

Bach, Revisited

Two x Four

Jaime Laredo, *violin and conductor*

Jennifer Koh, *violin*

Vinay Parameswaran, *conductor*

Curtis Chamber Orchestra

Wednesday, March 13, 8:00 p.m.



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Concerto in D minor, BWV 1043

J. S. Bach (1685–1750)

Vivace

Largo, ma non tanto

Allegro

Jaime Laredo, *violin*

Jennifer Koh, *violin*

Curtis Chamber Orchestra

Echorus (1995)

Philip Glass (b. 1937)

Jaime Laredo, *violin*

Jennifer Koh, *violin*

Curtis Chamber Orchestra

Vinay Parameswaran, *conductor*

Seasons Lost (2011)

David Ludwig (b. 1972)

Winter (unum)

Spring (duo)

Summer (tertius)

Fall (quartus)

Jaime Laredo, *violin*

Jennifer Koh, *violin*

Curtis Chamber Orchestra

Vinay Parameswaran, *conductor*

INTERMISSION

Prince of Clouds (2012)

Jaime Laredo, *violin*
Jennifer Koh, *violin*
Curtis Chamber Orchestra
Vinay Parameswaran, *conductor*

Anna Clyne (b. 1980)

Serenade for Strings in C Major, Op. 48

Pezzo in forma di sonatina

Valse

Élégie

Finale (Tema Russo)

Curtis Chamber Orchestra
Jaime Laredo, *conductor*

Pyotr Ilyich Tchaikovsky

(1840–1893)



This program runs approximately one hour and 45 minutes, including intermission.

Please note that photography and the use of recording devices are not permitted. Remember to turn off all cellular phones and pagers before tonight's performance begins. Miller Theatre is wheelchair accessible. Large print programs are available upon request. For more information or to arrange accommodations, please call 212-854-7799.

About the Program

The Two x Four project stems from a humble premise—two violinists performing the work of four composers. However, the project is not intended to focus merely on the performative aspect of music; instead, Two x Four is a celebration of 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 works for two violins, an instrumentation choice inspired by one of the most cherished pieces in Koh’s repertoire: Bach’s double violin concerto (formally, Concerto in D minor, BWV 1043). Koh first performed this piece with Laredo while still a student at Curtis, and since then the piece has stayed with her as a memory of the generous dialogue between student and mentor. In asking Clyne and Ludwig to compose for two violins, the dialogue between Koh and Laredo continues in homage to the tradition of Bach’s double, reinforcing the collaboration that the Two x Four project celebrates.

Over the next year and a half, both Clyne and Ludwig worked with Koh to compose pieces that reflected the special partnership between Koh 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 the Two x Four program. 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 the writing of his double violin concerto. The compositional dialogue between past and present resonates throughout tonight’s program, not only in reverence to the spirit of Bach, but as reassurance of his relevancy in the future.

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

About the Artists

Performing for over five decades for 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 eleven with the San Francisco Symphony, he has won the admiration and respect of audiences, critics and fellow musicians with his passionate and polished performances.

That debut inspired one critic to write: “In the 1920s it was Yehudi Menuhin; in the 1930s it was Isaac Stern; and last night it was Jaime Laredo.” 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 seventeen, Jaime Laredo won the prestigious Queen Elisabeth of Belgium Competition, launching his rise to international prominence. In the 2012-2013 season, Mr. Laredo tours as conductor, soloist, and as a member of the award-winning Kalichstein-Laredo-Robinson Trio. Mr. Laredo has recorded close to one hundred discs, including a Grammy Award-winning disc of Brahms Piano Quartets with Emanuel Ax, Isaac Stern, and Yo-Yo Ma. His numerous recordings range from the complete Bach Sonatas with Glenn Gould (CBS/RCA)

to *Triple Doubles*, an album with Sharon Robinson and the Vermont Symphony which includes three double concerto premieres by Daron Hagen, Richard Danielpour, and David Ludwig (Bridge, 2011). Mr. Laredo’s 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. 2012 marked the beginning of his tenure at The Cleveland Institute of Music. He concurrently holds director posts with the Vermont Symphony Orchestra, the Chamber Music at the Y series in New York, and the Linton Chamber Music Series in Cincinnati.

Jennifer Koh is recognized for her intense, commanding performances, delivered with dazzling virtuosity and technical assurance. She is dedicated to performing the violin repertoire of all eras from traditional to contemporary, believing that the past and present form a continuum. A model example of how Ms. Koh is realizing her mission to present music without boundaries is her Bach and Beyond project, a series of three recitals that explore the history of the solo violin repertoire from Bach’s six Sonatas and Partitas to modern day composers



including newly commissioned works. Ms. Koh launched *Bach and Beyond* in 2009 in commemoration of the 325th anniversary of Bach's birth, and has since performed the recitals worldwide. Also commemorating the centennial of Lutoslawski's birth in 2013, this season Ms. Koh performed the composer's *Chain II* with the New York Philharmonic and the Oberlin Symphony Orchestra, and she will play the same work with London's Philharmonia Orchestra this spring. After performing Bach's Sonatas and Partitas as part of her *Bach and Beyond* series as well as separately in concerts, Ms. Koh undertook the challenge of performing all six works in a single concert — a feat long considered the ultimate test of a violinist's command of their instrument. She has performed the complete cycle at Miller Theatre, at the Castleton Festival in Virginia, the Rockport Chamber Music Festival in Massachusetts, and this season in Houston. *Two x Four* will be performed this season with the IRIS Orchestra, Chicago Symphony Orchestra, Vermont Symphony Orchestra, and the Curtis Chamber Orchestra on tour in New York, Philadelphia, and Washington D.C. 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 the Orquestra Sinfonica do Estado de Sao Paulo in Brazil. Ms. Koh brings the same sense of adventure and brilliant musicianship to her recordings as she does to her live performances. Her most recent recording, released by Cedille in October 2012, features works from her first *Bach and Beyond* recital and was chosen by *The New York Times* as one of the best CDs of 2012. Other recent releases include *Rhapsodic Musings: 21st Century Works for Solo Violin* and a Grammy-nominated album featuring Jennifer Higdon's *String Poetic* also released by Cedille. Ms. Koh is the winner of the International Tchaikovsky Competition in Moscow, the Concert Artists Guild Competition, and an Avery Fisher Career Grant. She has a Bachelor of Arts degree in English literature from Oberlin College.

San Francisco Bay Area native **Vinay Parameswaran** entered the Curtis Institute of Music in 2009 and studies with Otto-Werner Mueller, distinguished conducting pedagogue. In 2012–13, Mr. Parameswaran will conduct *The Magic Flute* with the Curtis Opera Theatre and, as part of the *Two x Four* project, the Vermont Symphony with distinguished violinists Jamie Laredo and Jennifer Koh. He also leads *Two x Four* concerts at the Perelman Theater, Kennedy Center, and Miller Theatre. In the summer of 2011, Mr. Parameswaran participated in the Cabrillo Festival of Contemporary Music's Conductors Institute, headed by Marin



Alsop and Gustav Meier. In May 2012, he served as the cover conductor for Robert Spano during the Curtis Symphony Orchestra’s residency at the Dresden Music Festival, and for Miguel Harth-Bedoya at the Fort Worth Symphony. In the 2011–12 season, Mr. Parameswaran made his Curtis Opera Theatre debut conducting a double-bill of works by Davies and Handel. He also led the Curtis Symphony Orchestra twice at Verizon Hall in works by Barber, Danielpour, and Ludwig. Mr. Parameswaran served as the assistant conductor of Curtis Opera Theatre productions of *Les Mamelles de Tirésias*, *The Cunning Little Vixen*, and *Elegy for Young Lovers*. He made his Kennedy Center debut in 2011 with the Curtis 20/21 ensemble. Prior to entering Curtis, Mr. Parameswaran majored in music and political science at Brown University, where he graduated with honors in 2009.

The Curtis Institute of Music educates and trains exceptionally gifted young musicians for careers as performing artists on the highest professional level. One of the world’s leading conservatories, Curtis is highly selective and provides full-tuition scholarships to all of its 160 students. In this intimate environment, students receive personalized attention from a celebrated faculty. A busy schedule of performances is at the heart of Curtis’s distinctive “learn by doing” approach. This philosophy has produced an impressive number of notable artists since the school’s founding in 1924, from such legends as Leonard Bernstein and Samuel

Barber to current stars Juan Diego Flórez, Alan Gilbert, Hilary Hahn, Jennifer Higdon, Leila Josefowicz, Lang Lang, and Time for Three.

Curtis Chamber Orchestra

Nigel Armstrong, *violin*
 Brendon Elliott, *violin*
 Luosha Fang, *violin*
 Abigail Fayette, *violin*
 Piotr Filochowski, *violin*
 Gergana Haralampieva, *violin*
 Hannah Ji, *violin*
 Nadir Khashimov, *violin*
 Eunice Kim, *violin*
 Richard Lin, *violin*
 Laura Park, *violin*
 Katya Poplyansky, *violin*
 Emma Steele, *violin*
 Alexandra Switala, *violin*
 Lifan Zhu, *violin*
 Ye Jin Kim, *viola*
 Daniel Hanul Lee, *viola*
 Ren Martin-Doike, *viola*
 Yoshihiko Nakano, *viola*
 Hyeri Shin, *viola*
 Sang Hyun Mary Yong (‘10), *viola*
 Oliver Aldort, *cello*
 Youna Choi, *cello*
 Will Chow, *cello*
 Timotheos Petrin, *cello*
 Timothy Dilenschneider, *double bass*
 Nathan Paer, *double bass*
 Caroline Robinson, *harpsichord*

London-born **Anna Clyne** is a composer of acoustic and electro-acoustic music. Her work, described as “dazzlingly inventive” by *Time Out New York*, often includes collaborations with cutting edge choreographers, visual artists, filmmakers, and musicians. Currently the Chicago Symphony’s Mead Composer-in-Residence through the 2013–14 season, the orchestra has performed several of her works, including the premiere of *Night Ferry* in 2012 under the baton of Riccardo Muti. An avid advocate for music education, Clyne teaches composition workshops for local young composers and incarcerated youths as part of this residency, and served as the Director of the New York Youth Symphony’s award-winning program for young composers “Making Score” from 2008 to 2010. Clyne was also a guest composer at the 2011 Mizzou New Music Summer Festival. Her work has been championed by some of the world’s finest conductors, including Marin Alsop, Pablo Heras-Casado, George Manahan, Jeffrey Milarsky, Riccardo Muti, Leonard Slatkin, Alan Pierson, Andre de Ridder, Esa-Pekka Salonen, and Osmo Vänskä. Recent commissions include the Chicago Symphony Orchestra, Los Angeles Philharmonic, Carnegie Hall, Houston Ballet, London Sinfonietta, Southbank Centre, ETHEL, Bang on a Can, Metropolis Ensemble, American Composers Orchestra, and the Los Angeles Chamber Orchestra. Clyne’s <<re-wind<<, “inspired by the image of analog video tape rapidly scrolling backwards with fleeting moments of skipping, freez-

ing and warping,” has been recently performed with both the BBC Symphony and BBC Concert Orchestra, as well as at the Cabrillo Festival, the National Symphony Orchestra, and the Los Angeles Philharmonic. She has received numerous accolades, including a Charles Ives Fellowship from the American Academy of Arts and Letters, eight consecutive ASCAP Plus Awards, and a Clutterbuck award from the University of Edinburgh. Additionally, she has received honors from Meet the Composer, the American Music Center, the Foundation for Contemporary Arts, and the Jerome Foundation. Clyne was a finalist for the ASCAP Morton Gould Composer Award, and was nominated for a 2010 British Composer Award. In 2012, Tzadik Records released a full album of her music, titled *Blue Moth*, showcasing a diverse range of her instrumental and ensemble with tape pieces, including *Roulette*, *fits + starts*, and *Steelworks*. Her music is published exclusively by Boosey & Hawkes.

David Ludwig’s music has been performed internationally by leading musicians in some of the world’s most prestigious locations. His music has been described as “arresting, dramatically hued...” (*The New York Times*) and “supercharged with electrical energy and raw emotion” (*Fanfare*), and the *Philadelphia Inquirer* said that it “promises to speak for the sorrows of this generation”. NPR Music listed him as one of the Top 100 Composers Under Forty in the world in 2011. He has written commissions



for prominent artists and ensembles, including soloists Jonathan Biss and Jaime Laredo, ensembles eighth blackbird and the PRISM quartet, and orchestras including the Philadelphia, Minnesota, and National Symphonies. Ludwig has held residencies with the Marlboro Music School, the Isabella Stewart Gardner Museum, and the MacDowell and Yaddo artist colonies to name a few. He directs composition programs at the Atlantic and Lake Champlain festivals and is guest faculty at Yellow Barn. Born in Bucks County, PA, he holds degrees from Oberlin, The Manhattan School of Music, Curtis, and Juilliard, as well as a Ph.D. from the University of Pennsylvania. Ludwig is on the composition faculty of the Curtis Institute where he serves the Artistic Chair of Performance Studies and as the director of the Curtis 20/21 Contemporary Music Ensemble.

David Ludwig's *Seasons Lost* was co-commissioned by the Curtis Institute of Music with the generous support of Augusta and Leslie Gross (Roberto Díaz, President); The Delaware Symphony Orchestra (David Amado, Music Director); and the Vermont Symphony Orchestra (Jaime Laredo, Music Director).

Anna Clyne's *Prince Of Clouds* was co-commissioned by the IRIS Orchestra (Michael Stern, Music Director); Los Angeles Chamber Orchestra (Jeffrey Kahane, Music Director); Chicago Symphony Orchestra Association (Ricardo Muti, Music Director); and the Curtis Institute of Music with the generous support of Augusta and Leslie Gross (Roberto Díaz, President).

This project is supported, in part, by an award from the National Endowment for the Arts.

About Miller Theatre

Miller Theatre at Columbia University is the leading presenter of new music in New York City and one of the most vital forces nationwide for innovative programming. In partnership with Columbia University School of the Arts, Miller is dedicated to producing and presenting unique events in dance, contemporary and early music, jazz, opera, and performance. Founded in 1988 with funding from John Goelet, Brooke Astor, and the Kathryn Bache Miller Fund, Miller Theatre has built a reputation for attracting new and diverse audiences to the performing arts and expanding public knowledge of contemporary music.

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Upcoming Events

Thursday, April 4, 8:00 p.m.

COMPOSER PORTRAITS

Rebecca Saunders

Either/Or

Richard Carrick, *conductor*

Saturday, April 6, 8:00 p.m.

EARLY MUSIC

The Age of Indulgence

Les Délices

Thursday, April 18, 8:00 p.m.

COMPOSER PORTRAITS

Oliver Knussen

Ensemble Signal

Brad Lubman, *conductor*

Rachel Calloway, *mezzo-soprano*

Jamie Jordan, *soprano*

Courtney Orlando, *violin*

Tuesday, April 23, 6:00 p.m.

POP-UP CONCERTS

New Music by Laura Kaminsky

Ensemble II

Cassatt String Quartet

Saturday, April 27, 8:00 p.m.

BACH, REVISITED

The Baroque Vanguard

Ensemble Signal

Kristian Bezuidenhout, *harpsichord*

Brad Lubman, *conductor*

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