

SHUMAN ASSOCIATES INC

SHAI WOSNER
Piano

Critical Acclaim

“His fingers are at the service of a keen musical mind and deep musical soul.”

NPR All Things Considered, December 2010

In recital

“[The sonata theme quoted in *Isabelle Eberhardt*] set a tone of concentrated listening that Mr. Wosner sustained beautifully throughout the sonata itself.”

“Mr. Wosner’s ... achievements [were] transcendent.”

The New York Times, January 2015

“Shai Wosner displayed a glowing touch and spacious phrasing at the piano.”

New York Classical Review, October 2014

“Mr. Wosner’s music begins and retains the ‘bliss factor.’”

ConcertoNet.com, September 2013

“In Schubert, Mr. Wosner is not afraid to employ an enormous dynamic range. His pianissimos are uncommonly delicate and beautiful. But when the music moves him, his fortissimos can be steely and terrifying.”

The New York Times, August 2012

“Wosner...is a highly intelligent player in his prime...His feel for keyboard color and voicing is wonderful. The immense dynamic range he displayed in Debussy’s *La Cathedrale engloutie*” and the sharply etched virtuosity of “*Mouvement*” (from Debussy’s “*Images*”) and in two of Beethoven’s *Op. 33 Bagatelles* will remain in the memory for some time.”

The Washington Post, December 2012

“Mr. Wosner gave a lively and sensitive account of the demanding Schubert sonata... Though he took a brisk tempo, his playing was lithe and articulate. The breathless energy of his conception was captivating... The second movement is marked *Con Moto* (With Motion), and Mr. Wosner played it that way: though he was always sensitive to passages of harmonic and expressive intensity, his ambling pace never allowed the poignancy to take over. He deftly dispatched the feisty scherzo and ended with a supple account of the dancing rondo, played with impressive lightness and clarity.”

The New York Times, September 2010

“...[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

“...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

With orchestra

“Under Wosner’s impeccable fingers at the command of a supremely musical mind, one can take a classical journey down a road less traveled, without ever wishing for what we are not getting.”

Madison Magazine, “Classically Speaking,” February 2015

"Wosner's straightforward playing dispelled any misgivings: He played without anachronistic exaggerations, and with exemplary clarity and precision."

"Wosner has been winning particular acclaim lately for his performances of Schubert. His encore was a short, late piece by Schubert called 'Hungarian Melody.' Wosner caressed his instrument with the most tender and subtle nuancing, demonstrating his integrity in distinguishing between the very different stylistic worlds of Haydn and Schubert. This was a standout case of a concert encore presented with delicacy and truly moving beauty."

Isthmus, February 2015

"[Wosner] plays with lively and wise musicality and achieved a very clean sound on the Steinway piano. Wosner has commanding solo presence but accompanies uncommonly well too. In the slow movement [of Mozart's Piano Concerto No. 15] he gave arresting contours to a swirling accompaniment figure, balancing perfectly when he accompanied the strings, had the melody in his right hand in chords, and was accompanying the winds in the tune while the strings played pizzicato."

Pittsburgh Tribune, March 2013

"Then Wosner and the orchestra offered a version of Beethoven's Fourth Piano Concerto that was disarmingly intimate. The pianist portrayed the composer as a divided soul, prone to whispers one moment, rumbles of thunder the next, outrage and calm acceptance squeezed beside one another."

Saint Paul Pioneer Press, May 2011

"In his overdue CSO subscription debut, Wosner showed a remarkable blend of the intellectual, physical and even devilish sides of performance that could lead to great accomplishment. Complexity clearly attracts him, but so does its translation into apparent ease in performing. The ingredients that were in the young Rudolf Serkin are all here. Let's hear him more."

Chicago Sun-Times, February 2010

"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

"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

"In the first movement's big piano solo [Concerto No. 22 K. 482] - meant by Mozart to be improvised by the pianist - guest soloist Shai Wosner slipped in a bit of Mozart's opera "The Marriage of Figaro." Maybe there was some power of suggestion in that, because the whole performance had a tinge of the theater's liveliness. It came through in the first movement's ring and vitality, the second movement's brooding lyricism and the finale's dash. Wosner filled the piano part with light and shade that made everything vivid."

The Charlotte Observer, March 2010

"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 (London), 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

"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

"...many musical works flourish better when players forget the flash and approach them with plain-spoken, intelligent ideas, as pianist Shai Vosner 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

Recording: Schubert & Missy Mazzoli (Onyx 2014)

"[Vosner's] account of the Sonata is magnificent. He responds intensely to the poetry and terror of this extraordinary work, which he allows to speak with all its hesitations, false steps and crazy outbursts."

BBC Music Magazine, March 2015

"The pianist Shai Vosner again proves himself a fine Schubertian with a gorgeously phrased and soulful interpretation of the 'Moments Musicaux' (D. 780) that traverses the full palette of intimacy and power. He brings similarly vivid contrasts to his elegant, wholly satisfying performance of Schubert's Piano Sonata No. 20 in A (D. 959), enhanced by his beautifully warm touch."

The New York Times, January 2015

"Vosner's interpretations draw you ineluctably into his own vision ... Slightly steadier than the songful Lupu, [Vosner] nevertheless proves himself a Schubertian of real stature."

Gramophone, January 2015

"Touch is everything in Schubert. All it takes is the opening phrase of the slightest of his piano pieces to separate the general run of pianists from the truly outstanding. This release from Shai Vosner places the New York-based Israeli pianist indisputably in the second category."

"Hard to remember when a pianist on record last gave Schubert such personal expression."

Sinfini Music, December 2014

"Proven Schubert exponent Shai Vosner extends his credentials in the composer's intimate and expansive keyboard works."

Audiophile Audition, December 2014

Recording: Schubert (Onyx 2011)

"...this new [Schubert CD] puts him straight into the front rank of the Schubertians...this music comes across as absolutely freshly conceived as do his evocative liner notes..."

"His playing of the *German Dances* has muscularity and a lovely transparency, while the *Hungarian Melody* has exquisite songfulness. But what strikes the listener from the first few bars of the Sonata which opens this recording...is the aristocratic grace of Vosner's tone, and his expressive shades of staccato."

BBC Music Magazine, December 2011

"With this recital Shai Vosner declares himself a Schubertian of unfaltering authority and character. Entirely modern in style (tonally lean and sharply focused, never given to easy or sentimental options), he relishes every twist and turn in the so-called *Reliquie* Sonata..."

"Vosner voices his own formidably assured and trenchant voice. Whether fiercely energized in the first movement's propulsion, keeping everything smartly on the move in the second movement...or locating every subtlety beneath the finale's outwardly innocent sing-a-song-of-sixpence surface, Vosner rivets your attention at every point."

Gramophone, January 2012

"Vosner brings an uncommonly thoughtful style to this recital of Schubert works that, he point out in well-written liner notes, had their origins in the composer's rare forays away from his hometown of Vienna. Vosner combines great sound with an incisive grasp of musical architecture in pillars of the Schubert piano repertoire..."

Tampa Bay Times, May 13, 2012

“The Six German Dances and Hungarian Melody...are simply delightful: lilting, energetic, and with a sense of intimacy.”

International Piano, January/February 2012

“From the first, quiet notes of the D840 Sonata it is clear that Wosner is thinking ahead and looking towards the movement’s climax. And when the climax comes it is earth-shattering.

“...Wosner’s dynamic range, the power of his instrument (a Steinway D) and the sophistication of this touch all make the results sound thoroughly modern. His touch is precise and clear yet infinitely varied in texture and colour. This is where subtly comes into Wosner’s Schubert. Where most other pianist would make their mark on this music through the shaping of the phrases, Wosner relies on the sound that he makes at the piano to set himself apart. And the clear ringing tones he achieves in every register and dynamic make each moment of this recording a delight to hear.”

MusicWeb International, January 2011

Recording: Brahms & Schoenberg (Onyx 2010)

This is an inventively conceived and impressive recording.”

The New York Times, October 2010

“Brahms’ Variations and Fugue on a Theme by Handel...is a showcase for Wosner’s variety of touch at the keyboard, and for the different musical worlds he creates. It’s more than touch, of course, that makes Wosner so impressive.”

NPR All Things Considered, December 2010

“This is pianism of the very highest order, involving and full-blooded, with such burnished passion from Wosner that it is a surprise that these are not live performances...In short, a fascinating disc: this is a pianist to watch.”

International Piano, November/December 2010