozart---mendelssohn---toronto-symphony-orchestra---roy-thomson-hall.html>

**David Richards - Toronto Concert Reviews, Toronto ON, Canada, April 24, 2017**

The Schumann which the young Italian pianist Luca Buratto played to celebrate his win at the Honens Competition was the Opus 17 *Fantasia*, and his was very full-blooded account. But the rest of his programme was even more interesting. He began with Byrd's keyboard arrangement of his *Pavana Lachrymae* - the rich ornamentation of the melody sounding like clusters of over-ripe fruit on a modern instrument (another Fazioli) - but Buratto followed that with an account of Adès' *Darkness Visible* which worked unusually well. This piece is what Adès describes as "an explosion" of Dowland's song, and it turns on the contrast between the overtones created by heavily-struck single notes and rapid repetition of pianissimo notes. And since the hands were mostly very far apart, it made a perfect introduction to Beethoven's *Appassionata*, with its often empty middle register.

Here Buratto's plying was masterly. The first movement was unhurried but powered by an exhilarating forward drive, and it eventually attained magnificence; the closing Allegro was like one single, unstopably smooth surge. I felt short-changed by his Andante, which had none of the grave mystery Beethoven surely intended, but its dry clarity represented virtue of a different sort. Back on Adès territory, we then got a finely calibrated account of *Trace Overhead*. A programme note indicated that Buratto likes jigsaw puzzles, which could partly explain his Adès obsession.

**Michael Church - International Piano Magazine, London, Great Britain, March/April 2017**

Graceful, analytical, meticulous, Buratto is a name to watch. His playing is economical of gesture and outward expression.

**Fiona Maddocks - The Guardian, London, Great Britain, January 29, 2017**

### **Luca Buratto triumphs at Wigmore Hall**

Luca Buratto, 23-year-old laureate of the 2015 Honens Piano Competition, is no ordinary virtuoso. The programme booklet for this Wigmore Hall recital told us that he's interested in physics and postmodern literature. And lest that seem a mite pretentious, we also learned that he likes jigsaw puzzles and table-tennis, and hours before winning the prize was inspired by tennis ace Roberta Vinci's surprise win over Serena Williams at the US Open.

So, a playful intellectual with nerves of steel was what we expected: the recital confirmed all that, and more. Buratto began with a beautifully poised performance of John Dowland's famous lute piece the *Lachrymae Pavan*, as arranged for keyboard by William Byrd. He made the rich tangle of lines seem perfectly lucid, and never allowed Byrd's added luxuriance to compromise the music's melancholy austerity.

It was a clever move to follow this with Thomas Adès's *Darkness Visible*, which the composer described as an "explosion" of Dowland's song *In Darkness let me dwell*. The shards from this explosion glittered mysteriously under Buratto's hands, and he gave the muffled outlines of Dowland's original a mysterious sombre quality, like "darkness visible" in sound.

A gift for summoning different shades of colour - not just one after another but simultaneously - is clearly one of Buratto's great gifts. It was audible in another piece by Adès, *Traced Overhead*, where Buratto made the music's overlapping layers uncannily clear, with slow descending lines of adamant hardness set against flurries of almost-inaudible feathery notes.

But there's more to Buratto than a brilliant colourist. He can give a long formal arch a sense of massive conviction, as he showed in the slow movement of Beethoven's *Appassionata* sonata. And in the finale of the same sonata, the young man who thrilled to Roberta Vinci's victory suddenly revealed himself. Buratto launched off into the closing bars with what seemed like reckless abandon, but he never lost control. The same was true of the triumphant march in Schumann's *Fantasia*, where he again tempted fate by taking the last few bars at a madly fast pace, and won game set and match.

The most striking moment came at the very end of Schumann's piece. Most pianists make the sound die away in the final bars, but Buratto swelled the tone mightily. It shed a different light on a familiar piece, and made one think that alongside the risk-taker and brilliant colourist there lurks a poet.

<http://www.telegraph.co.uk/music/classical-music/classical-music-reviews-january-2017/>

**Ivan Hewett - The Telegraph, London, Great Britain, January 23, 2017**

RSO Music Director Gordon Gerrard met Buratto last year in Vancouver and was impressed with the young virtuoso's work. Gerrard said the 23-year-old musician's stage presence is mature and undeniable, as proved when he won the 2015 Honens International Piano Competition. He said working with such a proficient player "makes you feel like everything is going to be okay... What really struck me is there's a real sincerity there as a performer ... Sometimes you get a sense there are theatrics around the performance, but with Luca, it's pretty special and it's easy to be drawn in."

<http://leaderpost.com/entertainment/local-arts/luca-buratto-joining-the-rso-for-tchaikovsky-and-mozart>

**Devin Pacholik - Regina Leader-Post, Regina SK, Canada, October 27, 2016**

Luca Buratto's piano finds all the contrasts in Debussy, Schumann and Beethoven! He was brilliant in an energetic portrayal of the continuous pounding of the rain, wind and violent outbursts of thunder... The first half of the concert concluded with another work by Debussy. This time it was a tour de force, *L'Isle joyeuse*, an exuberant work with whole tone and modal writing that required all of Buratto's virtuosity. Indeed, Buratto dazzled the audience... Buratto gave this monumental work all of the energy called for within the score. It was a firestorm of passion ending with such a flurry that I half expected to 'see' the explosion that was erupting from the piano. Luca Buratto is a complete musician on the rise.

<https://www.torontoconcertreviews.ca/luca-buratto-august-17-2016-stratford-summer-music-festival.html>

**David Richards - Stratford ON, Canada, August 18, 2016**

Last night, Italian pianist Luca Buratto led the audience at the Thousand Islands Playhouse through a magnificent program of Bach, Beethoven and Schumann. His performance was a sensational introduction to the brilliant fresh, young artist that he is for Ontario concert-goers... Buratto artfully created a harpsichord-like effect on the piano with his crisp articulation of the highly ornamented work. It was easy to sense that he had a personal connection with the music; he himself has just left his family and friends in native Italy for an extended stay in North America. Buratto effectively conveyed a mixture of sadness and loss as well as a joyful anticipation of new challenges ahead... The audience was thrilled by Buratto's dazzling technique, and even more so by the raw emotion that came through note after note after note. The spectacular thunderstorm going on outside the theatre was reflective of the turmoil in the music. The sound of pounding rain added pathetic fallacy to the music. Buratto played through a power failure without hesitation when the hall went black momentarily. His interpretation of the work propelled us forward with ever increasing energy to the height of frenzy in the last movement... Schumann's bi-polar personalities that he named 'Florestan' and 'Eusebius' came through in dramatic contrast to each other. Buratto is certainly at ease with the romanticism of Schumann. All of the emotion in this masterpiece of Romantic literature was reflected in his interpretation of the work.

<https://www.torontoconcertreviews.ca/luca-buratto---june-20-2016---thousand-islands-playhouse.html>

**David Richards - Gananoque, June 21, 2016**

The standard repertoire items for solo piano reveal Buratto's unerring grasp of the genre. His inspired approach to the final movement of Schumann's Fantasy in C Major Op.17 moves it to a new level of dark and rich solemnity. He delivers Debussy's *L'isle joyeuse* with a rare sparkle and remarkable firepower for the ending.

Etudes 15 and 16 for Piano by György Ligeti are breathtaking in their closing measures, restating at maniacal speed, the opening ideas originally heard at a meditative pace. This is brilliant interpretation and performance. Buratto's recording includes songs by Viardot and Obradors, sung by Soprano Isabel Bayrakdarian, Mozart's "Kegelstatt" Trio K498 for piano, viola and clarinet and other works variously combining the voice with the wind and string instruments. The true highlight of the set is, however, the Hindemith Sonata for viola and piano in F Major Op.11 No.4. Buratto and violist Hsin-Yun Huang understand this music at the deepest level, capturing all the melodic beauty in Hindemith's writing. This is especially effective in the second and third movements where the theme and variation format offer seemingly endless opportunity for restatement. The 2015 Honens recording is a must-have.

**WholeNote, May 2016**

The influence on Luca was evident... coming from the revolutionary playing of Radu Lupu. Even the same chair with a back and the extreme exploration of those magical sounds between piano and pianissimo and the true legato that Wilhelm Kempff was searching for in his mature years. How to reconcile this Eusebius with his twin Floristan of course is always the question and not always easy to resolve. The magical sounds in Thomas Ades *Darkness Visible* were beautifully realised thanks also to a very fine Steinway concert grand in Luca's delicate hands.

The beautiful hand gestures, reminiscent of Rosalyn Tureck, in Bach's Capriccio on dearly departed brother led to a

finely shaped performance. If in the Debussy *Estampes*, as elsewhere it seemed that Luca's left foot was happiest on the soft pedal and was always seen hovering rather lost when it was not, there were many magical sounds from this really ultra - sensitive musician.

It was just missing that sense of rhythmic contrast so important where the impression is already present in the notes especially in Debussy. Schumann *Carnaval* remarkable for the lack of sentimentality that we are all too often treated to. In fact surprisingly masculine Chopin that really for the first time seemed to fit into the structure of the piece. Leading to a superb virtuoso rendering of Paganini. Rarely can it have been given such a secure rendition.

Aveu again without a hint of sentimentality led to a strangely angular *March of David against the Philistines*. In all a very original and in many ways poetic performance where the reconciliation between Florestan and Eusebius was not totally resolved. A single encore of sheer magic in Schumann's *Dauidsbundler n.14* showed us that we were lucky this morning to be in the hands of a real poet-Eusebius in fact, and like Davide Cabassi, Radu Lupu and Kempff, we were in the presence of a real magician trying to convince us that in that big black box of strings and hammers there are so many magical sounds to be found and here was someone on a voyage of discovery intent on finding them. Bon Voyage Maestro Buratto you have found the right path on your voyage of discovery and thank you for sharing it with us this morning.

**Christopher Axworthy - Sala dei Giganti, Padova, Italy, 17th January 2016**

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<http://www.macleans.ca/culture/arts/a-kinder-gentler-piano-competition/>

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**Musical America**

“his playing was notable for its elegance, its refinement, and for its imagination”

<http://calgaryherald.com/entertainment/local-arts/review-honens-piano-competition-a-jewel-in-calgarys-musical-crown>

**Calgary Herald**

“Brilliance and depth”

[http://www.concertonet.com/scripts/review.php?ID\\_review=10934](http://www.concertonet.com/scripts/review.php?ID_review=10934)

**ConcertoNet.com**

Unfortunately (for me) the young pianist Luca Buratto is not a pupil of mine! I have listened to him to play live only twice, in some competitions, but I followed many performances of him in some video recordings. He has an incredibly wide repertoire. He played masterly some very hard and big concertos. In this moment his most outstanding qualities are a flawless technique and a musical intelligence, revealed in the chamber music too, to which he devotes himself with success.

**Riccardo Risaliti, Florence, Italy, 10 April 2015**

In handing over the knotty Rachmaninov *Piano Concerto no. 3* to young 20-year-old sensation Luca Buratto, La Verdi demonstrated a great deal of faith, and they were not disappointed. Buratto has a beautiful legato combined with an expressive (and often daring) elasticity. The music poured out of him, and at the stool he adopted a relaxed manner, contorting his shoulders with jazzy dissonances, his left leg swinging in time with the music, eyes squinting in ecstasy. His playing, though, was far from lax, and save for the odd stray note, which is surely forgivable in music of this complexity, he demonstrated incredible control. Difficult phrases were imbued with reams of personality, subtle inflections, and controlled switches of colour in anticipation of key changes.

**James Imam - Bachtrack Ltd, London, Great Britain, 25 ottobre 2013**

L'ha eseguito (*Terzo Concerto in Re minore per pianoforte* e orchestra di Rachmaninov) con tecnica poderosa (le sue doppie ottave sono rimarchevoli, e non dirò degli arpeggi e dei «passaggi»): mai effettuando il cosiddetto «rallentando espressivo» nei punti difficili; e con consapevolezza musicale notevolissima. Ho domandato a Luigi Corbani ove avesse scovato una simile meraviglia: e ho saputo che il ragazzo era uno studente del liceo Berchet (adesso ha ottenuto la maturità classica, e solo Dio sa l'importanza che essa può avere nella formazione di un musicista) e che l'anno scorso c'è stata una rassegna di musicisti dei licei milanesi e Buratto s'è presentato. Sono certo che lo attenda un immenso futuro.

**Paolo Isotta - Corriere della Sera, Milano, Italy, 23 ottobre 2013**

Chopin possono suonarlo tutti, Rachmaninov solo in pochi e tra questi pochi eletti di certo possiamo annoverare il ventenne Luca Buratto che incanta letteralmente la platea dell'Auditorium con un'esecuzione mozzafiato del *Concerto per pianoforte e orchestra n. 3 in Re minore, op. 30*. Per circa 40 minuti il giovane Buratto non stacca le mani dal pianoforte: un'infilata di note scivolano con una voracità e una leggerezza che non hanno eguali.

Difficile esprimere con le parole l'emozione generata da Buratto salutato dal pubblico con lunghi, dovuti, sentiti, meritati applausi. Uno dei Concerti per pianoforte tra i più intricati di Rachmaninov, dove il pianoforte non ha un attimo di respiro, quel respiro che gli spettatori trattengono per tutta l'esecuzione. La folla è in delirio, in molti si alzano per rendere omaggio a questo piccolo (di statura) artista talentuoso e straordinario.

<http://www.recensito.net/archivio/9-musica/10187-milano-all-auditorium-lunghi-applausi-per-il-giovane-luca-buratto-in-rachmaninov.html/>

**Adele Labbate - Recensito - Roma, Ottobre 2013**

Die Energie der Phonola hat der noch folgende Pianist mit der Interpretation des beliebten 1. Klavierkonzertes Es-Dur von Liszt förmlich für sich aufgenommen. Der erst 19-jährige italienische Shootingstar Luca Buratto begeisterte mit einer bravourösen Fingerfertigkeit, klanglichem Ausdruck und fesselnder Beseeltheit. Mit Leichtigkeit und Virtuosität bringt er Liszts Liebeserklärung an dieses wandlungsfähige Instrument zutage. Die wuchtig grandios wirkenden Quasi-Kadenzen und Oktavgänge, die lyrisch schwärmerischen Adagio-Gedanken im zweiten Satz und die perlenden Trillerketten in Diskant-Höhen mit Soloflöte und -Oboe sowie Cellokantilene waren emotional stark. Die triumphale Leuchtkraft am Schluss rief Begeisterungstürme des Publikums hervor, dem Luca Buratto schnell mit zwei herrlichen Zugaben aus Tschaikowskis "Der Nussknacker" dankte. Ein phänomenales Deutschlanddebüt für Luca Buratto.

[http://www.volksstimme.de/kultur/kultur\\_regional/667846\\_Aussergewoehnliche-Ehrung-des-engagierten-Musikers-Franz-Liszt.html](http://www.volksstimme.de/kultur/kultur_regional/667846_Aussergewoehnliche-Ehrung-des-engagierten-Musikers-Franz-Liszt.html)

**Von Ulrike Löhr – Volksstimme, Magdeburg, Germany, 21 November 2011**

Der junge Solist, der dann die Bühne betritt, um das Klavierkonzert Nr. 1 in Es-Dur von Franz Liszt zu spielen, kommt aus Italien, heißt Luca Buratto, hat in Milano am dortigen Konservatorium „Guiseppe Verdi“ sein Studium als Pianist mit Auszeichnung abgeschlossen. Was er zeigt entspricht der von Liszt (von Paganini inspiriert) angestrebten allseitigen Verwendung des Klaviers. Meine Notiz zu diesem Vortrag lautet „von der ungeheuren Leichtigkeit des Klavierspiels“! Buratto scheint die Tasten fast nicht zu berühren, förmlich schwebend meistert er mit Bravour alle Schwierigkeiten dieses Lisztschen Konzertes für Klavier und Orchester. Das Konzertpublikum sah das offensichtlich ebenso und ließ sich zu Begeisterungstürmen hinreißen. Diese ebten auch durch die beiden Zugaben aus Peter Tschaikowskis „Nussknacker“ (u.a. das Große Pas de Deux in der Klavierfassung) nicht ab. Diesen Namen wird man sich wohl merken müssen, glücklich der, der dieses fantastische Deutschlanddebüt des 19-jährigen Milanesen hören durfte.

**Hans-Peter Lippert - Magdeburg, Germany, 18 November 2011**

... è salito sul palcoscenico il diciottenne pianista Luca Buratto, giovane promessa del concertismo milanese. Eccellente l'interpretazione dell'Op.54 (Schumann). Buratto ha espresso una tecnica precisa, sicura e soprattutto un livello espressivo di alto valore musicale coadiuvato dall'ottima direzione di Ceccato e da una giovanile orchestra con splendide potenzialità. Scroscianti applausi al termine dell'esibizione pianistica.

<http://www.corrierebit.com/archiviomusica2010.htm>

**Cesare Guzzardella - corrierebit.com - Milano, 14 dicembre 2010**