

JENNIFER KOH violin SHAI WOSNER piano
signs, games + messages

janáček

bartók

kurtág

ÇEDILLE

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JENNIFER KOH violin SHAI WOSNER piano signs, games + messages

LEOŠ JANÁČEK (1854–1928)

Sonata for Violin and Piano JW VII/7 (17:29)

- 1 I. *Con moto* (4:48) 3 III. *Allegretto* (2:38)
2 II. *Ballada: Con moto* (5:13) 4 IV. *Adagio* (4:39)

GYÖRGY KURTÁG (b. 1926)

- 5 *Doina* (from *Játékok*, Vol. VI)* (2:28)
6 *The Carenza Jig* (from *Signs, Games and Messages*)† (0:45)

Tre Pezzi for Violin and Piano, Op. 14e (5:31)

- 7 I. *Öd und traurig* (2:14)
8 II. *Vivo* (1:06)
9 III. *Aus der Ferne: sehr leise, äusserst langsam* (2:05)
10 *Fundamentals No. 2* (from *Játékok*, Vol. VI)** (0:30)
11 *In memoriam Blum Tamás* (from *Signs, Games and Messages*)† (3:08)
12 *Like the flowers of the field...* (from *Játékok*, Vol. V)* (1:52)
13 *Postcard to Anna Keller* (from *Signs, Games and Messages*)† (0:30)
14 *A Hungarian Lesson for Foreigners* (from *Játékok*, Vol. VI)** (0:19)
15 *Fanfare to Judit Maros' wedding* (from *Játékok*, Vol. V)* (0:46)
16 *Les Adieux* (in Janáček's *Manier*) (from *Játékok*, Vol. VI)* (2:05)
17 *In Nomine*—all'ongherese (from *Signs, Games and Messages*)† (4:51)

BÉLA BARTÓK (1881–1945)

First Sonata for Violin and Piano, Sz. 75 (35:14)

- 18 I. *Allegro Appassionato* (12:40)
19 II. *Adagio* (12:11)
20 III. *Allegro* (10:17)

† solo violin
* solo piano
** piano and voice

TT: (76:15)

Artists' Statement

Each work on this album inhabits two worlds: the influence of folklore on one hand and the composer's striking originality on the other. As a duo, we wanted to create a program that explores these intertwined strands of musical DNA, the tension between the visionary modernism of these masterpieces, and the visceral pull of folk and cultural memory that is so essential to the language of these composers.

The folk components in these works are as fundamental as harmony and rhythm, and their use goes far deeper than the merely exotic. They transcend the formal use of specific rhythmic patterns or passing quotations of folk tunes. Their force can be felt behind even the most abstract passages. The quasi-improvisatory freedom of Bartók's violin soliloquies; Janáček's condensed, speech-like motifs; and the various allusions of Kurtág's enigmatic aphorisms all transform what may have begun as folk influence into part of the composer's distinctive inner world. We hope that you find these works as profound and powerful as we do!

—Jennifer Koh and Shai Wosner

signs, games + messages: janáček, kurtág, and bartók

Notes by Andrea Lamoreaux

While we know a lot about Béla Bartók and Zoltán Kodály's research into Hungarian and Romanian folk music during the first decade of the 20th century, and Ralph Vaughan Williams's parallel work in English folk music around the same time, music lovers tend to be less aware of the research Leoš Janáček undertook in the realm of Slavic folk music some twenty years earlier. These were his years of obscurity as an ambitious, dedicated, but virtually unknown composer earning his living as a music teacher and organist in the Moravian city of Brno. Native folksongs became the basis of his ideas about speech-melody; he heard parallels between traditional tunes and the rhythms and cadences of language. Critic Bernard Jacobson has noted "the curiously abrupt rhythmic style of much of his instrumental music," linking it to the unpredictable and varied sounds of speech.

Another inspiration for Janáček was his ardent belief in the pan-Slavic idea: the cultural linkage of all nations and peoples with a Slavic heritage (he was especially interested in the culture of Russia). His patriotic heart rejoiced when an independent Czechoslovakia (now two nations, Slovakia and the Czech Republic) emerged after the First World War, free (temporarily, as it turned out) from the Austro-German domination that had lasted for centuries. His Violin Sonata, composed and re-composed between 1914 and 1921, is seen by his biographer, Mirka Zemanova, as a kind of reaction to that conflict.

The sonata's occasional Russian flavor has been linked to Janáček's 1920 opera *Kát'a Kabanová*, based on a Russian story, with which it shares some thematic ideas. It was another opera, *Jenůfa*, that first gained Janáček national and international recognition after it was premiered in Prague in 1916. In the 1920s, Janáček enjoyed one operatic triumph after another and also composed his choral

masterwork, the *Glagolitic Mass* (1927). His Violin Sonata was first performed in Prague in 1922.

Zemanova notes that many Janáček instrumental works originated well before the *Jenůfa* success. “Their complicated history,” she writes,

testifies to Janáček's stubborn quest to perfect other genres at a time when productions of his operas were hindered through the lack of understanding as well as ill luck. But by the time the composer more or less reluctantly sanctioned the publication of these works, his success on European operatic stages was assured, and his insecurities long forgotten. The dramatic intensity of the Sonata for Violin and Piano, in particular, was soon to win it audiences in many countries... [it is] a work of great power which rightly holds a special place in the violin repertoire.

The most common key signature in the sonata's four movements is five flats, which can signify D-flat major or B-flat minor, but there's no firm tonal

center in the sense we'd encounter in the D-flat works of, say, Chopin or Tchaikovsky. Key centers and modes — major or minor — shift constantly as Janáček adds in chromatic tones and sharp dissonances. The highly dramatic opening movement marked *Con moto* (moving) opens with a mournful, improvisatory violin statement soon joined by powerful, fast-moving piano figurations. The broad melody of the movement's main theme is contrasted with a striking motive that occurs and recurs in both instruments: an agitated figure of three falling 32nd notes. Themes, fragments of themes, and tiny motives are constantly juxtaposed and constantly shifting through continual tempo and dynamic changes.

The earliest music in the sonata is its second movement, subtitled *Ballada*, which may have originated as early as 1908. A lyrical E major theme for violin is supported by a piano part based on fast-moving 32nd notes and further characterized by complex chords. The tempo marking, *con moto*, could easily have the word “*espressivo*” added. The mood is quite different

from that of the Sonata's opening — sometimes almost dreamy. Once again the key center is constantly shifting as melodic ideas are stated and repeated in a rondo-like fashion. Toward the end, the violin takes one of these melodies and soars very high with it in an improvisatory style over the piano's agitation; this subsides into a slower conclusion marked *ppp*, extremely soft.

So far the basic meter has been triple, 3/4 or 3/8 time. The *Allegretto scherzo*, in 2/4, starts out with a pounding folk-like theme in the piano part. Triple meter returns in the broader-paced, somewhat declamatory middle-section succeeded by a return of the opening folk theme and an abrupt ending.

Sonata finales tend to be lively and upbeat. Janáček's begins *adagio*, although that pace and the time signature keep changing. The piano states the main theme in octaves, a sad melody that proceeds in half-steps, augmented fourths, and minor sixths. Over this the violin, playing with a mute and at first only on its lowest

string (G), interjects intense, jabbing little triplet figures. Mournful melodic passages and mysterious interjections continue to be juxtaposed and exchanged between the instruments as the movement builds to a climax. The conclusion returns to the sound of the movement's opening as the piece ends *adagio* and *pianissimo*.

The proliferation of musical styles and approaches in the 20th and 21st centuries has made it much harder than in the past to pigeonhole today's composers. György Kurtág's creativity, for example, would never fit into any kind of box. Whether it's one of the miniatures heard on this recording, or a large-scale work like *Stele*, written for Claudio Abbado and the Berlin Philharmonic, or the *Concertante* for violin, viola, and orchestra (which won the Grawemeyer Award in 2006), Kurtág creates a sound-world all his own. Born in Hungary in 1926, Kurtág (like Bartók) studied and later taught at Budapest's Franz Liszt Academy. A brief sojourn in Paris shortly after the 1956 Hungarian uprising led to contact with composers

Olivier Messiaen and Darius Milhaud and the plays of Samuel Beckett. After a long teaching career, Kurtág served as composer-in-residence for the Berlin Philharmonic from 1993 to 1995. He has lived in France since 1999. As a pianist in concert and on recordings, he has performed in partnership with his pianist wife, Marta, building programs around selections from his eight volumes of *Játékok*, or Games, originally for piano solo and piano duet. The sequence of *Játékok* began in 1973; the sequence of *Signs, Games and Messages* originated in 1961 and likewise became an ongoing project. The *Tre Pezzi* (Three Pieces) for violin and piano date from 1979.

Britain's Tom Service, who writes for *The Guardian* and hosts music broadcasts on BBC Radio 3, wrote on one of his blogs that the *Játékok* symbolize

a compositional journey that has often involved reducing music to the level of the fragment, the moment, with individual pieces or movements lasting mere seconds,

or a minute, perhaps two... Kurtág's apparent obsession with this smallness of time-scale isn't some kind of post-Weberian quest to split the musical atom or to find the structural essence of music. Far from a "reduction," Kurtág's fragments are about musical and, above all, expressive intensification: maximizing the effect and impact of every note, every gesture... Ever since the piece he thinks of as his Opus One, a string quartet written in 1959... Kurtág has composed a huge catalogue that resonates with the music of the past he loves most — Bach, Schubert, Schumann, Beethoven, Bartók, Webern. It also speaks with a fearless directness that bypasses musical tradition and becomes its own idiom.

Doina for solo piano from *Játékok*, Vol. 6 is marked *parlando* (similar to speech) *con moto* (with motion). This ruminative gem is all about the clash of minor seconds, frequently B-natural against B-flat. The *doina* is an improvised folk tune Bartók discovered in what is now Romania, but it has also

been linked to the klezmer music of Eastern European Jewish communities and sources as far away as northern India. Perhaps it traveled along the Silk Road.

The *Carenza Jig*, for solo violin, from *Signs, Games and Messages*: intervals of a major fifth, played consecutively or as double-stops, *pizzicato* and *arco*, often following the tones of the violin's open strings (G, D, A, and E). A jig is a lively dance known in many cultures. Marked "Brisk and Wild," this one is notated on a single page and lasts less than 50 seconds.

Tre Pezzi for violin and piano, Op 14e: In the first of these three short pieces, we once again hear violin open-string fifths. This time, the violin part is in C major over a widely spaced piano part notated in five sharps — B major: an automatic clash. The second piece, *Vivo*, starts very softly, with ethereal high violin notes over leaping piano figures. It grows to *fortissimo* in the middle, subsiding to quadruple *piano* at the end. The slow third piece is the shortest. Subtitled *Aus der Ferne* (From Afar), it gives the violin a semi-

chromatic scale pattern over long, sustained piano notes and is marked quadruple *piano* throughout.

Fundamentals No. 2 for piano and wordless voice from *Játékok*, Vol. 6 features vocal sounds, including one labeled "unpleasant," over a few soft, isolated piano tones.

In *Memoriam Blum Tamás* for solo violin from *Signs, Games and Messages* is characterized by intricate intervals, sometimes major triads or major fifths, sometimes sevenths or augmented fourths. When the violinist plays the same note on two strings at once, the score says these unisons "should be markedly discordant, the lower string played nearly a quarter-tone lower." The tempo marking is "calm and serene," the mood markedly mournful.

Like the flowers of the field... for solo piano from *Játékok*, Vol. 5 contains the tempo marking *legatissimo possibile*, telling the pianist to play as smoothly and sustained as possible. In it, a melody characterized by its use of intervallic seconds sounds alternatively loudly and very, very softly.

Marked *vivace*, Postcard to Anna Keller for solo violin from *Signs, Games and Messages* is over almost before it begins. This bright and cheerful message is written almost entirely in double-stops, with two brashly dissonant chords delivering its concluding signature.

Musical humor in six measures: A Hungarian Lesson for Foreigners for piano and voice from *Játékok*, Vol. 6 contains a total of 10 strikes on the piano keyboard.

Fanfare to Judit Maros' wedding for solo piano from *Játékok*, Vol. 5 is very festive to suit the occasion. With a dynamic ranging from one *f* (loud) to four *f*'s by the end, and a tempo marked *vivacissimo*, the piece consists of an almost impossibly fast cascade of runs and percussive chords, except for two triple-soft measures nearly halfway in.

Les Adieux in Janáček's Manier for solo piano from *Játékok*, Vol. 6: The title is a reference to Beethoven's Piano Sonata, Op. 81a. Les Adieux translates to "Farewell" in English. This complex

intervallic blend of consonant major sixths and clashing minor sevenths, to be played mostly in a soft dynamic with indications such as *dolce* (sweet) and *quasi in sogno* (like a dream), makes a poignant and enigmatic evocation.

In Nomine—all'ongherese for solo violin from *Signs, Games and Messages*: The quietly passionate combination of rapid runs and tranquil sostenuto playing, to be played with great rhythmic freedom, creates a violinistic tour de force in miniature. Diatonic and chromatic measures, consonance and dissonance, succeed each other almost without warning. The term "In Nomine" derives from a medieval liturgical chant whose theme was later adopted for instrumental music. The title suggests a Hungarian melody treated in the same manner.

The impact of Béla Bartók on the history of modern concert music is almost impossible to overestimate. A pioneer of ethnomusicology and the creator of six groundbreaking string quartets, three brilliant piano concertos, numerous ballets and

dance suites, and the beloved Concerto for Orchestra, Bartók was an influential teacher and celebrated pianist as well as one of the 20th century's preeminent composers. This recording reminds us of his important relationships with several major violinists, including Yehudi Menuhin and Joseph Szigeti. Another, not so well remembered, was Stefi Geyer, the romantic inspiration for his long-suppressed First Violin Concerto. Yet another was his countrywoman Jelly D'Aranyi, the descendant of a prominent Hungarian musical family whose great uncle was violinist and composer Joseph Joachim, a close friend of Brahms. For D'Aranyi, Bartók composed two violin sonatas in the early 1920s, the first of which they premiered together in London in 1922.

In their personal reflection for this album, Jennifer Koh and Shai Wosner note the intricacy of folk music's impact on the three highly innovative creators represented on this disc. It's not a matter of direct quotation, but rather the effect of inward understanding. The folk music element in Bartók's

music stems from an intimate comprehension of his sources' rhythms and melodies that he internalized and blended with his own artistic voice. It can be heard in the sonata, if not overtly defined. It's part of the music's soul.

Whole-tone and pentatonic scales are found in folk music as well as in the works of Debussy. They can be heard frequently in Bartók's First Sonata, which is an ambitiously conceived expansion of tonality as we know it. Bartók identified the basic tonality of his work as C-sharp minor, and indeed, as is traditional for a classical sonata, the first and last movements are centered around this key (the middle movement is in F-sharp minor, which, according to sonata tradition, is a plausible key for the slow movement of a work in C-sharp). Structurally, too, the movements follow some sonata ideals (sonata form in the first movement, rondo in the last). However, Bartók's harmonic language is multi-layered and highly complex, enriching his chords with carefully ordered dissonances and packing each movement with many themes in a way

that lends the music an almost stream-of-consciousness-like spontaneity. This is especially apparent in the opening Allegro Appassionato. Both instruments enter with jarringly abrupt themes. Meter, tempo, and dynamics keep shifting as each instrument pursues its own virtuosic path. There are pounding octaves and huge jumps for the piano. The violin part features equally large jumps and brilliant runs over the instrument's whole range. The storm passes, however, into a quiet and contemplative ending.

The Adagio central movement opens with a lengthy violin solo, based in part on astringent intervals including the augmented fourth, sometimes called the tritone, which spans three whole tones (such as C to F-sharp) and is characteristic in a great deal of Bartók's music. The piano joins in with widely spaced chords. This meditative opening is soon succeeded by the movement's midsection, where a drone pattern in the piano's deep bass introduces fragmentary and increasingly agitated violin figurations. Great tension is resolved into a return

of the first theme, elaborated and expanded.

Introduced by a dramatic piano flourish, the violin kicks off the finale with an energetic passage played initially on the instrument's low G string, giving a hearty and earthy quality to this dance-like Allegro. The tempo marking, which translates as "lively," seems an understatement for this virtuosic, perpetual motion sonic panorama. Hugely spaced chords in both instruments contrast with 16th note runs ranging from low bass to high treble. Fierce dissonances intrude throughout. The overwhelming impression is one of headlong ferocity, sometimes taking on the quality of a devil's dance, with momentary sustained pauses permitting only a brief drawing of breath before the frenzy returns.

Andrea Lamoreaux is Music Director of 98.7wfmt, Chicago's classical experience.

JENNIFER KOH

Violinist Jennifer Koh is recognized for her intense, commanding performances, delivered with dazzling virtuosity and technical assurance. With an impassioned musical curiosity, she is forging an artistic path of her own devising, choosing works that both inspire and challenge. She is dedicated to performing the violin repertoire of all eras from traditional to contemporary, believing that the past and present form a continuum.

The exploration of Bach's music and its influence in today's musical landscape has played an important role in Ms. Koh's artistic journey. She is also passionate in her efforts to expand the violin repertoire and has established relationships with many of today's composers, regularly commissioning and premiering new works. In 2009 she debuted "Bach and Beyond" a three recital series that explores the history of the solo violin repertoire from Bach's Sonatas and Partitas to works by modern day composers and new commissions.

In 2012, she launched "Two x Four"—a project that pairs Bach's Double Violin Concerto with newly commissioned double concerti—with her former teacher from the Curtis Institute of Music, violinist Jaime Laredo. She frequently performs the complete Bach Sonatas and Partitas in a single concert.

Ms. Koh has been heard with leading orchestras around the world including the New York and Los Angeles Philharmonics, Cleveland and Philadelphia Orchestras, and the Baltimore, Chicago, Cincinnati, Detroit, Houston, New World, Montreal, and National Symphonies. Abroad she has appeared with the Czech Philharmonic, BBC London and Scottish Symphonies, Helsinki Philharmonic, Lahti Symphony, Mariinsky Theatre Orchestra, and Orquestra Sinfonica do Estado de Sao Paulo in Brazil. A prolific recitalist, she frequently appears at major music centers and festivals.

Highlights of her 2013–14 season include "Bach and Beyond" recitals

worldwide and “Two x Four” concerts with the Los Angeles Chamber Orchestra. She makes her Munich Philharmonic debut performing Tchaikovsky’s Violin Concerto conducted by Lorin Maazel, and performs Barber’s Violin Concerto with the National Symphony Orchestra, Berg’s Violin Concerto with the Milwaukee Symphony Orchestra, Prokofiev’s Second Violin Concerto with the Los Angeles Philharmonic at the Hollywood Bowl, and Tchaikovsky’s Concerto with the NHK Symphony Orchestra in Tokyo. She will perform the role of Einstein in Philip Glass’s *Einstein on the Beach* in Los Angeles. Her New York concerts include the U.S. premiere of Kaija Saariaho’s *Frises* for violin and electronics and Bach’s Partita No. 2 at Miller Theatre and the New York premiere of Jennifer Higdon’s *The Singing Rooms*, a concerto for violin and chorus, with the New York Choral Society at Carnegie Hall.

Signs, Games + Messages is Ms. Koh’s eighth recording for Cedille

Records. Other albums include *Bach & Beyond Part 1, Rhapsodic Musings: 21st Century Works for Solo Violin*; the Grammy-nominated *String Poetic*, featuring the world premiere of Jennifer Higdon’s eponymous work, performed with pianist Reiko Uchida; Schumann’s complete violin sonatas (also with Uchida); *Portraits* with the Grant Park Orchestra under Carlos Kalmar, featuring concertos by Szymanowski, Martinů, and Bartók; *Violin Fantasies: fantasies for violin and piano* by Schubert, Schumann, Schoenberg, and saxophonist Ornette Coleman (with Uchida); and her first Cedille album, from 2002, *Solo Chaconnes*, an earlier reading of Bach’s Second Partita coupled with chaconnes by Richard Barth and Max Reger.

Born in Chicago of Korean parents, Ms. Koh began playing the violin by chance, choosing the instrument in a Suzuki method program only because spaces for cello and piano had been filled. She made her debut with the Chicago Symphony

Orchestra at age 11 and went on to win the International Tchaikovsky Competition in Moscow, the Concert Artists Guild Competition, and an Avery Fisher Career Grant. Ms. Koh has a Bachelor of Arts degree in English literature from Oberlin College and studied at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir.

For more information: jenniferkoh.com

SHAI WOSNER

Pianist Shai Wosner has attracted international recognition for his exceptional artistry, musical integrity and creative insight. His performances of a broad range of repertoire from Beethoven and Mozart to Schoenberg and Ligeti, as well as music by his contemporaries, communicates his imaginative programming and intellectual curiosity. Mr. Wosner’s virtuosity and perceptiveness have made him a favorite among audiences and critics, who have praised him for his “keen musical mind and deep musical soul” (NPR’s *All Things Considered*).

Mr. Wosner has appeared with numerous major orchestras in North America including the Los Angeles Philharmonic, Orpheus Chamber Orchestra, National Arts Centre Orchestra, St. Paul Chamber Orchestra, Wisconsin Chamber Orchestra, and the symphony orchestras of Atlanta, Baltimore, Berkeley, Chicago, Cleveland, Dallas, Indianapolis, Milwaukee, Philadelphia,

Pittsburgh and San Francisco. In Europe, he has appeared with the Bournemouth Symphony, Staatskapelle Berlin, LSO St. Luke's, Gothenburg Symphony, Barcelona Symphony, Frankfurt Radio Symphony, Orchestre National de Belgique and Nieuw Sinfonietta Amsterdam, and at Cardiff's Hoddinott Hall, among others. He made his debut with the Vienna Philharmonic Orchestra in Salzburg, during the 250th anniversary celebrations of Mozart's birth. He has worked with such conductors as Daniel Barenboim, Jiří Bělohlávek, James Conlon, Alan Gilbert, Gunther Herbig, James Judd, Zubin Mehta, Peter Oundjian, Donald Runnicles, and Leonard Slatkin.

Mr. Wosner's 2013–14 orchestral engagements include Mozart piano concertos with the Hamburger Symphoniker, the BBC Scottish Symphony, and the Discovery Ensemble at Boston's Jordan Hall. He plays Tchaikovsky's First Piano Concerto with the Pasadena Symphony and the

German premiere of Michael Hersch's concerto "Along the Ravines" (a work he commissioned and premiered with the Seattle Symphony in 2012) with the Deutsche Radio Philharmonie-Saarbrücken. Widely praised for his interpretations of Franz Schubert's solo works, both in concert and on recording, Mr. Wosner will present Schubert works in recital throughout the season, with performances at Cal Performances in Berkeley, in Fresno, CA, and Schenectady, NY; at Wigmore Hall in London; and at the Festival de Musica de Camara in San Miguel de Allende, Mexico.

His previous recordings include an album of solo piano works by Schubert that incorporate elements of folk music and a album that juxtaposes works by Brahms and Schoenberg, both released on the Onyx label.

Mr. Wosner is widely sought after by colleagues for his versatility and spirit of partnership. He is a former member of Lincoln Center's Chamber Music Society Two and performs

regularly at various chamber music festivals, including Chamber Music Northwest in Portland, the Jerusalem Chamber Music Festival, the Oregon Bach Festival, the Piano Aux Jacobins festival in France, and the Santa Fe Chamber Music Festival. He has performed at summer festivals including the Ravinia Festival, Hollywood Bowl, Lincoln Center's Mostly Mozart, Bridgehampton Chamber Music Festival, Grand Teton Music Festival, and Bravo! Vail Valley Music Festival. For several consecutive summers, Wosner was involved in the West-Eastern Divan Workshop led by Daniel Barenboim and toured as soloist with the West-Eastern Divan Orchestra.

Mr. Wosner is a recipient of an Avery Fisher Career Grant and a Borletti-Buitoni Trust Award. He was in residence with the BBC as a New Generation Artist, during which he played frequently with BBC orchestras, including appearances conducting Mozart concertos from the keyboard with the BBC

Scottish Symphony Orchestra. He also returned to the BBC Scottish Symphony in both subscription concerts and performances at the Proms with Donald Runnicles, and appeared with the BBC Philharmonic in a live broadcast from Manchester's Bridgewater Hall.

Born in Israel, Mr. Wosner enjoyed a broad musical education from a very early age, studying piano with Emanuel Krasovsky as well as composition, theory, and improvisation with André Hajdu. He later studied at The Juilliard School with Emanuel Ax. Mr. Wosner resides in New York City with his wife and two children.

For more information: shaiwosner.com

ALSO WITH JENNIFER KOH ON CEDILLE RECORDS



BACH & BEYOND, PART 1

WORKS BY BACH, YSAÏE, SAARIAHO & MAZZOLI

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RHAPSODIC MUSINGS FOR SOLO VIOLIN

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— *Classical Voice of New England*



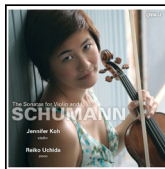
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with Reiko Uchida, piano

WORKS BY HIGDON, HARRISON, ADAMS & RUGGLES

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"Koh displays an astonishingly wide variety of attacks and exquisite technical control. Uchida gracefully grabs the thematic material when it comes her way. . . You end up wishing Schumann had composed more violin sonatas."

— *Time Out Chicago*



PORTRAITS

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WORKS BY SZYMANOWSKI, MARTINŮ & BARTÓK

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VIOLIN FANTASIES

with Reiko Uchida, piano

WORKS BY SCHUBERT, SCHUMANN, SCHOENBERG & COLEMAN

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— *ClassicsToday.com*



SOLO CHACONNES

WORKS BY BACH, BARTH & Reger

"[Koh] is a boldy expressive musician who is alert to harmonic implications and details . . . she is a violinist who obviously enjoys setting challenges for herself and then meeting them to splendid effect."

— *Gramophone*

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