

MEHLI MEHTA  
**MUSIC**  
FOUNDATION

present

*Yuja Wang*

in collaboration with

 National  
Centre  
Performing  
Arts

and supported by



**Piano Recital**

**Sunday, 17th April, 2011  
at 7:00 pm**

**The Tata Theatre  
NCPA, Mumbai**

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Deutsche Grammophon

The programme will include works by Rachmaninov, Schubert, Scriabin, Mussorgsky, Mendelssohn and Saint Saëns, and will showcase the launch of the new Steinway Model D Concert Grand Piano acquired by Furtados for use in concerts and events in the city of Mumbai and in Western India.

Tickets: Rs 1000, Rs 750 and Rs 500  
Box Office at the NCPA  
For Members of the NCPA and the MMMF:  
From Friday, 1st April, 2011  
For Public: From Monday, 4th April, 2011

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Yuja Wang is one of the brightest and most talked about names on the Western classical music firmament. Her command of the piano has been described as "astounding" and "superhuman", and she has been praised for her authority over the most complex technical demands of the repertoire, the depth of her musical insight, as well as her fresh interpretations and graceful, charismatic stage presence.

Yuja has performed with many of the world's prestigious orchestras including the Baltimore Symphony, Boston Symphony, Chicago Symphony, Dallas Symphony, Detroit Symphony, Houston Symphony, Los Angeles Philharmonic, National Symphony, New World Symphony, Philadelphia Orchestra, Pittsburgh Orchestra, San Francisco Symphony, Tonhalle Orchestra, China Philharmonic, London Philharmonic, Nagoya Philharmonic, NHK Symphony in Tokyo and Orchestra Mozart, among others.

### CRITICAL ACCLAIM

"To hear an artist so extravagantly gifted on every front is to realize how much compromise is usually involved in hearing even the most impressive virtuosos." -Joshua Kosman, *The San Francisco Chronicle*, April 20, 2007

"As well as stunning technique she has a fabulous range of sonority and colour. She is also very comfortable with extremes of dynamic and expression, and this gives her playing a striking intensity." -Tim Parry, *BBC Music Magazine*, July 2009

"Wang is a phenomenal pianist, a thrilling musician, a stunningly original interpreter and, not to overstate the case one iota, probably a genius." -Lawrence B. Johnson, *The Detroit News*, October 25, 2008

"No one can say exactly where Yuja Wang's career might take her. What we can say is that she's the real thing: an artist of precocious insight, astonishing technique, and amazing talent." -David Gordon Duke, *The Vancouver Sun*, May 14, 2010

"The evening's most breathtaking moments were provided by the pianist Yuja Wang...the petite Ms. Wang played the work's lighter sections with a perky bounce that brightened Prokofiev's acidic scoring and left you entirely unprepared for the hall-filling power and virtuosity she brought to the first and last movement cadenzas. She seems to have everything: speed, flexibility, pianistic thunder and interpretive nuance." -Allan Kozinn, *The New York Times*, October 14, 2009

"The arrival of Chinese-born pianist Yuja Wang on the musical scene is an exhilarating and unnerving development. To listen to her in action is to re-examine whatever assumptions you may have had about how well the piano can actually be played." -Joshua Kosman, *The San Francisco Chronicle*, February 12, 2008

"She is a wisp of a girl, with smallish hands and loose brown hair spilling all over her face as she flings herself from one end of the keyboard to the other. But the sinewy power, stamina and agility she brought to Prokofiev's Piano Concerto No. 2 belied her modest appearance." -John von Rhein, *The Chicago Tribune*, March 24, 2007

"It's extremely unlikely that the piece has been written Yuja Wang can't play. For her, there is no repertoire too steep to conquer. The technique is simply off the charts. That all this piano brawn emanates from the elfin frame of a 23-year-old recent Curtis Institute of Music graduate somehow multiplies the wonder.

...I was particularly taken with the way she handled a section of Mendelssohnian lightness; a machine gun of feathers couldn't have kept pace with Wang. She wisely told you which notes were important in a slow section that only obliquely refers to the melody.

...Hands blurred in the Yuja Wang take on Volodos' arrangement of Mozart's "Turkish March." For any listener who remembers Horowitz as the supreme being in repertoire of this kind, here was his heir. She was, in this one piece, as a goddess." -Peter Dobrin, *The Philadelphia Inquirer*, April 30, 2010