

NATASHA WU

U.S.A. – 2000

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Biography

Born in California and raised in Taiwan, currently studying under Professor Dang Thai Son at Oberlin Conservatory with full scholarship, Natasha Wu started to play the piano under the guidance of her mother at the tender age of six. Her artistry was clear from an early age and by age twelve she had won the first prize in National Student Music Competition in Taiwan. In recent years, Natasha has been awarded numerous scholarships including the National Taiwan Symphony Orchestra Treasury of Young Musicians for 2018-2019 and 2019-2020, the CYH Full Scholarship to attend the 2020-2021 PYPA Young Virtuosi, the 2021 Chi-Mei Arts Award and was the 2012 Presidential Award recipient in Taiwan.

Natasha had her first two solo recitals at Wansha Performance & Arts Center in Tainan and Taipei National Performance Hall in 2012-2013. As a young and promising recitalist, she has collaborated with several world-renowned symphonies, including the Fort Worth Symphony Orchestra with maestro Miguel Harth-Bedoya, Berliner Symphony, Silesian Philharmonic Orchestra, Hunan Youth Symphony Orchestra, Taiwan Artist Symphony Orchestra, Evergreen Symphony Orchestra, and the National Taiwan Symphony Orchestra. In addition, Natasha has amassed a startling collection of prizes at several international competitions including the Perfect Performance Award of Dumka at the 9th International Tchaikovsky Competition for Young Musicians, the gold prize at the International Chopin Piano Competition, first prize of the Tureck International Bach Competition, Second Prize at the Osaka International Piano Competition, Second Prize in Lee University International Festival and Piano Competition (youngest competitor), first prize at the David D. Dubois Piano Festival and Competition. Most recently the 2022 John Elvin Prize at Oberlin Conservatory, the Fourth Prize at the Lyon International Piano Competition, and the third prize of the Peter Takács Beethoven Competition.

She played with maturity and depth that really belied her years. There was tremendous nobility to her playing. She did not show off. She didn't do anything that the music did not ask her to do. That's what I really appreciated.

(Marina Lomazov, *BG Independence News*, 2019)

Program

First round

F. Chopin	Etude op. 10 no. 8 Etude op. 25 no. 6 Ballade no. 2 in F Major, op. 38
F. Schubert	Impromptu op. 90 no. 3 in G-flat Major, D. 899
F. Liszt	<i>Rigoletto. Paraphrase de concert</i> , S. 434

Second round

L. van Beethoven	Sonata no. 30 in E Major, op. 109 Vivace ma non troppo – Adagio espressivo Prestissimo Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo
C. Franck	<i>Prélude, Choral et Fugue</i> , FWV 21
C. Debussy	<i>Les collines d'Anacapri</i> , Prelude no. 5, L. 125/5

Semifinal round

M. Ravel	<i>Valses nobles et sentimentales</i> , M. 61 Modéré – très franc Assez lent – avec une expression intense Modéré Assez animé Presque lent – dans un sentiment intime Vif Moins vif Épilogue: lent
F. Chopin	Three Mazurkas, op. 50 No. 1 in G Major No. 2 in A-flat Major No. 3 in C-sharp minor Fantasie in F minor, op. 49
F. J. Haydn	Sonata no. 56 in D Major, Hob. XVI: 42 Andante con espressione

THE ADMITTED CANDIDATES: NATASHA WU | "ARTURO BENEDETTI MICHELANGELI"
INTERNATIONAL PIANO COMPETITION

Vivace assai

K. Szymanowski

Shéhérazade from *Masques*, op. 34

Final round with orchestra

GROUP A

W. A. Mozart

Piano Concerto no. 20 in D minor, K. 466

Allegro

Romanze

Rondo. Allegro assai

GROUP B

F. Chopin

Piano Concerto no. 2 in F minor, op. 21

Maestoso

Larghetto

Allegro vivace