

“JENNIFER KOH WAS STUNNING IN HER PERFORMANCE, BOTH WITH THE SYMPHONY AND THROUGH THE SOLO PARTS. SHE IS DYNAMIC TO WATCH AS SHE MOVES WITH THE MUSIC, SHOWING EMOTION AND A DEEP LOVE OF MUSIC.”

TIMES RECORD NEWS



Jennifer Koh's recent orchestral highlights include Steven Mackey's concerto *Beautiful Passing* with the Baltimore Symphony, the St. Louis Symphony conducted by Nicholas McGegan, and Esa-Pekka Salonen's Violin Concerto with the Cincinnati Symphony. She performed the world premiere of a violin concerto by Christopher Rountree with the new music collective wild Up as part of Los Angeles Philharmonic's Green Umbrella "From Noon To Midnight" music marathon, and will also play the premiere of a new Vijay Iyer concerto at the 2017 Ojai Festival. Koh has had great successes with the Los Angeles Philharmonic, New York Philharmonic, Chicago Symphony, Seattle Symphony, and Orpheus Chamber Orchestra, among others. She continues to offer exciting new commissioning opportunities for orchestras including *Mixtape*, the first in a series of concerto commissioning projects, where three American composers, Vijay Iyer, Chris Cerrone, and Andrew Norman, engage with the American contemporary musical culture integral to their musical lives in the creation of their work.



SELECTED ORCHESTRAL REPERTOIRE

BARTOK Violin Concerto No. 2

KAIA SAARIAHO Graal Theatre

BEETHOVEN Violin Concerto in D major, Op. 61

ANNA CLYNE *The Seamstress*

ANNA CLYNE *Rest These Hands*

MENDELSSOHN Violin Concerto in E minor, Op. 64

LIGETI Violin Concerto, with video by Tal Rosner

TCHAIKOVSKY Violin Concerto and small pieces

IYER - NORMAN - CERRONE *Mixtape*

Subject to change. Additional works are available. Please do not publish without written confirmation from Opus 3 Artists.

“There was one outstanding performance: the brilliant violinist Jennifer Koh made an auspicious debut on a Philharmonic subscription series program as soloist...Playing with penetrating sound, myriad colorings and commanding technique, Ms. Koh conveyed the shifting twists of this episodic piece, from its discursive lyrical stretches to its skittish outbursts.” THE NEW YORK TIMES