



# **TOMER GEWIRTZMAN, pianist**



## **THE WASHINGTON POST:**

*"This concert highlighted both Gewirtzman's formidable virtuosity and stylistic sensitivity. There was no doubt about his virtuoso credentials after this thrilling performance."*

## **OBERON'S GROVE (New York):**

**AS SOLOIST WITH DAVID ROBERTSON CONDUCTING THE JULLIARD ORCHESTRA  
AT CARNEGIE HALL**

*"In Bartok's Concerto No. 3, the young pianist Tomer Gewirtzman embraced the jazzy phrases embedded in the score. He had poise and charm, and was at his best with virtuosic material. The music gets more intense as it goes on - and Mr. Gewirtzman really let loose, playing the dark passages with a lot of emotion."*

## **OSTEE ZEITUNG (Germany):**

*"In addition to his bravura technical mastery, Gewirtzman's playing was infused with subtle lyricism and ebullient passion."*

## **OBERON'S GROVE (New York):**

*"It was a lively night at Carnegie Hall as Tomer Gewirtzman took the stage and skillfully serenaded a full house in the Weill Recital Hall. He flawlessly navigated technically demands and traversed delicate and fluid music with great poise."*

First Prize, 2015 Young Concert Artists International Auditions  
Washington Performing Arts Prize • Buffalo Chamber Music Society Prize  
Harriman-Jewell Series Prize • Sunday Musicale Prize  
Usedom Music Festival Prize • Vancouver Recital Society Prize  
First Prize, 2014 Wideman International Piano Competition (Louisiana)  
Piano Prize and Audience Prize, 2013 America - Israel Cultural Foundation's Aviv Competition

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*Photo: Christian Steiner*



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### TOMER GEWIRTZMAN, pianist

Hailed by *The Washington Post* as an artist of "formidable virtuosity and stylistic sensitivity," pianist **Tomer Gewirtzman** has impressed audiences around the world. His performances with orchestra have taken him from New York's Carnegie Hall (the Bartok Concerto No. 3 with the Juilliard Orchestra conducted by David Robertson), to Israel (with the Israel Philharmonic, Israel Symphony, Jerusalem Symphony, Israeli Chamber Orchestra and New Haifa Symphony Orchestra) to St. Petersburg, Russia (with the Mariinsky Orchestra) to locations throughout the U.S. (with the Charlottesville Symphony, Symphony Silicon Valley, the Aspen Concert Orchestra, the Shreveport Symphony, North-West Florida Symphony, Bucks County Symphony and South Arkansas Symphony).

Tomer Gewirtzman was selected to perform at Carnegie's Weill Recital Hall for the American Friends of the Israel Philharmonic, and at Lincoln Center's Rose Theater in the America-Israel Cultural Foundation Gala honoring the memory of Vera Stern. This season, he gives numerous performances and educational residences as a Fellow of Carnegie Hall's Ensemble Connect.

Mr. Gewirtzman won First Prize and five performance prizes at the 2015 Young Concert Artists International Auditions, and gave recital debuts on the YCA Series in New York and in Washington, D.C. (co-sponsored by the Washington Performing Arts Series). He has also appeared in recital at Boston's Isabella Stewart Gardner Museum, Aaron Copland School of Music at Queens College, the Dame Myra Hess Memorial Concerts, Saint Vincent College, the Buffalo Chamber Music Society, the Harvard Musical Association, the Harriman-Jewell Series, the Virginia Arts Festival, in London's Steinway Hall and in the Salle Cortot of the École Normale in Paris.

A favorite of music festivals, Mr. Gewirtzman has played with Nikolai Petrov's Kremlin Festival throughout Russia, the International Academy of Music in Italy, the Musica Mundi Chamber Music Festival in Belgium, Germany's Usedom Music Festival, and the Bravo! Vail, Yellowbarn, Aspen Music, PianoFest and PianoTexas Festivals.

Tomer Gewirtzman's many accolades at competitions include First Prize at Louisiana's Wideman International Piano Competition in Louisiana, the Piano Prize and Audience Prize at the America - Israel Cultural Foundation's Aviv Competition, First Prize and a special prize for a commissioned piece at Israel's Clairmont Competition, and First Prizes at the Aspen Music Festival Concerto Competition and Chopin Competition for Young Pianists in Tel-Aviv. He has also received Top Prizes at the New York International Keyboard Institute Festival Piano Competition, Arte Con Anima Piano Competition in Greece and International Baltic Piano Competition in Poland.

Tomer Gewirtzman's early music studies were at Haifa's Rubin Conservatory and Jerusalem's Rubin Academy. He served in the Israeli Defense Forces in the "Outstanding Musician" program, where he combined regular military service with extensive University music studies. He completed his Bachelor's degree at the Buchmann-Mehta school of music in Tel-Aviv, in the studio of Arie Vardi. Mr. Gewirtzman earned his Master's degree and Artist Diploma at The Juilliard School, where he worked with Sergei Babayan, won Juilliard's Concerto Competition, and received the Kovner Fellowship award.

### Pianist Tomer Gewirtzman @ Weill Hall



Above: Tomer Gewirtzman, performance photo by Rachel Papo.

~ Author: *Brad S. Ross*

Friday November 30th, 2018 - It was another lively night at Carnegie Hall as the young Israeli pianist Tomer Gewirtzman took the stage for the Leo B. Ruiz Memorial Award Recital. Gewirtzman, an accomplished soloist who has performed all over the world, has been described as an artist of “formidable virtuosity and stylistic sensitivity.” This was aptly on display Friday evening as Gewirtzman skillfully serenaded a full house in the Weill Recital Hall.

Gewirtzman immediately dove into Dmitri Shostakovich's bittersweet *Prelude and Fugue in D minor*, Op. 87, No. 24. He delivered the somber prelude without difficulty and flawlessly navigated the technically demanding double fugue right up to its fearsome final note. This was the last of Shostakovich's twenty-four *Preludes and Fugues*, and clearly demonstrates the compositional brilliance of its author. That the work continues to be performed and cherished in spite of the Union of Soviet Composers thumbing their noses at it is a testament to artistic mastery over bureaucratic stupidity.

Things took a slower and quieter direction with Ludwig van *Beethoven's Andante favori in F major*. Originally conceived as the second movement for the Piano Sonata No. 21 *Waldstein*, composed in 1804, Beethoven excised and replaced the *Andante*, later publishing it as its own work. It was given the title *Andante favori*, “favored *Andante*,” due to its popularity and frequency of performance. Gewirtzman gave it the suitably playful and understated delivery it deserved.

Gewirtzman gave a lively rendition Medtner's *Fairy Tale*, one of thirty-eight such *Fairy Tales* for which the composer is perhaps best known. It's a short work, charming and upbeat—a skilled testament to its author, a contemporary of Sergei Rachmaninoff and Alexander Scriabin.

Next up was Alexander Scriabin's *Sonata No. 2 in G-sharp minor*. Gewirtzman formidably traversed the delicate and fluid *Andante* and contained the often frenzied *Presto* with great poise.

Another Scriabin piece followed—*Three Études*, Op. 65. The first is an excited and mysterious *Allegro fantastico* followed by a haunting and restrained *Allegretto* and a frightful *Molto vivace* that doesn't so much end as erupt on a rapid set of *fortississimo* eighth notes. Gewirtzman received a hearty applause before retiring for intermission.

After intermission was the final work of the program—Johannes Brahms’s *Piano Sonata No. 3 in F minor*. Cast in five movements, it opened with grand strokes on a furious *Allegro maestoso*. A somber and dramatic *Andante espressivo* followed as Gewirtzman lulled the audience to its final decrescendo. If the audience was feeling soporific, it was briskly awakened by the *Scherzo: Allegro energico* that followed. Next came an arresting *Intermezzo: Andante molto* that softly concluded before the lively *Finale: Allegro moderato ma rubato*. At once warm and stately, intricate and rich, it was a fitting way to bring the evening to a close.

Gewirtzman received an immediate standing ovation for his work and gave a humble brief post-concert talk during which he thanked his family, colleagues, and teachers—especially the pianist Sergei Babayan. In a moment I will no doubt ponder for some time, Gewirtzman described the piano as “humanity’s greatest achievement”—a distinction I’d be hard pressed to argue against.

Before departing, however, Gewirtzman treated us to five more minutes of sublime music as he returned to the bench for an encore performance of Frédéric Chopin’s *Three Nocturnes*, Op. 9, No. 3. While not as famous as No. 2 from the same set, this nocturne was no less beautiful in composition or symmetrical in form.

Gewirtzman delivered this surprise final piece with the warmth and care it requires before taking his final bows for the evening.

Leaving Weill Hall that night was akin to emerging from a most wonderful dream.

~ Brad S. Ross

December 05, 2018 | [Permalink](#)

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# NEWS *from Young Concert Artists, Inc.*

## *Tomer Gewirtzman, piano*

### Oberon's Grove

#### Juilliard Orchestra @ Carnegie Hall

~Author: Scoresby

April 4 2018 - Seeing orchestras with younger members, such as the National Youth Orchestra or New World Symphony is always worthwhile. While perhaps not the most polished of performances, these types of orchestras have a certain vitality and energy that more experienced orchestras lose overtime. That said, it was a pleasure to hear **the Juilliard Orchestra in Carnegie hall last night led by esteemed conductor David Robertson**. This was Mr. Robertson's first performance with them since becoming Director of Conducting Studies of Juilliard this past February.

The thoughtful program included three pieces of music written in New York within a 52 year period that use hymns and folk music as their base. The program began with Charles Ives's *Three Places in New England*– it was exciting as Mr. Robertson is one of the best Ives conductors around. It made me excited to hear Stefan Jackiw and Jeremy Denk's performance of the complete Ives violin sonatas on April 22, in which Hudson Chad will sing all the hymns embedded within the sonatas to give context.

While not strictly composed of hymns, **Bartok Piano Concerto No. 3** does contain a variety of folk melodies that are added in as material. Thematically this went well with the Ives, and this music truly is Mr. Robertson's specialty. This concerto is certainly one Bartok's lighter works; in a way it is more romantic than many of his other pieces. In the first movement, **the young pianist Tomer Gewirtzman** had a lighter touch and **seemed to embrace the jazzy phrases embedded in the score**. The orchestra seemed to be having fun too, moving through the different moods with focus. **Mr. Gewirtzman had poise and charm with his witty touches to some of the phrases**.



The hefty second movement is the heart of this work. It is a slow dialogue between the piano and orchestra that sounds like a large chorale. The strings in the introduction had a delicate touch, letting choir-like voicing provide a beautiful canvas for Mr. Gewirtzman to play the blockier chords that build into a more lively jazzy middle section. Here **Mr. Gewirtzman was at his best, seeming to have fun in the slightly more virtuosic material. The music gets more intense and emotional as it goes on – and here Mr. Gewirtzman seemed to really let loose, playing the dark passages with a lot of emotion. He was most effective in the closing movement's folksy dance. He was able to bring a larger dynamic and range and make some of the tricky scale passages glide smoothly. He brought out the eccentric rhythms well**. The orchestra sounded as lively for their part, adapting well to Mr. Gewirtzman's phrasing.

After intermission, the program took up a young orchestra favorite: Dvorak Symphony No. 9 in E minor, Op. 95, *From the New World*. Robertson led an energized account and orchestra was able to show off plenty. One of the more fun moments was the way that the opening theme was played with heft and energy.

**Permalink:** [http://oberon481.typepad.com/oberons\\_grove/2018/04/juilliard-orchestra-carnegie-hall.html](http://oberon481.typepad.com/oberons_grove/2018/04/juilliard-orchestra-carnegie-hall.html)



## Tomer Gewirtzman, *pianist*

 Oberon's Grove

### Young Concert Artists: Tomer Gewirtzman

Philip Gardner | Oberon's Grove | December 13, 2016

Tuesday December 13th, 2016 - Israeli pianist Tomer Gewirtzman was presented by **Young Concert Artists** in recital at Merkin Hall this evening. In a wonderfully varied program of works by Couperin, Liszt, Corigliano, and Schumann, Mr. Gewirtzman conquered the audience with playing that displayed both extraordinary virtuosity and true depth of feeling. We can add Mr. Gewirtzman's name to the long list of **Young Concert Artists'** great discoveries; technically and expressively, he is already an artist of very high quality.

The tall pianist seemed somewhat shy as he walked onstage and seated himself at the Steinway. Once he began to play, a passionate temperament was revealed. His playing was moving and intensely involved, his facial expressions manifesting the emotions of a man for whom music is his urgent calling.

From the stately opening phrases of the Couperin *Passacaglia in B-minor*, Mr. Gewirtzman's playing sustained a church-like mood of reverential silence among his listeners. Veering from the pensive to the grand, Mr. Gewirtzman's playing displayed charm and vitality in perfect measure.

In Franz Liszt's epic *Sonata in B-minor*, Mr. Gewirtzman unleashed the full force of his talent in a performance of spectacular virtuosity and profound emotional resonance. A heartbeat motif - re-visited in the Corigliano *Fantasy* later in the evening - sets up a drama that extends almost to madness. Deep chords herald a outpouring of familiar melody followed by delicate scales. Decorative trills and rippling cascades of notes delighted the ear. Mr. Gewirtzman's playing thoroughly captivated the audience. Photo: Jiyang Chen



Following the interval, Mr. Gewirtzman offered John Corigliano's *Fantasy on an Ostinato*. Composed in 1985, the *Fantasy* draws on a well-known passage from the second movement of Ludwig van Beethoven seventh symphony. Mr. Gewirtzman has a clear affection for this Corigliano piece: music brand new to my experience and doubtless to most of the audience. The emergence of the Beethoven theme, subtly woven in by the pianist, caused a murmur of quiet recognition to pass thru the hall.

The pianist then launched the finale of the evening: Robert Schumann's *Fantasy in C major*. Having already thrilled us with his technical wizardry and ardent commitment, Mr. Gewirtzman used the Schumann as a great canvas to display the full range of his artistry. A wide dynamic range presents itself in the *Fantasy's* opening movement; Mr. Gewirtzman relished the turbulent passage but also made the silences meaningful. Mood swings occur throughout, and the pianist let them have full sway, his playing immersive and vivid.

In the slow final movement, Mr. Gewirtzman's intrinsically poetic nature was given full flourish. The flow of melody arching over depths of romantic longing drew some gorgeously subtle playing from the long-fingered pianist; he brought his triumphant performance to a close with a settling benediction of peace.

Eagerly applauded by the packed house, Mr. Gewirtzman offered a sublime encore: Liszt's setting Schumann's *Widmung* ("Dedication"), played with a sense of spirituality which became quite rhapsodic before its uplifting conclusion. Marvelous!



## Tomer Gewirtzman, *pianist*

### *The Washington Post*

#### **A young virtuoso makes his D.C. debut**

*Charles T. Downey | The Washington Post | November 10, 2015*

Israeli pianist Tomer Gewirtzman, 25, one of the six winners of the Young Concert Artists auditions in New York on Saturday, made his Washington debut Monday evening, hosted by the Embassy of Israel under the auspices of the Embassy Series. His concert highlighted both formidable virtuosity and stylistic sensitivity.

Pieces by Bach and Haydn seemed to show an awareness of historically informed performance practice and the sounds of both the harpsichord and the fortepiano.

Gewirtzman kept his foot off the sustaining pedal for Bach's Toccata in E Minor, BWV 914, which made possible a wide selection of detached and legato articulations. True to the improvisatory nature of the genre, Gewirtzman opened with a brassy, off-the-cuff approach but switched to a more refined differentiation of voicing in the fugal sections.

In Haydn's Sonata in C (Hob. XVI:48), Gewirtzman used the *una corda* and sustaining pedals to temper the sound of the piano, gilding all of the piece's ornate curlicues and enjoying the stops and starts of the lightning-fast Rondo. Even in the bitingly dissonant parts of Ioseb Bardanashvili's "Postlude," from 1993, Gewirtzman found ways to coax alluring sounds from the embassy's small and not always flattering piano.

The tinny limitations of the piano's high register didn't do Chopin's Barcarolle in F-sharp Major, Op. 60, any favors, in a rendition at times evocative but not compelling. There was no doubt about Gewirtzman's virtuoso credentials, however, after a thrilling performance of Rachmaninoff's First Piano Sonata (D Minor, Op. 28). Inspired by the characters of Goethe's "Faust," its first movement opposes two themes suggestive of the questing nature of Faust and the innocence of Gretchen. Alternately applying brute force, meticulous clarity of finger work and legato line, Gewirtzman made a strong case for this lesser-known work.



*Tomer Gewirtzman performs at the Embassy of Israel.  
(Morris Simon/The Simon Firm for the Embassy Series)*



**TOMER GEWIRTZMAN, *piano***

**REPERTOIRE WITH ORCHESTRA**

<b>MOZART</b>	Concerto No. 23 in A Major, K. 488 Concerto No. 22 in E-flat Major, K. 482 Concerto No. 24 in C minor, K. 491
<b>BEETHOVEN</b>	Concerto No. 1 in C Major, Op. 15 Concerto No. 3 in C minor, Op. 37
<b>BRAHMS</b>	Concerto No. 1 in D minor, Op. 15
<b>CHOPIN</b>	Concerto No. 1 in E minor, Op. 11
<b>GRIEG</b>	Concerto in A minor, Op. 16
<b>MEDTNER</b>	Concerto No. 2 in C minor, Op. 50
<b>PROKOFIEV</b>	Concerto No. 2 in G minor, Op. 63
<b>TCHAIKOVSKY</b>	Concerto No. 1 in B-flat minor, Op. 23
<b>RACHMANINOFF</b>	Concerto No. 2 in C minor, Op. 18 Concerto No. 3 in D minor, Op. 30