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Joanna Marie Frankel, Violinist



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Biography

Hailed by The Washington Post as “an uncommonly fine young violinist,” and praised for her “palpable singing tone and aesthetic intelligence” (The New York Sun, New York City), violinist Joanna Marie Frankel consistently shares her unique imagination before many and diverse audiences. As a soloist Ms. Frankel has performed across the U.S. and Europe, at such important venues as Carnegie Hall, Concertgebouw Amsterdam, Rachmaninoff Hall, Glazunov Hall, Suk Hall, Rudolfinum, Slovak Philharmonic Hall, Vanemuise Hall, and The Sibelius Academy’s Chamber Music Hall. She has recently appeared with The Rochester Symphony, The Ambler Symphony, The Olney Symphony, Ensemble 212 of New York City, The Southern Adventist University Symphony Orchestra, and The Ocean City Pops, and has presented recitals in many cities worldwide including New York, Chicago, Philadelphia, Washington D.C., Chattanooga, Charleston, Amsterdam, Moscow, St. Petersburg, Prague, Tallinn, Bratislava, and Helsinki.

A recipient of The 2007 Career Grant from the Rachel Elizabeth Barton Foundation, and of The Juilliard School’s prestigious 2007 William Schuman Prize for outstanding artistic excellence and leadership, Ms. Frankel was most recently named a 2008 La Gesse Foundation Young Artist Fellow, which will lead to solo recitals in France, Germany, Hungary, and in New York City’s own Carnegie Hall. Proficient on the viola as well as on the violin, Ms. Frankel embodies an honest love of chamber music and is consistently engaged to perform at a large variety of festivals, which have included La Jolla’s SummerFest, Santa Fe New Music, The Aspen Music Festival’s summer and winter seasons, The Spoleto Festival USA, and The International Holland Music Sessions. In 2008 Ms. Frankel was invited to join Kean University as a member of the Concert Artist Faculty in violin and viola.

Ms. Frankel is a top prizewinner in young artist competitions associated with The Philadelphia Orchestra’s Mann Music Center, The Ambler Symphony, The Pottstown Symphony, The San Angelo Symphony, and The California International Young Artists’ Contest; her solo performances have been broadcast on Classical WETA of Washington D.C., WRTI of Philadelphia, and WSMC of Collegedale, Tennessee. Most recently, Ms. Frankel was presented in recital at the Dame Myra Hess Memorial Concert Series in Chicago, a performance that was aired live on WFMT radio. Additional highlights of the 2009-2010 season include solo concert appearances in Michigan, Tennessee, Switzerland, and The Netherlands, ensemble engagements in New York as a member of Metropolis Ensemble, and throughout Germany, Austria, France, and Italy as a member of The Arcos Chamber Orchestra.

Ms. Frankel is a native of Philadelphia and began her violin studies there at age three with Suzuki training. A recent scholarship graduate of The Juilliard School, she has worked closely with mentors Jascha Brodsky, Choong-Jin Chang, Robert Chen, Masao Kawasaki, Joseph Kalichstein, and Cho-Liang Lin. In 2010 Ms. Frankel concludes her three season inaugural tenure as a fellow of The Academy – A Program of Carnegie Hall, The Juilliard School, and The Weill Institute, a groundbreaking new initiative that combines musical pedagogy with a full series of chamber music engagements at Carnegie Hall in New York City. She performs on the 1846 Jean Baptiste Vuillaume violin labeled ‘Joseph Guarnerius fecit Cremonae,’ on extended loan from a generous patron through the Rachel Elizabeth Barton Foundation. Ms. Frankel plays a custom-made Robert Brode viola, built especially for her in 2001.



Critical Acclaim

“From the first notes of Mozart’s E Minor Sonata, K. 304, at the Phillips Collection on Sunday, Joanna Marie Frankel proved herself an uncommonly fine young violinist. Her darkly burnished, consistently rounded tone went right to the melancholy heart of the piece. The Adagio of Brahms’s D Minor Sonata, Op. 108, was gorgeous stuff in her hands, yet she was able to find the right balance of incisive power and classical proportion in the score’s more heated rhetoric. And in Ravel’s Sonata in G, the swoony faux-blues and tricky pizzicatos were dispatched with technique to spare.”

-The Washington Post

“The ensemble, led with panache by Joanna Marie Frankel (the first violinist), gave a heartfelt performance of the work, which blends haunting solos with grittier interludes.”

“In the Schubert...Joanna Frankel, the violinist...immediately set aside the smooth, enveloping approach that groups like the Beaux Arts Trio have made the standard reading and instead played the music with sharply articulated phrasing and an earthy rough-and-tumble feeling...considerable thought and care clearly informed this dramatic reading, and it kept a listener wondering what unusual turns the next passage might hold.”

“...players leaned into [Arnold Schoenberg’s] Verklärte Nacht...sweet, throbbing vibrato responded to tunefulness, especially in duet exchanges [with] Joanna Frankel’s violin...”

-The New York Times, New York City

“...it is interesting to speculate on what the future holds for this promising violinist...She can already teach a thing or two about poetic statement to many of the so-called professional fiddlers on the current circuit.”

“Ms. Frankel was...in her element in the Adagio of the Beethoven [Sonata in E-flat major, opus 12, No. 3], her relaxed cantabile passages really quite beautiful.”

“[The Brahms A major sonata] is the domain of Ms. Frankel. She has a palpable singing tone and phrases with a good deal of aesthetic intelligence... [she] intoned it lovingly, in an unabashedly Romantic manner. This was definitely the highlight of the day.”

-The New York Sun, New York City

“...Frankel then came into [her] own with the playing of the middle and final movements of Felix Mendelssohn’s Violin Concerto in E Minor. In the two contrasting movements Miss Frankel revealed her awesome skill. The first was lyric and legato while the finale was gratifyingly fiery.”

“...her unwavering tone and sustained legato were clearly evident in her playing of the Gluck Sonata in G minor...”

“She has the power of a much older violinist and she managed to fill the chancel and surrounding sanctuary with lovely sound.”

-The Sentinel-Ledger, New Jersey

“It was apparent as the performance progressed that violinist Joanna Frankel is a natural born leader. She led with self-assurance. Everything about the performance was spot on.”

-San Diego Classical Music

“Frankel’s mournful violin...added great emotion and depth...”

-San Diego Arts, sandiego.com

“...the soloist continued with the sonata opus 83 by Edward Elgar, a late romantic work, played with a heartfelt, sensitive interpretation.”

-Contact, Bergen-Egmond-Schoorl, The Netherlands

“[Ernest Chausson's] ‘Concert [in D Major]’... has an achingly soulful melody line, which solo violinist Joanna Frankel draws on for some exquisite tones...[it also] has several tender themes that weave in brilliant counterpoint with Frankel’s violin.”

“Chausson has his own vibrant brand of lush lyricism...Joanna Frankel gave a powerhouse performance of the piece...”

“Chausson’s...’Concert,’ played about as well as can be imagined...by violinist Joanna Frankel...”

“Violinist Joanna Frankel...played a wild and challenging work by young Israeli composer Avner Dorman...At one point, Frankel was required to control the melody with the tuning peg of her violin. Somehow, she managed to maintain excellent intonation and beautiful phrasing.”

“Violinist Joanna Frankel played her part with verve...”

-Post and Courier, South Carolina

“The strings produced a full, rich sound...Among the musicians that [conductor Emmanuel] Villaume asked to stand was concertmistress Joanna Frankel, whose reticence belied the fire of her solos.”

“...superb violin solos ...”

-Classical Voice of North Carolina

“...her rich sonorous sound and lovely phrasing.”

-Chattanooga Times Free Press, Tennessee

“...training since childhood ...[in] the epicenter of America’s Northeast community...Her pedigree is top notch...”

-Aspen Times Weekly, Colorado