



1ST PRIZE - 2014



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"De Solaun lets expression lead at all times, no matter how intense the virtuosity. There's a bouncy vitality to his playing, a warm and intimate approach to phrasing and a beautifully mellow tone."

JESSICA DUCHEN

BBC
MUSIC



JOSU DE SOLAUN

As a First Prize winner of the XIII George Enescu International Piano Competition in Bucharest (founded in 1958 and won by legendary pianists such as Radu Lupu, Elisabeth Leonskaja, and Dmitri Alexeev), the XV José Iturbi International Piano Competition and the First European Union Piano Competition, held in Prague, Spanish pianist Josu De Solaun has been invited to perform in distinguished concert series throughout the world, having made notable appearances in Bucharest (Romanian Athenaeum), Venice (Teatro La Fenice), Saint Petersburg (Mariinsky Theatre), Washington, DC (Kennedy Center), New York (Carnegie Hall, Metropolitan Opera), Princeton (Taplin Hall), London (Southbank Centre), Paris (Salle Cortot), Leipzig (Schumann Haus), Taipei (Novel Hall), Mexico City (Sala Silvestre Revueltas), Prague (Nostitz Palace), Rome (Academia de España), Menton (Festival International de Musique), and all major cities of Spain. He is the only pianist from Spain to win the Enescu and Iturbi competitions in their respective histories, and was recently invited to a private reception with the King and Queen of Spain at the Royal Palace after winning the coveted Bucharest prize.

Beginning at a young age, he has performed in France, Georgia, Italy, Russia, Ukraine, Canada, Germany, Japan, China, Bulgaria, the Czech Republic, Poland, the Netherlands, Mexico, Chile, and Switzerland as a recitalist, chamber musician, and concerto soloist, playing under conductors such as Constantin Orbelian, Ormsby Wilkins, Ilarion Ionescu-Galati, Robert Houlihan, Karl Sollak, Marco de Prosperis, Alvise Casellati, Ovidiu Balan, Horia Andreescu, Radu Postavaru, Christian Badea, Bruno Aprea, Ramón Tébar, Justus Frantz, Francesco Angelico, Yaron Traub, Max Bragado, Paul Daniel, Ryan Haskins, Theodore Kuchar, Constantine Orbelian, Jonathan Pasternack, Yuri Krasnapolsky, Ormsby Wilkins, Alexis Soriano, Francisco Valero, and Miguel Ángel Gómez Martínez, among others, as well with orchestras such as the Mariinsky Theatre Orchestra of Saint Petersburg, Orchestra Filarmonica la Fenice of Venice, George Enescu Philharmonic of Bucharest, Timisoara Philharmonic, Ploiesti Philharmonic, Iasi Philharmonic, Targu Mures Philharmonic, Satu Mare Philharmonic, Orquesta Sinfónica de Bilbao, Orquesta de Valencia, Rudolf Barshai Moscow Chamber Orchestra, Sioux City Symphony Orchestra, Monterey Symphony Orchestra, Orquesta Sinfónica de Euskadi, Mexico City Philharmonic Orchestra, Janacek Philharmonic Orchestra, Real Filharmonia de Galicia, Spain's Radio and Television Orchestra (RTVE), American Ballet Theatre Orchestra of New York, Lviv Philharmonic Orchestra of Ukraine, and Bari Philharmonic Orchestra of Italy. His performances have been broadcast on Spanish National Radio and TV, Taiwanese National TV, Czech National TV, as well as on New York's WQXR, Princeton's WPRB, and Chicago's WFMT.

He has recorded the complete works for piano of George Enescu for the NAXOS Grand Piano label and Les Noces by Stravinsky, also for the same label, with Joann Falletta as conductor.

Josu De Solaun is a graduate of the Manhattan School of Music, where his two main teachers and main musical influences have been pianists Nina Svetlanova and Horacio Gutierrez.



"...el dominio técnico de De Solaun, pero también su familiaridad y empatía con estos pentagramas, las mismas que le permiten ir más allá de las notas para jugar con ellas e insuflarles esa vida que tienen las auténticas interpretaciones..."

JUAN CARLOS MORENO

RITMO

"Una interpretación trepidante, electrizante, luminosa y esplendorosa. Su manera de aproximar el dedo a la tecla, descubriendo el sonido que esconde cada cuerda, los desarrolló con tan alto nivel de refinamiento que transportaba al oyente a una subyugante atmósfera musical de mágico efecto."

JOSÉ ANTONIO CANTÓN

schërzo

"A brilliant and sophisticated musician. [...] Exceptional pedaling and refined touch. [...] An ardent, beautifully crafted rendition. [...] De Solaun's piano playing reflects an individual voice without ever losing respect for the score. His performances exude passion and confidence."

INESA GEGPRIFTI



"Rares sont les interpretes, comme De Solaun, qui restituent les mouvements d'ensemble avec une telle clarté, sans se perdre dans l'éparpillement virtuose."

STÉPHANE FRIEDERICH



"...éloquence et poésie, virtuosité et sens de la suggestion, maîtrise de la forme..."

JEAN-CHARLES HOFFELÉ

ARTAMAG'

"...stunningly played..."

STEPHEN ESTEP

the absolute sound'

"Virtuosismo superlativo, lleno de matices."

EL  **MUNDO**

"Sein Vortrag von Chopins Nocturne ließ einen Musiker erkennen, der eine kantable Oberstimme farblich stark von den harmonischen Stimmführungen abzusetzen weiß und die Schönheit poetischen Klavierspiels mit grosser Ruhe entwickelt. Dass ihm auch das virtuose Element zu Gebote steht, bewies er in der bravourösen Coda des Impromptu Fis- Dur op. 36. Mit dem Chopin Rondo op. 16 zeigte der Spanier De Solaun ein kapriziöses Klavierspiel von gauklerischer Leichtigkeit, sprühender Funken und charmantem Übermut."

NIKOLAUS FREY

Fuldaer Zeitung

"...un pianista de formidables cualidades: técnica refinada, claro en los planteamientos musicales, expresivo hasta en los más pequeños detalles."

JUAN MIGUEL MORENO CALDERÓN
CÓRDOBA

"Delicado y exquisito solista"

MIGUEL ÁNGEL NEPOMUCENO

Diario de León

"De Solaun is a pianist that displays sensitivity, finely measured power and sterling interpretations... electric virtuosity, exquisite pedaling, a gorgeous tone, and a lacelike refined touch."



"De Solaun brings a clear authority to the music, which he plays with unassuming sensitivity."

GRAHAM LOCK
Piano^{international}

"In Rachmaninov's 3rd Piano Concerto, there was never any doubt about De Solaun's technical mastery and he dazzled us with a ferocious last movement, the conclusion of which brought members of the audience to their feet in a frenzy of excited applause."



"De Solaun brachte für diese vielschichtige Konzertsonate alle wesentlichen Qualitäten mit: eine verlässliche Fingertechnik von hoher Antrittsschnelligkeit, poetischen Klangsinn und mentalen Überblick. [...] Sein Chopin-Nocturne erhielt unter seinen Händen noble Klangkultur, melodisches Strömen und reiche Nebenstimmen-Belebung. Auch die 4. Ballade f-moll op. 52 verriet einen Pianisten, der selbst in der horrend schwierigen Coda keine technischen Rücksichten nehmen muss, außerdem einen Musiker, der seine glänzenden Fähigkeiten ganz in den Dienst des Werkes stellt."

NIKOLAUS FREY

Fuldaer Zeitung