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Jonah Kim, Cellist



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Jonah Kim – BIOGRAPHY

Born in Seoul, Korea, cellist Jonah Kim is one of the leading artists of his time. His command over his cello has been described by critics as "truly phenomenal... bold, melts into lithe finger work, glistening—never over-played; lush without being maudlin, graceful without sentimentality". His technique has been praised to display "amazing double-stop work, exact octaves, clean, clear notes in high and low registers, articulate arpeggios--textbook-perfect technique". From a musical standpoint, "Kim's phrasing [takes one] beyond the moment; with light fingering that [seems] to barely touch the strings, [with] slight hesitations, breathless lifts, he [instills] magic."

Jonah moved to the United States to begin his musical studies at seven years of age. After a brief period of instruction from his father, who taught him based on a videotape of Pablo Casals playing the Bach Solo Cello Suites, Jonah was accepted to the **Juilliard School** with full scholarship. During his first year at Juilliard, world-renowned cellist Janos Starker invited him to perform at Indiana University and remarked, "Jonah is an exceptional talent. He is at the top of his generation". At only ten years of age, he was accepted to the Curtis Institute of Music where he studied under Peter Wiley (**Guarneri Quartet**), solo cellist Lynn Harrell, and Orlando Cole (Curtis String Quartet), who wrote, "[Jonah] is one of the most accomplished cellists I have taught in my sixty five years on the Curtis faculty". He has also received high

praise in master classes with cellists Joel Krosnick, Timothy Eddy, Stephen Isserlis, Gary Hoffman, Marcy Rosen, Andre Diaz, and Ron Leonard among numerous others.

Jonah Kim made his debut with the **Philadelphia Orchestra** in 2002 with Maestro Wolfgang Sawallisch and has since appeared with orchestras such as the National Symphony Orchestra, Philadelphia Chamber Orchestra, Atlantic Classical Orchestra, Redlands Symphony, Palm Beach Symphony and the New Jersey Symphony Orchestra. As a recitalist, he has performed in major venues such as the **Kennedy Center** (Washington D.C.), Kimmel Center (Philadelphia), and the Kravis Center (West Palm Beach). He has also been broadcast on radio for WHYI, WITF, MPBN and WXEL, as well as on television for NBC and CBS. During his summers, Jonah has concertized for music festivals throughout the country including Atlantic (Maine), Lancaster (Ohio), Killington (Vermont), Sarasota (Florida), and Kneisel Hall (Maine) music festivals.

As a chamber musician, Jonah has collaborated with his peers at Curtis, adding another dimension to his musicianship. He has performed the piano trio literature extensively with Chen Xi, violin, and Yuja Wang, piano, covering most of the standard repertoire. His mentors at Curtis include greats such as Joseph Silverstein, Aaron Rosand, Ida Kavafian, Gary Graffman, and Seymour Lipkin to name a few. As a quartet musician, Jonah studied with the Guarneri Quartet, Emerson Quartet, Vermeer Quartet, and the Takacs Quartet to name a few.

Since his graduation from Curtis in the spring of 2006, Jonah has been dividing his time between New York, Prague and Boca Raton. Just as music is made by phrasing between the notes, he believes in the importance of realizing the space between people - the connection between individuals. He shares his music in efforts to encourage his environment to seek and attain peace.

Jonah Kim – CRITICAL ACCLAIM

"I have never heard a better, more musically satisfying performer."

- **Laszlo Varga (1925 ~)**

"Jonah is an exceptional talent. He is at the top of his generation."

- **Janos Starker (1924 ~)**

"[Jonah] has imagination and creativity, hard to find in young musicians."

- **Lynn Harrell (1944 ~)**

"One of the most accomplished cellists I have taught in my sixty five years on the Curtis faculty."

- **Orlando Cole (1908 ~ 2010)**

"Bold, melts into lithe finger work, glistening - never over-played; lush without being maudlin, graceful without sentimentality... played the Dvorak concerto as if he composed it on the spot from his own heart... he sank into Dvorak's love songs with divine artistry and impeccable technique, and synergized totally with the orchestra. Artistry aside, Kim's articulate technique elevated the work beyond poignant. Amazing double-stop work, exact octaves, clean, clear notes in high and low registers, articulate arpeggios - the audience was blessed to textbook-perfect technique. Ah, but Kim's phrasing took us beyond the moment; with light fingering that seemed to barely touch the strings, slight hesitations, breathless lifts, he instilled magic. And then he played Paganini. After 45 minutes with a tough concerto, he unassumingly settled into a cello performance of Caprice No. 24, composed for violin, and left the audience in a second spontaneous standing ovation. All of Paganini's work is practically impossible to play on the violin, let alone on the cello. In the words of principal second violin Art Svenson, Kim is 'from another planet.' Nothing we could have done could show enough appreciation for what he brought to the audience at this amazing moment."

- **Sherli Leonard, The Press-Enterprise**

"Kim has a thorough command of his instrument, with a large, accurate technique, a highly tense lyrical style, and a willingness to hammer the cello with forceful bowings if need be. By contrast, he played the long lines of the second movement with restraint and a kind of trembling subterranean emotion that was very effective; in the third-movement cadenza [of the Shostakovich cello concerto], Kim showed he could handle its wide range of drama, from near-static introspection to frenzied mania."

- **Greg Stepanich, PB Daily News**

"The amazing young cello soloist Jonah Kim... I couldn't possibly be more excited, or more appreciative of this exceptional concert! A once-in-a-lifetime experience! It seemed to me that Mr. Kim experienced a number of ecstatic moments during the Dvorak cello concerto - and he took me with him!"

- **Jane Lorenz, The Village News**

Jonah Kim – DISCOGRAPHY



Tracks:

- Sgambati - Serenata napolenata
- Chaminade - Serenade espagnole
- Popper - Serenade
- Popper - Wie einst in schoner'n tagen
- Popper - Mazurka
- Popper - Fantasie uber kleinrussische lieder
- Rachmaninoff - Cello Sonata 3rd Mvt
- Chopin - Cello Sonata 3rd Mvt
- Chopin - Nocturne in Eb Major
- Seyfried - Cradle Song
- Paganini - Caprice No. 9
- Paganini - Caprice No. 24
- Grant - Waltz for Betz