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KOJI ATTWOOD

PIANIST



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BIOGRAPHY

Critics have raved about pianist Koji Attwood's "ice-water" clarity and his "ability to create beautiful transparent textures and evanescent splashes of color." In a performance with Thomas Kraines, cellist for the Peabody trio, the *Raleigh News & Observer* commented, "If they were listening in for a clue to the future, the ghosts of Casals and Serkin must have smiled." A Kansas native, he is a winner of Astral Artistic Services' 2003 National Auditions and was the featured artist in May 2003 on yamahamusicsoft.com's New York City Rising Star Series. Astral features him this season in a concert at Philadelphia's new National Constitution Center.

Mr. Attwood made his solo debut at the age of ten and one year later won second prize at the Young Keyboard Artists Association International Competition. He claimed second prize at both the Stravinsky and the Missouri Southern international keyboard competitions, and was a participant at the International William Kapell Keyboard Competition and the Hamamatsu International Piano Competition. He has performed numerous solo recitals across the country, including concerts in Steinway Hall and on the Kosciuszko Foundation Concert Series. He appeared regularly on the "World of the Piano" series at Juilliard and performed on "The Pianist in Comparative Performance" radio show on New York's WQXR. He also gave the recent world première of Daniel Ott's *Piano Concerto* with the Curtis Symphony. Active in chamber music, Mr. Attwood collaborates with members of the Borromeo Quartet.

A regular collaborator with Mikhail Baryshnikov, he performs with the dancer's White Oak Dance Project and provided music for Mr. Baryshnikov's 2003 solo tour of Alabama, California, Nevada, and Ohio. He recently completed a fourteen city coast-to-coast tour with two sold-out performances in Boston at the Boston Grand Ballet's Grand Studio. The programs, entitled "Solos with Piano...or Not...an Evening of Music and Dance with Mikhail Baryshnikov and pianist Koji Attwood," began last summer and were performed to benefit the Baryshnikov Arts Center, scheduled to open in the winter of 2004. The tour featured new works choreographed for Mr. Baryshnikov by Cesc Gelabert, Tere O'Connor, Lucinda Childs, and Eliot Feld to the music of Cage, Jaggard, Nancarrow, Berg, and Leon Redbone; Mr. Attwood provided solo interludes as well as accompaniment for the dances.

Koji Attwood received a Bachelor of Music degree from the Curtis Institute of Music, where he studied with Seymour Lipkin, and a Master of Music degree from The Juilliard School under Jerome Lowenthal. He is currently a Doctor of Musical Arts candidate at Juilliard where he continues studies with Mr. Lowenthal.

CRITICAL ACCLAIM

“Pianist Koji Attwood showcases his versatile ability to convey virtuosity as well as lyricism [in the NYC Rising Stars Series recording]. His dynamic yet exquisite performance has been well captured in this nicely diverse combination of repertoire.”

- *yamahamusicsoft.com*

“Koji Attwood, [Mikhail] Baryshnikov’s partner in [a performance at Reno’s Artown 2003 Summer Festival], is a pianist of rare gifts, both as a solo artist and as a collaborator. Playing solo pieces of Scriabin, Scarlatti, Liszt and Soler, this young pianist was much more than fill. He is a concert pianist with an impeccable technique, a rich tone and an assured sense of good interpretive taste.”

- *Jack Neal’s Dance Reviews*

“Attwood’s cleanly articulated, understated style is an ideal match for [Mikhail] Baryshnikov’s measured neo-classicism.”

- *The Columbus Dispatch*

“[Koji Attwood is] not only a master of his instrument, but he plays with his heart - defying the notion of a rising generation of narrow, brittle prodigies who play on automatic pilot...he played with fervor and sensitivity. And freshness. Attwood played [Beethoven’s *Sonata for Cello and Piano in A Major*] for wit and bouyancy. This was Beethoven on a sunny day in a biergarten. He set exceptionally brisk tempos and easily conquered the difficulties that resulted; the echoing runs in the third movement, for example, were jets of silver. The humor was underlined with gentle touches, tapering the end of the dancing second movement, for example, to a quiet smirk...One enjoyed the pianist’s ice-water clarity...He created beautiful transparent textures and evanescent splashes of color and ended with a heartfelt coda [in Schumann’s *Fanstasie in C Major*].”

- *The Raleigh News & Observer*

“excellent pianist”

- *Voice of Dance*