

SOCIEDAD ARTÍSTICA DANIEL

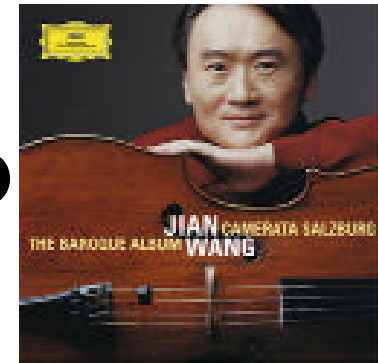


JIAN WANG

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Jian Wang

violonchelo



Jian Wang estudió violonchelo con su padre cuando tenía 4 años. Mientras estudiaba en el Conservatorio de Shanghai participó en el célebre documental “De Mao a Mozart: Isaac Stern en China”. El apoyo y estímulo de Isaac Stern facilitaron que se trasladara a Estados Unidos y en 1985 ingresó en la Yale School of Music en un programa especial donde se educó con el renombrado violonchelista Aldo Parisot.

Durante la temporada 2006/2007 Jian Wang emprende una gira por el Extremo Oriente con la BBC Symphony Orchestra y su director musical Jiri Belohlavek. También actúa con el Maggio Musicale Fiorentino bajo la dirección de Gustavo Dudamel, con la City of London Sinfonia y Anthony Hickox y con la Sinfónica de Singapur y Filarmónica de Osaka. En abril y mayo de 2007 colaborará con Gil Shaham y otros artistas en una serie de conciertos de cámara en los Estados Unidos, que incluirán dos actuaciones en el Carnegie Hall de Nueva York. En la temporada anterior Jian Wang actuó con la Sinfónica de la NHK bajo la dirección de Vladimir Ashkenazy, con la Sinfónica de Detroit y Neeme Jarvi, con la Sinfónica Nacional de la Radio de Dinamarca y Valery Lazarev, con la Sinfónica de Boston y Frühbeck de Burgos y con la Orchestre Philharmonique de Radio France y Myung Wun Chung.



La primera actuación de Jian Wang tuvo lugar en 1986 en el Carnegie Hall de Nueva York. Desde entonces emprendió una carrera internacional, incluyendo conciertos con la Gustav Mahler Jugendorchester y Claudio Abbado y con la Orquesta del Royal

Concertgebouw y Riccardo Chailly, con la que actuó en Ámsterdam y en una gira por China. Desde entonces ha actuado con muchas de las principales orquestas del mundo, incluyendo las de Filadelfia, Cleveland, Minnesota y Chicago, con la Filarmónica de Hong Kong, la Tonhalle de Zurich, la Filarmónica de Estocolmo, Santa Cecilia, Halle, Scottish Chamber, Mahler Chamber y la Orchestre National de France. En estos conciertos actuó bajo la dirección de maestros como Dutoit, Krivine, Sawallisch, Berglund, Eschenbach, Dausgaard, Hickox, Wigglesworth y Harding.

Jian Wang también ha actuado en numerosos festivales internacionales, tanto como solista con orquesta como en formaciones de cámara, incluyendo Verbier en Suiza, Miyazaki en Japón, Aldeburgh en el Reino Unido y Tanglewood y Mostly Mozart en Estados Unidos.

Jian Wang tiene un contrato en exclusiva con Deutsche Grammophon. Sus últimas grabaciones incluyen las Suites para violonchelo de J.S.Bach y un álbum con repertorio barroco con la Camerata Salzburg. También ha grabado el Doble Concierto de Brahms con la Orquesta Filarmónica de Berlín, Claudio Abbado y Gil Shaham, los Conciertos de Haydn con la Orquesta Gulbenkian dirigidos por Muhai Tang, el Cuarteto para el Fin de los Tiempos de Olivier Messiaën con Myung-Whun Chung, Gil Shaham y Paul Meyer y música de cámara de Brahms, Mozart y Schumann junto a Maria-João Pires y Augustin Dumay.

Jian Wang toca un violonchelo gentilmente prestado por la familia de Sau-Wing Lam.

SOLO BACH SUITES DG 477 5228

"The deep-seated, big-picture view of Bach and where his music fits into our inner lives is what Wang brings to the table and it is what he expresses so ably through his artistry."

Strings, May 2005

"Slow movements are played with moving spiritual intensity, and in the dances Wang's unflinching concentration ensures that everything is given its full emotional weight..... look no further."

Classic FM Magazine, May 2005

"With 60 recordings of these suites already available, to make a mark among such a host requires at the very least superlative technique, a deep understanding of French courtly dance and a musical personality modest enough to reflect and complement, rather than impose on, Bach's intentions. Jian Wang plays outmoded Allemandes fairly freely, though he holds the notoriously slow final one on a firm rein. Faster dances are superbly metrical but never inflexible as he bends rhythms around the underlying pulse. They are full of character, too - the third Allemande strutting proudly; the first Minuet with elegantly lifted steps; the final Gigue.. with never a hint of hesitation at the fistfuls of multiple stops. Wang's bow control projects lyrical melody above restrained harmony and repeats, rather than sounding literal, become developed expansions of the first playing off each half-dance. The six Preludes, each strikingly different, are full of contrasting character. ...this is wonderful imaginative playing, with fine recording picking up a resonant bloom without obscuring details - a 'must' for any collection."

BBC Music Magazine, May 2005

Cellist Jian Wang commanded the spotlight in Prokofiev's "Sinfonia Concertante" (1952). Wang revealed a dazzling variety of bowings and colors, conjuring sinewy intensity rather than overcooked drama.

Detroit Symphony Orchestra/Jarvi, Detroit Free Press, 27 May 2006

Jian Wang's playing was wonderful...full of warmth and brilliant contrasts... and at the same time technically sound.

Shostakovich Cello Concerto/Bamberg SO/Long Yu, Schweinfurter Tagblatt, 22 February 2006

The highlight of the evening was the performance of Haydn's concerto by cellist Jian Wang...It was a joy to see him literally sing the themes with his Amati, an instrument with a beautifully warm and solid tone.

Haydn Cello Concerto/Malaysian Philharmonic Orchestra/Bamert, Kuala Lumpur Sunday Mail, 8 January 2006

Wang possesses numerous distinct attributes. He is a serenely composed musician who conveys a wonderful sense of centredness. His playing seems to flow from a spiritually restive core that enables him to connect with the music on an intimate, direct level, generously human, without any empty exploit or false drama. Not least, his technique is astonishing: it's jaw-dropping and seems to take the cello into new, unexplored territory.

Dvorak Concerto/Adelaide SO/Volmer, The Australian, 8 November 2005

Jian was serious and sensitive, most effective in the reflective moments of the knight of doleful countenance, and quite remarkable in depicting Don Quixote's death...

Strauss Don Quixote/Boston Symphony Orchestra/de Burgos, The Boston Globe, 15 August 2005

Jian Wang already has an international reputation and his passionate playing, rich in tone and supple in inflection, showed why.

Dvorak/China Philharmonic/Long Yu, The Daily Telegraph, 30 March 2005

After a few bars of the Shostakovich it was already evident that the [Royal Concertgebouw] Orchestra had to give its all to keep up with the enormous power of the cellist Jian Wang. His playing demanded respect: powerful bowing, his hunger for musicality. The contrast with the beautiful second movement was striking. A deeply rooted respect for the beauty of sound of the cello.

Shostakovich/Royal Concertgebouw Orchestra/Chailly/Noordholland Dagblad

..the slow movement was a dream of heartfelt phrasing and inner poetry, and the acrobatics of the last movement were opportunities for Wang to demonstrate his bold, charismatic band of virtuosity.

Dvorak/Cleveland Orchestra/Gilbert, The Plain Dealer, April 2004

Cellist Jian Wang was the appropriate elegant, urbane soloist... his delicate tones matched by the sensitive, alert accompanists.

Tchaikovsky Rococo Variations/Gothenburg SO/Dudamel, Birmingham Post, 6 August 2005

Jian Wang ... had the courage to display emotion, enticing inner turmoil and hinting at the depth of the human soul. It made his interpretation a frighteningly charged vision. No wonder then that the audience would not let him go without two encores...

Elgar/European Union Youth Orchestra/Ashkenazy, Berner Oberländer, 18 August 2003

The cello concerto was played elegantly by cellist Jian Wang..... He managed the highly virtuosic passages without any trouble at all and received well earned enthusiastic applause and bravos.

Elgar/Hannover State Opera Orchestra/Shao-Chia Lü, Neue Presse, 4 November 2003