

Jennifer Choi

Violinist, press quotes

"a leading New York new-music violinist, Jennifer Choi...[and Steven Drury] have recorded ["Le Momo"] and play it with fiery authority.

-The Boston Globe

Violinist Jennifer Choi...is finding an ever-deeper accord between ambling improvisation and structural solidity, as she showed in her potent musical hookup with the fascinating trios led by drummer Susie Ibarra.

-Jazz Times

The most revealing moment in percussionist Susie Ibarra's new release, Songbird Suite, comes in the first track, "Azul": Ibarra and pianist Craig Taborn lock into a bouncy 4/4 groove, over which violinist Jennifer Choi plays a chirpy, sing-song refrain. Taborn takes an exhilarating, polyrhythmic solo, then Choi takes over with a string of caffeinated flailings that jump wildly between the high and low ranges of her instrument.

-Dusted Reviews

"Camille Saint-Saens' Concerto for Violin No. 3 in B minor is a favorite of violinists for its virtuosic challenges, from its dramatic opening cadenza to its closing spacious chorale. Soloist Choi took charge immediately with her strong bowing and passionate mastery of the score. Forceful and quick in the opening allegro, she sounded soulful and assured in the slow andante of the middle movement, a Sicilian lullaby of lacelike design. Choi excelled in the closing arpeggios echoed by the clarinet in a lyrical dialogue. Pure pyrotechnics market her playing "

*Newburgh, New York
Times Herald-Record, Tuesday, April 5, 2005*

"The second piece on the program featured Jennifer Choi on violin playing the Violin Concerto No. 3 in B minor by Camille Saint-Saens. When I called a friend to remind her of the concert featuring the "Pastoral" she responded with "Yes, but I want to hear that Violin Concerto! I love it!"

Having heard it performed on Saturday I must agree. It is a delightful piece with bouncing rhythm and almost heart-breaking melodies. But hearing it does not do justice to seeing the piece performed by the stunning Ms. Choi. Dressed in a dazzling blue Champaign gown, Ms. Choi played with commanding authority and amazing dexterity, bending and swaying to the music in a way that was simply spellbinding. Playing on a 1770 violin made by the famous Lorenzo Storrioni, Ms. Choi brought a full-bodied sound that filled the auditorium from the first deep notes that seemed to vibrate the hall. Her playing in the second slow movement of a lilting melody seemed to pure not just from her instrument but from her very soul. Occasional faint smiles appeared on her face as though she and the music shared a personal aesthetic friendship; they seemed to merge as one into an other-worldly ethereal moment of bliss, ending with a harmonic duet with the clarinet that seemed as delicate as spun glass. That sublime state spilled over into the orchestra as well, as they accompanied her with a delicate unity and near perfect intonation. The intermission talk was of little else."

Prime Times, Wednesday, April 6, 2005

Violinist Jennifer Choi engaged in an intense dialogue with these otherworldly sounds, echoing them with sweet trills, shredded tones and glassy whispers in her instrument's highest register. When the satellite whistles and gurgles suddenly cut out, Choi's violin continued, forlorn, seeming to reach out toward its faraway companion. ("Lost Signals" is the title cut of Gosfield's latest Tzadik CD, available at www.tzadik.com.)

The rest of the program also probed the boundaries between music and noise. "The Manufacture of Tangled Ivory," inspired by early 20th century sweatshops, opens with tinny sampled piano sounds that might be a silent movie soundtrack heard in a nightmare. Wisps of exquisitely tapered electronic sound give way to an explosion. Guitarist Roger Kleier's riffs were often touched with klezmer melancholy, while percussionist David Cossin created a thumping industrial racket. Felix Fan allowed his cello's overtones to float and mingle and also ground away sassily in the general raunch.

- Newsday
