



**Enescu Piano Works  
Vol. 2 (Avie Records)  
BBC MUSIC  
Magazine Award  
2007**

Luiza Borac has already proved her credentials as an Enescu player of the first order in the initial volume of Avie's enterprising series. This double-album is even more impressive ... superbly played and recorded. Vehemently recommended  
**BBC Music Magazine Instrumental Choice of the Month May 2006 (5 stars),  
Calum McDonald**

spectacularly played and recorded  
**Los Angeles Times, Joshua Kosman**

sensitivity and timbral imagination ... extremely poised playing ... Borac always seems to have in mind a clear goal for every phrase, and exactly the means to achieve it ... I can wholeheartedly recommend this album  
**Fanfare, Peter Rabinowitz**

Music of slow-burn growth, the ideas simple yet far-reaching, Borac's majestic poise seems ideal ... Borac's devotion to the Enescu cause is palpable, and this release is heartily recommended **International Piano, Colin Anderson**

But by far the best recordings of Enescu's piano music on CD, both musically and technically, come from Luiza Borac on AVIE: the three Suites on one CD (AV 0013), the other six works on a double album (AV 2081). **International Piano, Martin Anderson**

stunning young Romanian virtuoso ... Left-of-centre Romanticism, quirky neoclassicism and impressionistic washes of sound combine in one unique creative personality – and Borac has her fingers on the pulse all the way  
**Classic FM Magazine, Julian Haylock**

dedicated musician... Borac's only substantial rival is Dinu Lipatti in the 3<sup>rd</sup> Sonata  
**Gramophone, Rob Cowan**

in the second double CD-set Borac makes an incontrovertible case **Independent, Michael Church**

even though this music is now finding its way into the active repertoire, Borac's accounts are likely to remain the bench-mark interpretations well into the future

**International Record Review, Richard Whitehouse**

Ein weiteres Mal bezaubert uns Luiza Borac, eine junge Rumänin mit perfekter Technik und hohem Gestaltungs- bzw. Ausdrucksvermögen, auf einem Ausflug in die kaum zu ergründende musikalische Welt ihres Landsmannes George Enescu. Höchste Anforderungen stellt dieses Repertoire an seine Interpreten...Luiza Borac ist immer brillant und niemals auf hohle Weise virtuos, immer eloquent und niemals geschwätzig, immer expressiv und niemals schwülstig - kurzum: ein Traum von einer Pianistin

**Rondo, Michael Wersin**

Luiza Borac macht ihrer Auszeichnung als Preisträgerin des Enescu -Klavierwettbewerbs alle Ehre. Feiner, klangsinnlicher und sensibler kann man diese reiche und tiefgehende Musik wohl kaum spielen **Pizzicato**

Erhellende Nachtmusik...allesamt ebenso virtuos wie farbenreich interpretiert

**Hannoversche Allgemeine Zeitung**

Die rumänische Pianistin Luiza Borac zählt zu den aktivsten und profiliertesten Interpretinnen der Musik ihres Landsmanns George Enescu. Nachdem sie schon mit ihrer Aufnahme der Klaviersuiten Enescus für weltweites Aufsehen gesorgt hat, widmet sie sich auf ihrer neuen CD nun den Sonaten und einigen Frühwerken des Komponisten

**Radio Bremen**

Und wieder wird sie dem verblüffend Spontanen dieser Werke bestens gerecht

**Kultur-Spiegel**

The Nocturne is the earliest and most entrancing: it may lack the formal design of the sonatas, but it points forward to their dappled impressionism, rhythmic complexity and improvisatory freedom **Financial Times**

Like the music itself, Romanian pianist Luiza Borac is a real discovery. She has a wonderfully fluent technique that wears its virtuosity lightly, projecting the music with a winning mixture of vitality and sensitivity, power and delicacy, rhythmic security and limpid clear tone. She plays with great strength in such passages as the opening of the First Suite's 'Prelude', articulates the textures of the 'Fugue' with remarkable clarity and negotiates the 'Finale' with great nimbleness. The stormier passages of the Nocturne, too, show her able to combine eloquent expressiveness with great physical power. Her phrasing has a subtle flexibility that at the same time avoids any hint of self-indulgence, good examples being the 'Pavane' from Suite No.2, the Prelude and Fugue, and, in particular, her probing account of the Andantino from Sonata No.3. She plays with great rhythmic control in the early Scherzo and the First Sonata's central movement, while her grasp of atmosphere in the latter's finale is compelling.

Her contributions to the booklets confirm the lively intelligence that underlies her playing, and she has been recorded in beautifully clear, natural sound.

This is all hugely impressive on the part of both the composer and the pianist

**Classical Source.com**

Romanian pianist Luiza Borac plays with a consistent sensitivity which makes the listener's adjustment an easy one

**Irish Times**

Borac enters the home strait of her set unafraid of Lipatti. She too displays much of the same fleetness, intuitive musicality and sureness of touch with her playing that Lipatti, one feels more than completely hears, brings to his. Lipatti though still has much to offer, and I would not be without either version. Greater advocacy for Enescu's genius would be hard to dream of: bravo, Luiza Borac! **Musicweb, Evan Dickerson**