

YOONIE HAN
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REVIEWS

“I haven’t heard a piano recital I’ve enjoyed this much in a long time. Her playing is truly exquisite and heartfelt, full of emotion and drama, yet sensitive and graceful. She times her pauses and ritards to produce an ethereal quality and employs expressive dynamics when needed. Certainly compelling.”

- *American Recording Guide*

“Her technique is unerring, with every dynamic and every run easily deployed. Impeccable control, yet leaves room for great energy and enthusiasm...”

- *American Recording Guide*

“Exquisite. Yoonie Han with the appropriate Belle Epoque elegance, she is quite effective in creating the intimate atmosphere which Hahn’s music requires.”

- *American Recording Guide*

“Yoonie Han delivers all three realms in *Goyescas*: an elusive trio combination of delicate, almost Couperinesque ornamentation, introspective spirit, and raw power. Every detail of the score fluent clear yet with a spontaneously improvisatory quality that would be called cinematic if that were not anachronistic.”

- *All Music*

“Han’s delicate, poetic approach shows just the details with which Liszt would have teased the sensibilities of his audience.”

- *All Music*

“In Han’s hands, *Le Rossignol Eperdu* seem to carry uncanny quality of vocal discourse, of an actual text unfolding as the music develops. This is a strong, and perhaps definitive, reading of Hahn’s cycle of miniatures.”

- *All Music*

“It seemed as though Han was one with her instrument, with flowing tones, poetic phrasing and heavenly singing melodies. This young pianist has put flawless technique, musical artistry and maturity far beyond her years, together into a terrific package.”

- *Cincinnati Enquirer*

“Han's musical imagination and feel for complex textures drew vivid images.”

- *Washington Post*

“This young Korean struck me as one of the most winning players we've heard... she could stretch and contract phrases quite boldly without ever sacrificing urgency and overall continuity. Rarely does one hear expression at once so generous and so organic.”

- *The Dallas Morning News*

“A simply phenomenal player! Absolutely stunning! Her magnificent juicy sound filled up the whole Finlandia Hall.”

- *Helsinki Post*

“I've heard some ravishing versions of the *Goyescas*, but I must say that Han rivals the very best. Han gives us a glowing reading of the music. She embodies the flowing melodic presence, the grace and stunning phrasing of each movement with all the poetic nuance the work demands. The music sings on. Yoonie Han triumphs.”

- *Gapplegate Classical-Modern Music Review*

“Killer stuff. A sensitive but strong reading, Han does amazing things with a few fingers and bunch of keys delivering a set that needs no embellishment she can't provide on her own. Solo classical piano sounding as good as it gets, this is the kind of set that can bring jaded ears into the classical tent for more than a look see.”

- *Midwest Record*

“What a glorious sound Yoonie Han pulled from her Steinway.... She gave a performance of power and beauty.”

- *Fort Worth Star-Telegram*

“Excellent technique and sensitive phrasing. Han displayed total control over the piano, caressing the keyboard when gentleness was needed and crashing sForzando chords when called for by the music.”

- *Palm Beach Daily News*

“Buffalo Philharmonic and Han joined to make Beethoven concerto utterly captivating. Han was stunning and self-assured. Her graceful tone was conservative, measured and clear. She played with real muscle, but her strong suit was her extreme delicacy.”

- *Buffalo News*

“Yoonie Han captivates sensitive imagery through her virtuosic pianism and dramatic pauses. Her impeccable piano skills gently evoke and translate the emotional textures and timbre of Schubert’s art songs. Her heartfelt performances on this fulfilling recording provides ardent enthusiasts of lieder, song-cycles, the opportunity to export the emotional states of mind behind the music.”

- *Axa*

“Han unleashed the fireworks for this piece, demonstrating not just excellent finger works but also that she has those virtuoso capabilities in her arsenal.”

- *Palm Beach Arts Paper*

“Not to miss... Han has technique to burn and gets the emotional temperature just right for each piece.”

- *Absolute Sound*

“Tender touch with the melodic lines. Exquisitely done.”

- *Fanfare*

“Han’s natural gift for melody and a charming stage presence made her recital a joy to hear.”

- *New York Concert Review*

“Han employed what seemed to be an effortlessly silken legato, evincing the most minute timbal and tonal shifts from the keys with a touch that she varied stunningly from muted and wounded, to an icepick incisiveness. She lit *Goyescas*’ red-light sections luridly in contrast to the tender lullaby theme she wound it down with: the effect was unselfconsciously breathtaking.”

- *Lucid Culture*

“As “Tristan und Isolde” built toward its dramatic explosion of sound, one could sense Han pushing the piano to its tonal limits. But ye there were some hesitancy in some of the builds ha kept the listener in suspense It was a truly magical spell to behold.”

- *Latin Post*

“Yoonie Han plays with a supple and precise pianissimo, with a beautiful feeling. A quality version which attests to the current reevaluation of this great composer Reynaldo Hahn.”

- *Classica*