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JENNIFER KOH
JAIME LAREDO

TWO X FOUR

BACH
GLASS
CLYNE
LUDWIG

CURTIS 20/21 ENSEMBLE
VINAY PARAMESWARAN

CEDILLE

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CEDILLE

**24 BIT
DIGITAL
RECORDING**

TWO X FOUR

JENNIFER KOH

JAIME LAREDO

CURTIS 20/21 ENSEMBLE
VINAY PARAMESWARAN

JOHANN SEBASTIAN BACH (1685–1750)

Concerto for Two Violins in D minor, BWV 1043[†] (15:07)

① I. **Vivace** (3:38)

② II. **Largo ma non tanto** (6:50)

③ III. **Allegro** (4:37)

ANNA CLYNE (b. 1980)

④ **Prince of Clouds for two violins and string orchestra[‡] (2012) (13:28)***

PHILIP GLASS (b. 1937)

⑤ **Echorus[‡] (1995) (7:07)**

DAVID LUDWIG (b. 1974)

Seasons Lost for two violins and string orchestra[‡] (2012) (16:06)*

⑥ I. **Winter (unum)** (2:52)

⑦ II. **Spring (duo)** (3:11)

⑧ III. **Summer (tertius)** (6:17)

⑨ IV. **Fall (quartus)** (3:37)

TT: (52:10)

*WORLD PREMIERE RECORDING

[†]Laredo I / Koh II

[‡]Koh I / Laredo II

TWO X FOUR

Notes by Katherine Bergstrom
after a video interview with Jennifer Koh and
Jaime Laredo

The *Two x Four* project stems from a humble premise — two violinists performing the work of four composers. The project is not intended to focus merely on the performative aspect of music, however. *Two x Four* celebrates a tremendous collaboration between violinists Jennifer Koh and Jaime Laredo, a partnership that began when Koh was Laredo's student at the Curtis Institute of Music in Philadelphia. While Laredo is quick to point out that their relationship has since developed to that of colleagues, Koh's reverence for Laredo as a life-long mentor is obvious in the duo's work.

Preparations for *Two x Four* began in 2010, when Koh approached composers Anna Clyne and David Ludwig about creating new concertante works for two violins, an instrumentation choice inspired by one of the most cherished pieces in Koh's repertoire: Bach's double violin

concerto (Concerto in D minor, BWV 1043). Koh first performed this piece with Laredo while still a student at Curtis, and it has stayed with her as a reminder of the generous dialogue between student and mentor. In asking Clyne and Ludwig to compose for two violins, Koh and Laredo continue their dialogue in homage to the tradition of Bach's double, reinforcing the collaboration that the *Two x Four* project commemorates.

Over the next year and a half, Clyne and Ludwig worked with Koh to compose pieces that reflected the special partnership between her and Laredo. For Clyne, this meant finding each player's individual voice within the context of the larger piece, deconstructing the ensemble and rebuilding it through the players' musical relationship. For Ludwig, connecting to the tradition of the Bach double concerto was a compelling point of departure, allowing him to respond through composition to the relationship portrayed by Bach, and the relationship of the two violinists before him.

Koh encourages listeners to consider the performance tradition represented in the works on *Two x Four*. The two new compositions, Clyne's *Prince of Clouds* and Ludwig's *Seasons Lost*, both follow in the structural footsteps of Bach, nearly 300 years after he wrote his double violin concerto. The compositional dialogue between past and present resonates throughout this program, not only in reverence to the spirit of Bach, but as reassurance of his relevancy in the future.

Bach — Concerto for Two Violins in D minor, BWV 1043

From 1717 to 1723, Johann Sebastian Bach (1685–1750) served as the Kapellmeister (music director) for Leopold, Prince of Anhalt-Köthen. The position of Kapellmeister at this time in the late Baroque period typically entailed composing sacred cantatas or masses for use in religious services. Prince Leopold was a Calvinist, however, so he did not require extravagant music for worship. Instead, Bach was free to compose without the limitations of sacred texts.

With the support of the music-loving Leopold, Bach undertook an extensive foray into secular music. It was during these years that Bach produced some of his most celebrated compositions, including the Concerto for Two Violins in D minor.

Although the beloved "Bach Double," as it has become known, may have been a product of circumstance, it was also an inventive move away from traditional compositional form. Broadly speaking, Baroque concertos can be sorted into two categories — the solo concerto, which features a single soloist accompanied by a larger orchestra, and the concerto grosso, which features a concertino (a group of multiple soloists) playing opposite the ripieno (full orchestra). Bach's double violin concerto defies this categorization, however, and combines aspects of both forms to create a unique set of musical relationships throughout the piece. While Bach was not the first to write a double concerto, his contribution to the genre is intricately composed,

creatively pushing the boundaries of what constitutes a solo moment. At some points, the two violins oppose each other in counterpoint, reducing the orchestra to a non-intrusive supporting element. At others, the two voices combine, and the relationship resembles that of the solo concerto, but with the power of two violins creating a more elaborate line than a single instrument could.

The piece opens with a four-part fugue, establishing the extensive counterpoint that permeates this first movement. The beginning of the first episode introduces the two solo violins. They take turns carrying the melody and counter-melody, as though engaging in a conversation, with each continually rebutting the other's arguments. While the counter-melody quietly supports the more prominent melody, it also has a trajectory of its own. By the middle of the movement, it becomes increasingly difficult to distinguish counter-voice from melody, as both players approach their complex, moving lines with equal intensity. Following a final

iteration of the theme played by the entire orchestra, the movement ends with the recognition of both violins as evenly matched participants in this sonic back-and-forth.

Transitioning into the second movement, the orchestra falls into the background, exposing again the soloistic quality of the violins. Written in 12/8 time, this largo movement has a dance-like quality noticeable in the way the two voices are paired. Unlike in the first movement, the relationship of the two violins in the second is one of leading and supporting. As though dancing, the players take turns stepping forward, caringly supported by their partner as they reach higher and higher in their arpeggios. Even in the most soloistic moment, the other violin is not far behind, ready to recover the melody when the first player has had her fill.

Especially in contrast to the second movement, the third could be described as a frantic race between the two violinists to come out ahead by the end of the piece. Some of

the most exciting canonic moments happen in this movement, with one violin repeating a phrase only a beat or two behind its partner. Not only is the tempo faster, but the counterpoint in this movement is more oppositional than in the first or second. While one voice plays a spirited, fast-paced rhythm, the other performs a more lyrical, legato phrase. The third movement is composed as a ritornello, with the orchestra playing a more active role than in the previous movement, intervening intermittently to break up the tussle between the soloists. By the end of the movement, the conversation has changed from two to three participants. The ensemble gets the last word, linking everything the two soloists have just said back to the movement's opening theme.

Bach's double violin concerto presents a considerable challenge to the violinists. Although written for two players, the Bach Double is not a duet in the typical sense. Instead, it requires the players to excel simultaneously as both soloist and accompanist,

while also cooperating with the greater support of the orchestra. For Koh and Laredo, the relationship is even more unique. Formality may designate Laredo as mentor and Koh as student, but in taking on this masterpiece, hierarchy falls by the wayside. Indeed, it must do so in order for the collaborative quality of the concerto to be realized fully. Both have their moments of virtuosic solo performance, but equally virtuosic is their ability to respond to each other's idiosyncrasies.

In listening to the rest of this album, consider how the experience of performing the Bach Double facilitates the rich partnership held between the violins in each of the subsequent works; and consider how, nearly 300 years after its composition, the Bach Double continues to influence contemporary artists. Among the works encompassed by the *Two x Four* project, the Bach is perhaps the most important. It represents not only a critical moment in music history, but also marks a pivotal juncture in the

lives of the two devoted violinists. Approaching this work with mastery and care, Koh and Laredo bring Bach's double violin concerto to life, and demonstrate the centrality of this work to their overall collaboration.

Philip Glass — *Echorus*

Consistently recognized as one of the most prolific and influential composers of the late-20th century, Philip Glass (b. 1937) has achieved a level of acclaim that few composers reach during their lifetimes. His compositions range from solo works to operas and everything in between. He has composed for dance companies, for major motion pictures, and for his own group, the Philip Glass Ensemble. Although his collaborations have run the gamut of artistic genres, each has a stylistic quality that identifies the composition distinctly and unmistakably as the work of Glass.

While the term "minimalist" is frequently used to describe Glass's compositional style, he prefers to describe it as "music with repetitive structure." To call something "minimal" implies a certain simplicity or ascetic

quality, and while the individual elements of Glass's compositions (such as rhythmic patterns or harmonic shifts) may appear straightforward, taken as a whole, they are not. Instead, Glass's works are sonorously encompassing, frequently polyrhythmic and polyphonic, surrounding the listener with patterns, motifs, and variations that defy explanation on a measure-by-measure basis. In his compositions for multiple players, the individual voices combine to create a complex system of layers in which one line or another can be momentarily exposed or hidden. With his repetitive structures, Glass introduces changes slowly, sometimes almost covertly. Only by experiencing his works in their entirety can one hear and understand the true breadth of their development.

This condensed analysis of Glass's style applies to *Echorus*, a chamber work for two solo violins and string orchestra structured as a chaconne, a compositional form popular during the Baroque era consisting of many short variations or decorations of an initial harmonic progression. The rhythmic

and harmonic patterns in *Echorus* fall into two main categories, one moving and one sustaining. The piece opens with a fluid, arpeggiated chord from the ensemble's higher strings, supported by a sustained, harmonizing pitch in the lower voices. The two lines change in synchrony, exploring the dissonance or consonance that results from subtly altering one note in the established chord. With their entrance, the solo violins likewise take up this cause; and while their rhythmic pattern is only a two- to three-note phrase played in unison, they carefully undertake a study of their joint sound. While they test the limits of their harmonies, they can rely on the omnipresent pulse of the ensemble to bring them back to the point of departure.

The title *Echorus* comes from the word "echo," but the simultaneous appearance of "chorus" in the title should also be noted. As in the Bach double violin concerto, the violinists must be attentive to their complex relationship. Although one violin tends to lead the other in pitch or volume, the two lines are not explicitly divided

by melody and harmony. As they intertwine with both the ensemble and each other, the effect is instead, one of fluctuation. At times, the ensemble echoes the poignant voices of the violins as they attempt to fly away from the harmony in the chord progression. In other moments, the violins echo each other and, although they play in rhythmic unison, one stays behind in pitch while the other leaps ahead, creating a miniature chorus of voices between the two instruments.

Glass originally composed *Echorus* for famed violinist Yehudi Menuhin and his protégé, Edna Mitchell. Written during the winter of 1994–1995, the piece came towards the end of Menuhin's career, when he and Mitchell commissioned 15 composers to create works featuring the violin, based on the theme of universal human compassion. While Mitchell and Menuhin's relationship began as one of student and teacher, it quickly developed into a collegial collaboration between two exceptional artists.

It seems destined, then, that Koh and Laredo would take up this piece that

celebrates a relationship akin to their own. The theme of compassion is evoked by the cooperation of the two violins, both in terms of their musical synchrony and the physical setting of two players in the featured role. Working in tandem to create a luscious, sensitive partnership between their sounds, the violinists must play not for themselves, but for each other. By the end of the work, the solo violins' sounds are slowly enveloped by that of the strengthening ensemble. The soloists end their last phrases with a final show of mutuality, receding together as though to say this exploration was enough for today, but they are not yet ready to part ways. For Koh and Laredo, this ending is perhaps a hopeful metaphor, a reminder that infinite possibilities still await the next journey of their two violins.

Katherine Bergstrom is a writer interested primarily in music, dance, and the performing arts. Originally from Minneapolis, Minnesota, she is now based in New York City.

Prince of Clouds

Program note by Anna Clyne

I composed *Prince of Clouds* at the Hermitage Artist Retreat in Summer 2012.

When writing, I was contemplating the presence of musical lineage — a family-tree of sorts that passes from generation to generation. This transfer of knowledge and inspiration between generations is a beautiful gift. Composed specifically for Jennifer Koh and Jaime Laredo, her mentor at the Curtis Institute of Music, this thread was in the foreground of my imagination as a dialogue between soloists and ensemble. For a composer, working with such virtuosic, passionate, and unique musicians is another branch of this musical chain.

Prince of Clouds was co-commissioned by the Chicago Symphony Orchestra, IRIS Orchestra, Los Angeles Chamber Orchestra, and Curtis Institute of Music. It was premiered in November 2012 at the Performing Arts Center in Germantown, Tennessee, with

conductor Michael Stern. Subsequent performances took place in Chicago's Orchestra Hall with conductor Harry Bicket; Royce Hall, Los Angeles, with conductor Jeffrey Kahane; and at the Miller Theatre in New York City.

Seasons Lost

Program note by David Ludwig

Seasons Lost is the story of the time before our winters and summers ran together; the time before warm rain where there should be snow, and deadly storms where there should be cool autumn days. I remember from my childhood growing up on the East Coast the four seasons that were once distinct, but that are now lost. The reality of global climate change is important for me to respond to, and so I wrote *Seasons Lost* to add my voice to the discussion.

With each season comes its number, and that numerology is found in the instrumentation and colors of the four movements of the piece. Numbers weave through the fabric of the music, as well, from the gradual unraveling of melodies to the building blocks of

the harmonies throughout. The music begins in winter, in distant unisons of cold days where the light is icy blue and the air stings when it hits bare skin. The second movement is a duet between violin soloists; an intertwining of themes and melodies like the growing greenery of spring. The third movement portrays the heat of summer in trios of solo players set on a backdrop of hazy, smoky nights and smoldering bonfires. Quartets play in the last movement of fall to create the sonic image of howling winds in autumn that rustle the trees and shake their leaves to the ground.

Seasons Lost was commissioned by a consortium of the Delaware Symphony, Vermont Symphony, and Curtis Institute of Music after a project envisioned by soloists Jennifer Koh and Jaime Laredo, with generous additional support from Augusta Gross and Leslie Samuels.

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 forges 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 solo violin repertoire from Bach's Sonatas and Partitas to works by modern day composers and new commissions; and she frequently performs the complete Bach Sonatas and Partitas in a single concert. Ms. Koh's future projects include "Ligeti Synergy," a collaborative

video and music project with filmmaker and video artist Tal Rosner to be premiered in 2014; "Bridge to Beethoven," a series of recitals pairing Beethoven's violin sonatas with new works by Andrew Norman, Vijay Iyer, and Anthony Cheung to be launched in 2015; and a staged version of Bach's complete Sonatas and Partitas directed by Robert Wilson to be debuted in 2016.

Ms. Koh has performed with leading orchestras around the world including the New York and Los Angeles Philharmonics, Cleveland

and Philadelphia Orchestras, and the Chicago, Baltimore, 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 2013–2014 season include "Bach and Beyond" recitals worldwide and "Two x Four" concerts with the Los Angeles Chamber Orchestra and Alabama Symphony Orchestra. She made her Munich Philharmonic debut with Lorin Maazel, and performed with the National Symphony Orchestra, Milwaukee Symphony Orchestra, Los Angeles Philharmonic at the Hollywood Bowl, and the NHK Symphony Orchestra in Tokyo. She performed the role of Einstein in Philip Glass's *Einstein on the Beach* in Los Angeles and Berlin.

Other concerts include the U.S. premiere of Kaija Saariaho's *Frises* for violin and electronics, Bach's Partita No. 2 at the Miller Theatre in New York City, 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.

Two x Four is Ms. Koh's ninth recording for Cedille Records. Other albums include *Signs, Games + Messages*, a recording of violin and piano works by Janáček, Bartók, and Kurtág with pianist Shai Wosner; *Bach & Beyond Part 1*, based on her recital series; *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 conductor 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

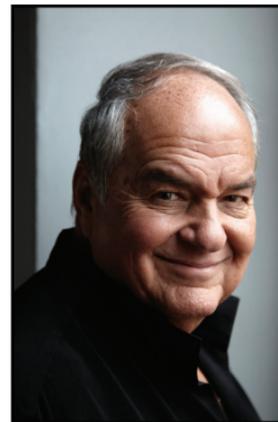
JAIME LAREDO

Performing for over five decades before audiences across the globe, Jaime Laredo has excelled in the multiple roles of soloist, conductor, recitalist, pedagogue, and chamber musician. Since his stunning orchestral debut at the age of 11 with the San Francisco Symphony, he has won the admiration and respect of audiences, critics, and fellow musicians with his passionate and polished performances. His education and development were greatly influenced by his teachers, Josef Gingold and Ivan Galamian, as well as by private coaching with eminent masters Pablo Casals and George Szell. At the age of 17, Jaime Laredo won the prestigious Queen Elisabeth of Belgium Competition, launching his rise to international prominence.

In the 2013–2014 season, Mr. Laredo continues to tour both as a soloist and as a member of the Kalichstein-Laredo-Robinson Trio. 2013 also marked the second year of Mr.

Laredo's tenure as a member of the violin faculty at The Cleveland Institute of Music. Mr. Laredo has conducted and soloed with the Chicago, Boston, Seattle, San Francisco, Pittsburgh, Detroit, and St. Louis Symphonies; Los Angeles and New York Philharmonics; and the Cleveland and Philadelphia Orchestras, among many others. He

has held the position of Music Director of the Vermont Symphony Orchestra since 1999. Abroad, Mr. Laredo has performed with the London Symphony, BBC Symphony, English Chamber Orchestra, Academy of St. Martin-in-the-Fields, Royal Philharmonic, and Scottish Chamber Orchestra. His numerous best-selling recordings with the SCO include Vivaldi's *Four Seasons*, Mendelssohn's *A Midsummer Night's Dream* and "Italian" and "Scottish" Symphonies,



Beethoven's Violin Concerto, Rossini overtures, and Wagner's *Siegfried Idyll*.

The 2011–2012 season marked Jaime Laredo's 35th anniversary as violinist of the Kalichstein-Laredo-Robinson Trio. Founded by Mr. Laredo, Sharon Robinson, and pianist Joseph Kalichstein in 1976, the Trio performs regularly at Carnegie Hall

and the 92nd Street Y in New York, and as ensemble in residence at the Kennedy Center in Washington, D.C. Named Musical America's Ensemble of the Year in 2002, the trio has toured internationally to major cities including Lisbon, Hamburg, Copenhagen, London, Paris, Amsterdam, Vienna, Helsinki, Buenos Aires, Tokyo, Seoul, Sydney, and Melbourne.

For 15 years, Mr. Laredo was violist of the piano quartet comprising Laredo's close colleagues and

chamber music collaborators pianist Emanuel Ax, violinist Isaac Stern, and cellist Yo-Yo Ma. Together, the quartet recorded nearly the entire piano quartet repertoire, including the works of Beethoven, Mozart, Schumann, Fauré, and Brahms, for which they won a Grammy Award.

Mr. Laredo has recorded close to one hundred discs and has won seven Grammy nominations. Mr. Laredo's recordings have included the complete Bach Sonatas with the late Glenn Gould and an album of duos with Ms. Robinson featuring works by Handel, Kodaly, Mozart, and Ravel. His releases on the Dorian label include Schubert's complete works for violin and piano with Stephanie Brown. The Kalichstein-Laredo-Robinson Trio recently released the complete Schubert and Beethoven trios.

Recognized internationally as a master violin teacher, Mr. Laredo has fostered the education of renowned violinists including Jennifer Koh, Leila Josefowicz, Hillary Hahn, Ivan Chan, Soovin Kim, Pamela Frank, and Bella

Hristova. After 35 years of teaching at the Curtis Institute of Music in Philadelphia and seven years at Indiana University's Jacob School of Music, Mr. Laredo now teaches at the Cleveland Institute of Music, where his wife Sharon Robinson also holds a teaching position. Additionally, Mr. Laredo is the conductor of the New York String Orchestra at Carnegie Hall.

As former Artistic Director of New York's renowned Chamber Music at the Y series, Mr. Laredo created an important forum for chamber music performances and developed a devoted following. His stewardships of the annual New York String Orchestra Seminar at Carnegie Hall and the International Violin Competition of Indianapolis have become beloved educational pillars of the string community. A principal figure at the Marlboro Music Festival in years past, he has also been involved at Tanglewood, Aspen, Ravinia, Mostly Mozart, and the Hollywood Bowl, as well as festivals in Austria, England, Finland, Greece, Israel, Italy, Spain, and Switzerland.

VINAY PARAMESWARAN

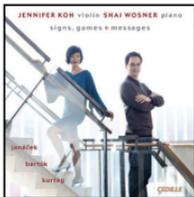
Vinay Parameswaran is a promising young conductor active with both orchestral and opera repertory. He is Assistant Conductor of the Nashville Symphony where he works closely with Music Director Giancarlo Guerrero and leads a variety of classical, education, and community concerts. Parameswaran conducted the Curtis Opera Theater in an acclaimed production of Donizetti's *L'elisir d'Amore* in 2012–2013 and conducted Mozart's *Die Zauberflöte* with the Curtis Opera Theatre in the previous season. He concluded the 2012–2013 season with east coast tour appearances at the Perelman Theater (Kimmel Center, Philadelphia), Kennedy Center (Washington, D.C.), and Miller Theatre (New York). He also led the Curtis Symphony Orchestra twice at the Kimmel Center's Verizon Hall in works by Ludwig, Barber, and Danielpour. A native of the San Francisco Bay Area, Parameswaran began his conducting studies with Paul Phillips at Brown University and continued at the Curtis

Institute of Music where he studied with the distinguished conducting pedagogue, Otto-Werner Mueller.

CURTIS 20/21 ENSEMBLE

Flexible in size and scope, the Curtis 20/21 Ensemble performs a wide range of music from the 20th and 21st centuries, including works by Curtis students and alumni. The ensemble has appeared at major U.S. venues such as the Kennedy Center, Carnegie Hall, and Miller Theatre, as well as internationally. The Curtis 20/21 Ensemble collaborates with some of today's most prominent artists, including Charles Dutoit, eighth blackbird, and Matthias Pintscher. It has presented portrait concerts of iconic composers in residence John Corigliano, George Crumb, Krzysztof Penderecki, and Steven Stucky, among others. Of the ensemble's Joan Tower portrait program, the *New York Times* wrote, "Ms. Tower could hardly have hoped for more passionate performances."

ALSO WITH JENNIFER KOH ON CEDILLE RECORDS



SIGNS, GAMES + MESSAGES

WORKS BY BARTÓK, JANÁČEK & KURTÁG

"A standout new recording." — *New York Times*

"Listening is a joy" — *ClassicsToday.com*

"If these sounds reflect the late-night strums of rhapsodic folk music, don't forget a generous tip for their bold playing."

— *Audiophile Audition*



BACH & BEYOND, PART 1

WORKS BY BACH, YSAÏE, SAARIAHO & MAZZOLI

"Koh is a thoughtful, sensitive, and technically accomplished violinist and her project is most interesting."

— *Fanfare*

New York Times Best Classical Music Recordings of 2012 Selection



RHAPSODIC MUSINGS FOR SOLO VIOLIN

WORKS BY SALONEN, CARTER, THOMAS & ZORN

"Koh is undoubtedly a master at her instrument as well as a deeply thoughtful and emotionally sensitive artist. She glides through these works, for which the term 'virtuosic' seems pale, with authority, grace, power, and imagination."

— *Classical Voice of New England*



STRING POETIC

with Reiko Uchida, piano

WORKS BY HIGDON, HARRISON, ADAMS & RUGGLES

"Jennifer Higdon's 'String Poetic,' written for violinist Jennifer Koh, makes imaginative use of both violin and piano strings... [they] vividly explore the varied moods of that work and others by American composers."

— *The New York Times*



SCHUMANN: THE SONATAS FOR VIOLIN & PIANO

with Reiko Uchida, piano

"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

Grant Park Orchestra / Carlos Kalmar

WORKS BY SZYMANOWSKI, MARTINŮ & BARTÓK

"Cedille really does set an industry standard for finding intelligent and desirable ways to showcase its artists, and this release is a case in point. . . the complete program is as coherent and well thought-out as the performances are outstanding."

— *ClassicsToday.com*



VIOLIN FANTASIES

with Reiko Uchida, piano

WORKS BY SCHUBERT, SCHUMANN, SCHOENBERG & COLEMAN

"This is a pretty terrific recording on all counts, and the Schubert and Schumann performances make it essential listening for fans of those composers."

— *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*

Recordings available at cedillerecords.org