

SHUMAN ASSOCIATES INC

SHAI WOSNER
Piano

Recent Critical Acclaim (2015-17)

"Wosner's trills were marvelously executed, every single note articulated in precise rhythm. However, these were no gears purring away, but rather a clockwork bird's song magically imbued with life. The variations gave Wosner the opportunity to display a gorgeous cantabile tone, a fine partner to [violinist Jennifer] Koh's silky caress of the theme." (Beethoven's *Kreutzer Sonata*)

Christian Hertzog, *The San Diego Union-Tribune*

"However mad the whirlpool, Wosner's dexterity, flair and steely page-turner saw him through. ... This was a triumphant performance." (Ligeti's Piano Concerto with the Aurora Orchestra)

Geoff Brown, *The Times (UK)*

"Wosner is an imaginative and often inventive interpreter ... and his playing moved with forceful assurance through the finale ... Wosner's encore, the slow movement from Schubert's A-Major Piano Sonata, D. 664, came as a luminously tender afterthought." (Beethoven's Piano Concerto No. 4 with the Berkeley Symphony Orchestra)

Joshua Kosman, *San Francisco Chronicle*

"Pianist Wosner is an artist who, like all the finest, embodies equal parts head and heart. His opening solo episode in Mozart's Piano Concerto No. 21, K. 467 was a sparkling display of flawless technique that shimmered with the nuance of moonlight on a rippling lake. ... The performance earned a standing ovation, and Wosner offered an achingly intimate interpretation of some Schubert as an encore." (Performance with the Columbus Symphony Orchestra)

Jennifer Hambrick, *The Columbus Dispatch*

"...Mr. Wosner was sparkling in the second-movement Andante variations [of Beethoven's *Kreutzer Sonata*]..."

Zachary Woolfe, *The New York Times*

"In [Schubert's Sonata in C minor, D. 958], I appreciated Wosner's balance of structure and fantasy. Unlike András Schiff's rendition in March, the younger artist kept the tempo flexibility within reasonable limits, setting off the different keys and episodes more with touch and dynamics than with time. And there was no want of drama in the cataclysms of the Adagio.

"In Schubert's Four Impromptus D. 935, Wosner showed patience and maturity, not trying to put in something that wasn't there, letting the pieces make their points on their own time. But he reacted splendidly to what was there, from the almost frightening triplets in the middle section of No. 2, to the sparkling ornaments in the second variation of No. 3, to the different emotional temperatures of No. 4."

Robert Battey, *The Washington Post*

"Performing [Beethoven's Piano Concerto No. 4] with equal parts tenderness and forcefulness, Wosner literally leaned towards the [Berkeley Symphony] orchestra as he listened. It was as if he might fall into their laps to better absorb their instruments' sound waves, then allow the interplay to ripple through his body and onto the keys. Displaying technique that was nearly frightening, or at least breathtaking in the easy, casual manner with which he lifted his hands at the last moment before each critical solo passage or cadenza, Wosner addressed the work's many colors. He played with poignant delicacy (especially in the andante movement), jubilant buoyancy, subdued seriousness, vigor, and playfulness."

Lou Fancher, *San Francisco Classical Voice*

"The third movement [of Ligeti's Piano Concerto] found him playing dry chords with the left hand and dainty, staccato notes with the right, such that it seemed like two pianos. Wosner meshed well with the [Jacksonville Symphony] in creating color, especially with the xylophone at the end."

Will Kesling, *The Florida Times-Union*

"Wosner proved an equally understated and elegant partner [to violinist Jennifer Koh in Beethoven's Op. 30 Sonatas]. Slow movements were exquisite. But when brusque percussive attacks by the violin or a groundswell run of a sudden rapid scale passage under an otherwise placid violin surface were called for, Koh and Wosner generated an intensity that

seemed to come out of nowhere. Beauty was fractured, which might be how Beethoven's audiences, shocked and thrilled, experienced it."

Mark Swed, *Los Angeles Times*

"In the performance of the 'Kreutzer,' Mr. Wosner's intelligent phrasing and singing tone were a real asset."

Barbara Jepson, *The Wall Street Journal*

"Three pianistic progressives – Beethoven, Ligeti, and Haydn – commingled in similar fashion during the second half. But for all the rhythmic and motivic connections laid bare, the more dazzling thread was the pianist himself. He used facile technique to wonderfully expressive ends, deploying each hand to pursue a different color in the Schubert Impromptu No. 4 in F Minor; and flavoring both Haydn's Fantasia (Capriccio) in C Major, Hob. XVII:4 and Ligeti's Capriccio No. 1 of 1947 with jaunty drama."

Peter Dobrin, *The Philadelphia Inquirer*

"Ms. Koh and Mr. Wosner played the [Anthony Cheung's *Elective Memory*] beautifully. ... The scintillating account of the feisty Beethoven sonata [Op. 12, No. 3] that opened the program was also especially enjoyable."

Anthony Tommasini, *The New York Times*

"Just as in the opening account of Beethoven's D-Major Sonata, Op. 12, No. 1, the combination of Wosner's silky elegance and Koh's more extroverted musical demeanor [in the *Kreutzer* Sonata] made a wondrous combination. There were precision and wit in abundance, especially in the presto finale, and the huge set of theme and variations at the center of the piece — harking back to the similar but more modest set in the D-Major Sonata — unfolded with a wealth of eloquence and grace."

Joshua Kosman, *San Francisco Chronicle*

"Wosner has earned acclaim for his interpretations of Schubert's solo piano works. He certainly has the tools for such music as he plays with a clear technique and lustrous tone. ...

"...he made dexterous work of the trickling lines that open [Schubert's Piano Sonata in A major, D. 664] and shaped the dance-like character of the principal theme with a hint of space between figures. His performance of the first movement was graceful, the silky theme that opens the work unfolding delicately in Wosner's brisk tempo. Most affecting was the second movement. Wosner's phrasing was spacious, his tone pearly and deep as he was able to mine penetrating sonorities from the lightest touch."

Aaron Keebaugh, *Boston Classical Review*

"The pianist Shai Wosner is probably sick of hearing that he bears a certain physical resemblance to Schubert (though his choice of eyeglasses only fosters the notion). His identification with the composer, however, clearly runs much deeper, as he showed in a superb rendition of the late Sonata in A (D. 959)..."

"In 'Isabelle Eberhardt,' the piano enters tentatively over initially faint, diffuse electronics, and the whole builds to an exuberant climax before dissolving into the placid, otherworldly theme of the Andantino from the A major Sonata. This set a tone of concentrated listening that Mr. Wosner sustained beautifully throughout the sonata itself. The effect can be heard on Mr. Wosner's splendid new CD on the Onyx label, which offers those two works and Schubert's 'Moments Musicaux' (D. 780)."

James Oestreich, *The New York Times*

"Wosner has uncommonly light fingers, and his melodic attention to the florid lines in the variations movement [of Beethoven's *Kreutzer* Sonata] was particularly impressive."

Rebecca Wishnia, *San Francisco Classical Voice*

"Wosner is a gifted pianist and a wonderful interpreter of Beethoven."

Joseph Miller, *Santa Barbara Independent*

For recording reviews, please see the discography included in this press kit.

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