

## SHAI WOSNER

### *Critical Acclaim for the Artist*

“Mozart's poised ambiguity was from another world... the changing moods of the second movement Romance, with added decoration by the soloist, were eloquently sustained, and Wosner's own final movement cadenza was lively and intelligent.”

***The Guardian***, August 2009

“The pianist Shai Wosner was introduced to the Prommers in Mozart's Piano Concerto No. 20 in D Minor. Runnicles set a nicely edgy pace for his slimmed down band, nudging every nerve of Mozart's uneasy and unsettled opening. Wosner picked up the inner tension, playing as a miniaturist and with a silvery clarity.”

***The Times***, August 2009

“Runnicles brought out the operatic menace as well as the ineffable sadness [of Mozart's D Minor Concerto K. 466], while soloist Shai Wosner, at the beginning of his career, showed that he is already his own man in terms of phrasing, emphasis and occasional decoration.”

***The Evening Standard*** (London), August 2009

“... it was refreshing to hear the bare cantilena of the Romanze embellished so instinctively, as well as the pianist's own fiery cadenza in the Finale.”

***MusicalCriticism.com*** August 2009

“Wosner proved the star of the evening as solo protagonist in Mozart's Piano Concerto No. 21... Wosner's quicksilver articulation was a pleasure throughout, and he brought a youthful vivacity perfectly suited to this most joyous of Mozart keyboard concertos. In the famous Andante, Wosner's poise and refinement were on the same level as the [Cleveland Orchestra]'s tonal elegance, which is saying a lot. The soloist also brought a subtle, slightly quirky element with some steep dynamic drops and hair-trigger color changes. Likewise his own pseudo-Rococo cadenzas stayed within Classical parameters -- just -- while adding a smart, subversive quality to his witty, delightful performance.”

***Miami Herald***, March 2008

“The unassuming pianist gave a winning performance of the monster hit [Grieg Piano Concerto], with each movement more engaging than the one before. He offered tasteful drama in the thundering first-movement cadenza, understated lyricism in the slow movement and nimbly dancing runs in the finale.” -

***The Salt Lake Tribune***, February 2008

“Mr. Wosner had a wonderfully supple touch for Mozart.” - *New York Times*, August 2007

“...nimble technique and dry wit... His mastery of Chopin’s passagework was flawless, and he lavished plenty of elegance on the score’s less glittery sections... A return visit is clearly in order.”  
- *The San Francisco Chronicle*, February 2005

“...many musical works flourish better when players forget the flash and approach them with plain-spoken, intelligent ideas, as pianist Shai Wosner so satisfyingly did... His lively playing made the outer movements sparkle—crisp articulation and hints of rhythmic swagger created delightful vitality...”  
- *The Houston Chronicle*, June 2004

“The juxtaposition said much about Mr. Wosner's mastery of style: his Honegger was cleanly articulated and had a flexible, bluesy coloration, and his Haydn was the picture of crisply articulated Classicism.”  
- *The New York Times*, June 2005

“...[Wosner] chose an ambitious and well-conceived program... The Bach was delivered crisply, and with a brisk propulsive energy...The Schoenberg also had an impressive sweep as well as a vivid vocabulary of gestures...” - *The New York Times*, February 2004

“...played with great delicacy and a skittish sense of fun...” - *The Guardian*, August 2003

“...marvelously sculpted phrases...” - *The Philadelphia Enquirer*, June 2003

“Sparks just flew here and kept flying...[Wosner] exuded virtuosity, determination and an infectious glee... It was just as it should be, at once alluring and perturbing and even gaining from the weird combination of tones that Ravel, with his intimate knowledge of the instrument, might well have calculated. The performance continued with mounting energy, through some wonderfully thrown-away glissandos and many extraordinary colors, whether pastel soft or incisive and brilliant... The two young players should take this performance round the world.” - *The New York Times*, September 2002

“As played by Shai Wosner...it hardly seemed difficult at all, just crisp and exhilarating.”  
- *Financial Times*, March 2002

“Not for a long time have I heard ‘Carnaval’ played this well. Wosner is a major talent.”  
- *Chicago Tribune*, February 2002