



Sunday, March 15, 2015, 3pm  
Hertz Hall

## Jennifer Koh, *violin*

### PROGRAM

#### *Bach and Beyond, Part III*

Johann Sebastian Bach (1685–1750) Sonata No. 2 in A minor, BWV 1003 (ca. 1720)  
Grave  
Fuga  
Andante  
Allegro

Lucian Berio (1925–2003) Sequenza VIII for solo violin (1977)

John Harbison For Violin Alone (2015)  
*West Coast première*  
Ground  
Dance 1  
Air  
March  
Dance 2 —  
Duet —  
Epilogue: *Affettuoso*

*Co-Commissioned by Cal Performances, the 92nd Street Y in New York,  
and the University Musical Society of the University of Michigan*

INTERMISSION

PROGRAM

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Bach Sonata No. 3 in C major, BWV 1005 (ca. 1720)  
Adagio  
Fuga: Alla breve  
Largo  
Allegro assai

*Funded, in part, by the Koret Foundation, this performance is part of Cal Performances' 2014–2015 Koret Recital Series, which brings world-class artists to our community.*

*This concert is Cal Performances' 2015 Robert Cole Emerging Artist Concert.*

*Cal Performances' 2014–2015 season is sponsored by Wells Fargo.*

## ARTIST'S STATEMENT

The six Sonatas and Partitas for Solo Violin by Bach have long been considered definitive works for solo violin. While exploring the history of solo violin works written from Bach's time to the present day, I have found direct and indirect connections to Bach's Sonatas and Partitas in nearly every composition I have uncovered. Although written nearly 300 years ago, they have proven to be a summit for composers and violinists today and throughout Western classical music history.

I have always believed that music is a direct conversation and reflection of the world in which we live. Having grown up in a time when people have declared classical music to be a dead art form, I have found it necessary to understand why I am committed to this art form and why I believe classical music is relevant and meaningful to present society. I have found that contemporary music recreates the thread that connects us to past works of art and ultimately shapes how we listen and perform music from all times.

*Bach and Beyond* presents the works of Bach that I have long loved, in communion with the music of contemporary composers that I am dedicated to championing. I hope that each program helps strengthen the connection between our past and present worlds through a historical journey of solo violin works, from the six Sonatas and Partitas by Bach to newly commissioned works.

Bach's Sonatas and Partitas were written over a 17-year period and, to parallel his wide range in age and life experience as he wrote these works, I commissioned composers who not only varied in age but came from distinct schools of composition. *Bach and Beyond*, Parts I and II included premieres by composers Phil Kline, Missy Mazzoli, Kaija Saariaho, and John Zorn, as well as video artist Tal Rosner. Completing the commissions in *Bach and Beyond*, Part III is American composer John Harbison, an *éminence grise* of American music, with a new work titled *For Violin Alone*.

I have come to understand Bach's complete works for solo violin as a musical journal of his life and development as an artist. While *Bach and Beyond*, Parts I and II explored themes of birth and transcendence, Part III explores the idea of development by highlighting the evolution of Bach's fugal form. Bach's second and third sonatas contain fugues that expand upon the one in his first sonata in both size and motif. This form reaches its apex in the C major fugue of the third sonata, Bach's largest movement in all his works for solo violin and a testament to the form's architectural possibilities.

While the fugue is a form that creates development through the layering of a single musical theme, *Bach and Beyond*, Part III as a program is analogous to this form in how it pairs its two Bach sonatas with music that has very literal connections to other Bach works from *Bach and Beyond*, Parts I and II. Both Berio's *Sequenza VIII* and Harbison's *For Violin Alone* are based on Bach's Partita form: *Sequenza VIII* is based on the Chaconne from Partita No. 2, while *For Violin Alone* consists of six dance movements with an additional epilogue. Ultimately, I hope that the overlapping themes of Bach's music as highlighted in each individual program of *Bach and Beyond* will come to life in today's program: Bach's music transformed within the works by Berio and Harbison, creating a circularity and symmetry.

Jennifer Koh

## NOTES ON THE PROGRAM

The surviving fair-hand copy of J. S. Bach's *Sei Solo* [*Six solo*—sic] for violin contains three formal violin sonatas in alternation with three more playful partitas (multimovement dance suites). Bach's sense of proportion and balance moved him, in copying out the pieces in a particular order, to alternate the three sonatas with the three dance suites. With a similar sense of balance, Ms. Koh has created a concert that presents the formality of Bach solo violin sonatas in tandem with modern

approaches to 18th-century musical form: Bach's A minor Sonata precedes Berio's chaconne, *Sequenza VIII*, and the Bach C major Sonata follows Harbison's new seven-movement partita, *For Violin Alone*.

**Johann Sebastian Bach (1685–1750)**  
**Sonata No. 2 in A minor, BWV 1003**

*Composed ca. 1720.*

The six works of Bach's *Sei solo* comprise three four-movement sonatas (catalogued as BWV 1001, 1003, 1005) and three multimovement partitas, or suites of dances (BWV 1002, 1004, 1006), a collection that has become the *ne plus ultra* of the violinist's solo repertoire. The three solo violin sonatas have in common a similar sequence of movements: a solemn introductory movement, a fugue, a third movement in a contrasting key and slow-to-moderate tempo, and a lively, dance-like finale.

The full A minor opening chord of the Sonata No. 2 sets a ceremonious tone. The movement's extended swirls of melodic trills and flourishes lend an elegant air to the proceedings, which culminate in a cadence on the dominant, E. Lingering there in an octave double-stop, the violin maintains a moment of suspension at the end of the first movement, as the ear waits for a resolution of the cadence.

That resolution comes in the main subject of the Fugue, which flows from the suspended E to a brisk little melody that introduces the second movement. Bach develops this wisp—only two measures long—into a fullfledged, masterful flight of virtuosic material. He completes the vibrant journey on a triumphant cadence in A major.

The *Andante*, in C major, is a strolling duet. The arioso upper voice is accompanied by a beating heart, a pulsing reminder of the human essence that underlies the music. This movement is deceptively simple, requiring exquisite balance and refinement from the violin and rendering breathtaking beauty in its brevity.

Bach closes the Second Sonata with a relentless *perpetuum mobile* in A minor. Prescribing an echo effect in the repetitions of 16th-note phrases, he asks for fleet fingers and attention to dynamic contrasts that complete the sonata with resounding confidence.

**Luciano Berio (1925–2003)**  
**Sequenza VIII, for solo violin**

*Composed in 1976.*

Over a period of 44 years (1958–2002), Luciano Berio composed 14 works that he entitled “*Sequenza*,” most of them for a solo instrument and all of them presenting formidable challenges to the performers. He composed his *Sequenza VIII*, for solo violin in 1976 under a commission from Serena de Bellis, who was then the curator of the vast Frank V. de Bellis collection of Italian books and recordings at San Francisco State University. The dedicatee of *Sequenza VIII*, the violinist Carlo Chiarappa, performed the world première in La Rochelle the following year.

Luciano Berio's own program note for this work provides valuable clues to its substance:

To compose *Sequenza VIII* has been like paying a personal debt to the violin, which to me is one of the most subtle and complex of instruments. I studied violin myself, while I was already learning the piano and before starting the clarinet (my father wanted me to practice “all” the instruments), and I have always maintained a strong attraction for this instrument (mixed, however, with rather tormented feelings, perhaps because I was already 13—much too late—when I started my violin lessons).

While almost all the other *Sequenzas* develop to an extreme degree a very limited choice of instrumental possibilities, *Sequenza VIII* deals with a larger and more global view

of the violin and can be listened to as a development of instrumental gestures. *Sequenza VIII* is built around two notes (A and B), which—as in a chaconne—act as a compass in the work’s rather diversified and elaborate itinerary, where polyphony is no longer virtual, but real, and where the soloist must make the listener constantly aware of the history behind each instrumental gesture. *Sequenza VIII*, therefore, becomes inevitably a tribute to that musical apex, the *Ciaccona* from Johann Sebastian Bach’s Partita in D minor, where—historically—past, present and future violin techniques coexist. Berio’s brilliant tribute to Bach is punctuated by aggressive chords, and the tension generated by the A–B conflict is modulated by a brief passage of lyricism. A long, held double-stopped A–B interrupts the perpetual motion, and the journey ends in fading sounds.

In an interview with Rossana Dalmonte (published in 1982), Berio spoke at length about his *Sequenza* series:

In the *Sequenzas* as a whole there are various unifying elements...The most obvious and external one is virtuosity.... Virtuosity often arises out of a conflict, a tension between the musical idea and the instrument, between concept and musical substance...[As] I’ve often emphasized, anyone worth calling a virtuoso these days has to be a musician capable of moving within a broad historical perspective and resolving the tension between the creativity of yesterday and today. My own *Sequenzas* are always written with this sort of interpreter in mind, whose virtuosity is, above all, a virtuosity of Knowledge. (I’ve got no interest in, or patience for, those who “specialize” in contemporary music.)

**John Harbison (b. 1938)**  
**For Violin Alone (West Coast première,  
 Cal Performances co-commission)**

*Composed in 2014.*

In *For Violin Alone* John Harbison has composed a 21st-century analogue to the three partitas that Bach composed around 1720 for his collection. Composed in 2014, for this final program in Jennifer Koh’s *Bach and Beyond* series, *For Violin Alone* is being performed for the first time on the West Coast this afternoon. The commission was underwritten by Cal Performances, the 92nd Street Y in New York, and the University Music Society at the University of Michigan, Ann Arbor.

In *For Violin Alone*, Harbison consciously emulates the 18th-century dance suite, or partita, a form that J. S. Bach so brilliantly, and repeatedly, epitomized in works for keyboard as well as for violin. Such sets of partitas as the English Suites and the French Suites for solo keyboard have received justifiable acclaim; yet Bach’s talent for creating rich harmonies and a multi-instrument sound from one slender instrument with four strings certainly stands as a singular achievement. Like Bach in his Partitas, Harbison creates in *For Violin Alone* a rich harmonic palette through doublestopped strings, evocative voice-leading, and supple polyphony.

The title of the opening movement, *Ground*, refers to the term “ground bass.” In Baroque theme-and-variation forms, such as the chaconne, the main melodic theme frequently occurred first in the bass line. This recurring melodic element supported the continuing variations, both harmonic and rhythmic, that were laid over it. In this case, Harbison creates a twelve-bar introductory passage that provides the basis for five variations. Moderate in tempo, the variations, each twelve measures in length, explore the violin’s wide range of dynamics and expressive articulations.

*Dance 1*, in 3/4 measure, alternates running 16th notes with jaunty double-stopped,

slurred eighth-note figures and staccato triplets. Wide dynamic contrasts and displaced accents enliven the dance, which ends on an inconclusive cadence. As the title suggests, *Air* is a lyrical movement. Its freedom is evident in the score's notation, which sketches the melodic material in measures that flow from 3/4 to 4/4, 7/8 to 2/4, 5/8 to 9/8, and so on throughout the movement. The cantabile character is supported by legato melodies, gentle pizzicatos and requests for "*flautando*," in which the violinist achieves a flute-like character from the strings.

*March* does, indeed, march along, with dry and assertive phrases providing the principal melodic materials. These phrases are punctuated by mysterious flourishes of 32nd-note comments that repeat throughout the movement. *Dance 2* returns to 3/4 measure. A six-bar introduction in moderate tempo is followed by a rapid barrage of eighth notes that barely pause for breath—until the end, an 18-bar coda which completes *Dance 2* in a quiet, fantastic game of chase between two strings.

This ending sets up the *Duet's* two voices, which proceed without pause from *Dance 2*. Tightly woven polyphony characterizes the *Duet*, as the voices stay within the interval of a sixth from each other, singing separately and singing together. At the final note of the *Duet* the voices sing an octave interval on D, which carries over without pause to the *Epilogue*. Here, the duet continues, albeit looser, more flowingly. In the last three bars, the soprano voice descends to meet the ascending alto, and the two voices converge on a final G, then swell expressively in a *mesa di voce*, only to fade away to nothing.

## Bach

### Sonata No. 3 in C major, BWV 1005

*Composed ca. 1720.*

The dotted rhythm that opens the Sonata No. 3 creates a stately mood that is maintained throughout the first movement, marked *Adagio*. Written in 3/4 measure, the melodic material—based on a dotted eighth- and 16th-note figure—is accompanied by increasingly complex double-stops. Occasional 32nd-note flourishes add an elegant air. The movement ends on a G-major chord (the dominant of C major), which is resolved in the second movement, the *Fuga*.

For his fugue subject, Bach chose the chorale tune "Komm, heiliger Geist, Herre Gott" ("Come Holy Ghost, Lord God"). From this simple four-bar melody he built a fugue of immense complexity—and difficulty—for the performer. In spite of modulations and digressions to other, sometimes remote, keys, the chorale tune remains present. Descending slowly from the complexity, Bach completes the fugal journey in a simple articulation of a C-major arpeggio and a broad C-major chord in four voices.

The *Largo*—in the subdominant key of F major—is a highly ornamented arioso interlude. This lyrical movement provides an oasis between the preceding fugue, with its elaborations, and the rapid *Allegro assai* that follows. The final movement, with its running 16th-note figures, brings the Sonata No. 2 to a brilliant, dancing close.

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Jürgen Frank

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. She is also committed to exploring connections in the works she performs, searching for similarities of voice among diverse composers and associations within the works of a single composer.

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. In 2009, to commemorate the 325th anniversary of Bach's birth, she debuted *Bach and Beyond*, a three-part series of recital programs that explore the history of the solo violin repertoire from Bach's six Sonatas and Partitas to modern-day composers and new commissions. This season, she concludes the series with the final recital program, *Bach and Beyond, Part III*, that combines Bach's Sonatas No. 2 in A minor and No. 3 in C major with Berio's *Sequenza VIII*, and, starting in January 2015, *For Violin Alone*, a new work commissioned from American composer John Harbison. Prior to the world première of Mr. Harbison's piece at the 92nd Street Y in New York, Ms. Koh performed John Zorn's *Passagen* in its stead.

The recital program for *Bach and Beyond, Part II*, performed during the 2011–2013 seasons, included Bach's Sonata No. 1 and Partita No. 1, Bartók's Sonata for solo violin, and a partita commissioned by Phil Kline titled *Dead Reckoning*. The first recital in the series, performed from 2009–2011, featured Bach's Partitas Nos. 2 and 3 and works by Carter, Kaija Saariaho, Ysaÿe, and Esa-Pekka Salonen with a video commission by film maker and video artist Tal Rosner. Mr. Rosner's short film, a dynamic interpretation of Salonen's work, *Lachen Verlernt*, was presented at the 2010 Tribeca Film Festival and is included as a visual component on Ms. Koh's recording *Rhapsodic Musings: 21st Century Works for Solo Violin*, released on the Cedille label in 2009. Ms. Koh has performed *Bach and Beyond* recitals worldwide, and during the 2014–2015 season, in addition to the recital at the 92nd Street Y, she performs *Part III* at Oberlin College, Strathmore Hall in North Bethesda, the University Musical Society in Ann Arbor, Cal Performances, and at Athanaeum Music & Arts Library in La Jolla.

Ms. Koh's *Bach and Beyond* series is being released on three CDs by the Cedille label. The second recording in the series, to be released in February 2015, includes Bach's Sonata No. 1 and Partita No. 1, Bartók's Sonata for solo violin and the world-première recording of Saariaho's *Frises* for solo violin and electronics. The first recording, released in October 2012, includes Bach's second and third Partitas, Missy Mazzoli's *Dissolve, O My Heart*, Saariaho's *Nocturne for Violin*, and Ysaÿe's Sonata No. 2.

At UC Santa Barbara in April 2015, Mr. Wosner and Ms. Koh première their four-part *Bridge to Beethoven* recital series, which pairs Beethoven's ten violin sonatas with new commissions from Anthony Cheung, Vijay Iyer, and Andrew Norman, as well as with Jörg Widmann's 2010 work *Sommersonate*. The project explores the significant impact that Beethoven has had on audiences and artists from various cultural backgrounds. The first *Bridge to Beethoven* recital program juxtaposes three of Beethoven's violin sonatas—Sonata No. 1 in D major, Op. 12; Sonata No. 2 in A major, Op. 12; and Sonata No. 9 in A major, Op. 47, "Kreutzer"—with the world

première of a new work in conversation with the “Kreutzer” sonata, by jazz pianist and composer Vijay Iyer. Mr. Wosner and Ms. Koh have been praised by *The New York Times* for their “impressive partnership” in performances, citing “Mr. Wosner’s singing tone and expressive musicality complementing Ms. Koh’s insightful, richly hued playing.”

In May 2014, Ms. Koh launched a video series called *Off Stage on Record*, co-presented by *Strings* magazine and the nonprofit organization MusicBridge. In a series of short, documentary-style episodes aimed to entertain and inform students, artists, and fans alike, Ms. Koh goes on record to discuss what preparations a concert artist must take into consideration before performing onstage. The first three episodes—“Creativity,” “Collaboration,” and “Body”—are available on Ms. Koh’s YouTube channel ([www.youtube.com/jenniferkohviolin](http://www.youtube.com/jenniferkohviolin)), and new episodes, on subjects that include the recording process, instrument care, juggling one’s schedule, and coordinating with a team that includes a manager, publicist, donors, and presenters, will be released this season.

Ms. Koh spearheaded another project in 2012 titled *Two x Four*, celebrating the relationship between teacher and student through music. Named for two violinists and four works, Ms. Koh and Jaime Laredo, her mentor and former teacher at the Curtis Institute of Music, performed works for two violins and orchestra including Bach’s Concerto for Two Violins, Philip Glass’s *Echorus*, Ms. Clyne’s *Prince of Clouds* (premiered in November 2012 with the IRIS Orchestra in Memphis), and Mr. Ludwig’s *Seasons Lost* (premiered in May 2012 with the Delaware Symphony). Ms. Koh and Mr. Laredo performed select works from *Two x Four* with the Alabama Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Chamber Orchestra, and Vermont Symphony Orchestra, and presented the program of all four concertos with the Curtis 20/21 Ensemble in New York and the Curtis Chamber Orchestra in Philadelphia and Washington, D.C. The project culminated with a recording of *Two x Four* with the Curtis 20/21 Ensemble, released by Cedille in April 2014.

Ms. Koh is passionate in her efforts to expand the violin repertoire and has established rela-

tionships with many of today’s composers, regularly commissioning and premiering new works. In addition to premiering works by the composers featured in her *Bridge to Beethoven*, *Bach and Beyond*, and *Two x Four* projects, last season she returned to Miller Theatre to perform the U.S. première of Saariaho’s *Frises* for violin and electronics juxtaposed with Bach’s Partita No. 2 in D minor. *Frises* was directly inspired by Bach’s D minor partita, drawing on Baroque forms while incorporating live electronics to expand upon the typical capacity of the solo violin. She also performed the New York première of Jennifer Higdon’s *The Singing Rooms*, a concerto for violin and chorus, with the New York Choral Society at Carnegie Hall. *The Singing Rooms* was a work she had premiered in 2008 with the commissioning orchestras: the Minnesota Orchestra led by Osmo Vänskä, the Philadelphia Orchestra led by Christoph Eschenbach, and the Atlanta Symphony Orchestra led by Robert Spano, the latter of which was recorded and released by Telarc in September 2010. In other recent seasons, Ms. Koh became the only violinist other than Lorin Maazel to perform his violin concerto, in a concert conducted by Mr. Maazel at the Castleton Festival, and gave the U.S. première of Augusta Read Thomas’s Third Violin Concerto, “Juggler in Paradise,” with the National Symphony Orchestra led by Christoph Eschenbach, a work she performed in her 2008 Proms début with the BBC Symphony conducted by Jiří Bělohlávek. She premiered John Zorn’s *Passagen* at the Miller Theatre, Mark Grey’s *Mugunghwa* with the Los Angeles Masterworks Chorale, and Ms. Mazzoli’s *Dissolve, O My Heart*, commissioned for her by the Los Angeles Philharmonic in a Green Umbrella concert that also featured Ms. Koh with composer-guitarist Steve Mackey in his own piece, *Four Iconoclast Interludes*, with the Los Angeles Philharmonic conducted by John Adams.

In the 2014–2015 season, Ms. Koh plays a broad range of concertos that reflects the breadth of her musical interests. Making her début with the Orpheus Chamber Orchestra, she joins the conductorless ensemble for performances at the California Polytechnic State University and Stanford University, performing Bach’s Violin Concerto No. 1 in A minor,



BWV 1041, and at SUNY Purchase and Carnegie Hall, performing the Bach concerto and the world première of the ensemble version of Anna Clyne's *Rest These Hands*. She also plays the world première of Ms. Clyne's violin concerto *The Seamstress* with Ludovic Morlot and the Chicago Symphony Orchestra, Giacinto Scelsi's *Anahit* with the Oberlin Contemporary Ensemble and the Los Angeles Philharmonic in her first collaboration with Gustavo Dudamel, Salonen's Violin Concerto with the Seattle Symphony Orchestra, Mozart's Violin Concerto No. 5 with the San Antonio Symphony, Tchaikovsky's Violin Concerto with the Florida Symphony, Prokofiev's Violin Concerto No. 2 with the Wichita Falls Symphony Orchestra, Vivaldi's *The Four Seasons* with the Hawaii Symphony Orchestra and Rhode Island Philharmonic, and Sibelius's Violin Concerto with the Berkeley, Sioux City, and Waco symphony orchestras, among other engagements.

She also performs the world première of Saariaho's trio *Light and Matter* at the TELUS Centre in Toronto and the U.S. première of the piece at the Library of Congress in Washington, D.C., in May 2015 with pianist Benjamin Hochman and cellist Anssi Karttunen, in a program of works that include violin sonatas by Debussy and Ravel; solo and chamber works by Brahms, Mr. Ludwig, Yehudi Wyner, and Mr. Zorn at the Charlottesville Chamber Music Festival with Mr. Hochman, cellist Raphael Bell, and violist Timothy Summers; and chamber works by Beethoven, Fauré, and Mr. Ludwig at the Philadelphia Chamber Music Society as part of the Variation String Trio with pianist Natalie Zhu.

From 2012–2014, Ms. Koh played the solo violinist role of Einstein in Robert Wilson and Philip Glass's new production of *Einstein on the Beach*, with performances at Berliner Festspiel, Brooklyn Academy of Music, Cal Performances, Los Angeles Opera, Toronto's Luminato Festival, and the University of Michigan. Brought together in celebration of Mr. Glass's 75th birthday, the production was the first to be seen in North America outside of New York, and the first restaging of the original 1976 version since 1992 with the original creators. In 2016, Ms. Koh will pres-

ent a recital, staged by Mr. Wilson, of Bach's complete Sonatas and Partitas for solo violin.

Presented by Columbia University's Miller Theatre at the Academy of Arts and Letters, Ms. Koh performed the complete Sonatas and Partitas in a single concert—a feat long considered the ultimate test of a violinist's command of her instrument—for the first time in October 2011. She has since played the complete works at the Castleton Festival in Virginia, at the Rockport Chamber Music Festival in Massachusetts, and for Da Camera in Houston. Her interpretations of Bach's works for solo violin, both in marathon recitals and paired with contemporary pieces, have been praised as thoughtful, intense, energetic, and beautifully phrased. In 2009, Ms. Koh performed a series of lunchtime concerts devoted to the Sonatas and Partitas, also presented by Miller Theatre.

Since the 1994–1995 season, when she won the International Tchaikovsky Competition in Moscow, the Concert Artists Guild Competition, and the Avery Fisher Career Grant, Ms. Koh has been heard with leading orchestras and conductors around the world, including the Atlanta Symphony, Baltimore Symphony, Chicago Symphony, Cincinnati Symphony, Cleveland Orchestra, Detroit Symphony, Houston Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Montreal Symphony, Nashville Symphony Orchestra, National Symphony Orchestra, New Jersey Symphony, New World Symphony, New York Philharmonic, Oregon Symphony Philadelphia Orchestra, St. Louis Symphony, and Seattle Symphony. Abroad, she has appeared with the BBC London Symphony, BBC National Orchestra of Wales, BBC Scottish Symphony, the Brandenburg Ensemble, Czech Philharmonic, Helsinki Philharmonic, Iceland Symphony, Lahti Symphony, London Philharmonia, Moscow Radio Symphony, Munich Philharmonic Orchestra, NHK Symphony Orchestra, Singapore Symphony, and the Mariinsky Theatre Orchestra, where she performed the Russian première of Ligeti's Violin Concerto conducted by Valerie Gergiev. A prolific recitalist, Ms. Koh appears frequently at major music centers and festivals, including Carnegie Hall, the Kennedy Center, the Kimmel

Center in Philadelphia, Aspen, Castleton, Grant Park, Marlboro, Spoleto, Wolf Trap, and the Festival International de Lanaudière in Canada.

Ms. Koh brings the same sense of adventure and brilliant musicianship to her recordings as she does to her live performances. The upcoming release of *Bach and Beyond, Part II*, will be her tenth on the Chicago-based Cedille label. Her other albums on Cedille include the aforementioned *Two x Four* recording; *Signs, Games & Messages*, featuring works by Kurtág, Janáček, and Bartók performed with pianist Shai Wosner; *Bach and Beyond, Part I*, named one of the best recordings of 2012 by *The New York Times*; *Rhapsodic Musings: 21st Century Works for Solo Violin*; a Grammy Award-nominated recording, *String Poetic*, which features the world première of Ms. Higdon's work for which the album is named, as well as works by John Adams, Lou Harrison, and Carl Ruggles, performed with pianist Reiko Uchida; an acclaimed CD devoted to the complete Schumann violin sonatas; *Portraits*, a disc featuring the Martinů and Szymanowski violin concertos recorded with the Grant Park Orchestra under conductor Carlos Kalmar; a concept album, *Violin Fantasies*, comprising fantasies for violin and piano by Schoenberg, Schumann, and jazz saxophonist Ornette Coleman; and a program centered on Bach's Chaconne that includes solo chaconnes by turn-of-the-century contemporaries Richard Barth and Max Reger.

A committed educator, Ms. Koh has won high praise for her performances in classrooms around the country under her innovative "Music Messenger" outreach program. Now in its tenth year, the program continues to form an important part of her musical activities. "The majority of children in this country have not been given an opportunity to learn music as a form of self expression," Ms. Koh asserts, "and I want to share the experience of creating

and listening to music with them." Her outreach efforts have taken her to classrooms all over the country to perform for thousands of students who have little opportunity to hear classical music in their daily lives. "Music is a visceral experience which can create a positive outlet for emotions and a place for inner expression that is more compelling than time spent in front of the television or at a mall," she adds. Ms. Koh is a member of the Board of Directors of the National Foundation for the Advancement for the Arts, a scholarship program for high school students in the arts.

Ms. Koh is the Artistic Director of MusicBridge, a nonprofit organization she founded in 2013 to foster and promote collaborations between artists of diverse disciplines and styles. MusicBridge provides leadership and support for innovative music and artistic commissions, educational initiatives, and professional development of classical musicians. MusicBridge exists to build a community of artists working together to expand appreciation for classical music performances and artistry. For more information, visit [www.musicbridge.com](http://www.musicbridge.com).

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 début with the Chicago Symphony at age eleven. In a shift of disciplines, Ms. Koh earned her Bachelor of Arts degree in English literature from Oberlin College before studying at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir. Ms. Koh is on the string faculty of New York University's Steinhardt School of Culture, Education, and Human Development.

Ms. Koh is managed exclusively by Opus 3 Artists, 470 Park Avenue South, New York, New York 10016.