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QUOTES

Play/Conduct

"Opening with Bach's Concerto for Two Violins, Strings and Continuo in D minor, BWV 1043, the two displayed deep sympathy and deeply contrasting individuality, with Laredo's lean, almost astringent sound virtually gleaming against the warmer and more sensual tone that Koh drew from her instrument. The interpretations, too, seemed to crackle with that vibrant, yin-yang electricity between equal and deeply connected poles: detachment and passion, masculinity and femininity, age and youth."

—*The Washington Post*

"His phrasing was so beautiful, the sound so tender and hushed, it was almost painful to hear."

—*Columbus Dispatch*

"Whether conducting, playing, or both, Laredo was magnificent throughout the evening. His reading of the Violin Concerto in D minor was **radiant and nimble, but mostly it was unpretentious, humble like the composer himself.** He has a certain supple quality to his playing that gives even a rather vertical, harmonically based composer such as Bach a glorious softness."

—*Pittsburgh Post-Gazette*

"He likely plays with more personal and musical warmth than any violinist on the world's concert stage today."

—*Times Argus, VT*

"a luminous account...one of the most moving 'Eroica' performances in recent memory"

"His 'Haffner' for example, was a model of high-contrast shifts in dynamics and perspective... Laredo's balance reconfigurations were fascinating, particularly those that put a spotlight on woodwind textures that are usually hidden behind the more prominent string lines."

"When she [Koh] and Mr. Laredo played Bach's Concerto for Two Violins and Ms. Clyne's ravishing 'Prince of Clouds' with the Chicago Symphony in December, **the union of their disparate sounds enhanced the emotional potency of the performances.**"

"You couldn't fault an audience faced with the robust swagger that the conductor Jaime Laredo and his players brought... Really, the audience had been primed to ignite by the high caliber of the concert's first half, which started with a lush rendition of Elgar's "Introduction and Allegro" ...A modern concerto grosso more difficult to play than it sounds, the work demands immaculate balance. **Mr. Laredo, a consummate collaborative musician,** achieved that, and endowed Elgar's borrowed Welsh melody with a sumptuous sweep."

"...the conductor Jaime Laredo closed the season with a rousing rendition of Beethoven's Fifth Symphony at the Performing Arts Center at Purchase."

—*The New York Times*

Jaime Laredo

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"A smooth podium technique, a sweet violin and viola tone and an affectionate approach to whatever music is at hand..."

—*St. Louis Dispatch-Post*

"A rewarding evening of music-making of unusually high quality—the sort of playing which comes only from understanding, love, painstaking care, and, quite simply, great ability."

—*Arts Guardian*

"The way he led the string orchestra in this all Vivaldi program brought forth some of the most refined, precise and beautiful playing these ears have ever heard from this group of musicians."

—*Asbury Park Press*

"...fluid technique and a warm, cantabile tone"

—*The Cincinnati Enquirer*

"The performance was stunning..."

—*Los Angeles Times*

"Laredo presided over an account marked by freshness not always conveyed by orchestras that have been playing the work for decades. Rather than impose himself on the score, Laredo served as sagacious guide. The hallmarks of the performance were refinement and cohesion, with flexible tempos to allow Beethoven's potent and humane ideas to unfold with abiding clarity."

—*Cleveland.com*

"Laredo presented the kind of purity that transcends technique...mesmerizing."

—*YourObserver.com*

"...an exquisite player..."

—*The Newark Star-Ledger*

"There wasn't an empty seat to be found anywhere...Laredo's playing was impeccable, as it always is, and it was a pleasure to hear him shape his phrases so imaginatively."

—*Ottawa Citizen*

"He displayed virtuoso solos and alert conducting talents reminiscent of the best efforts of the Academy of St. Martin-in-the-Fields in its heyday."

—*The Baltimore Sun*

"Outstanding concerts have a way of announcing themselves in the first few measures that are played...stunning."

—*St. Paul Pioneer Press*

"He performed Mozart's G Violin Concerto No. 3 in G Major, K. 216, and the viola solo part in 'Harold in Italy,' Opus 16, with conviction and depth seldom heard in these days of flip virtuosity. In short, he played his heart out."

"How did Laredo and the VSO fare? Beautifully...Laredo's lyrical musicality and the players' concentration and passion resulted in a rich, beautiful and exciting performance... Laredo and the VSO intertwined the

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instrumental voices with subtle nuance building emotional intensity for a **truly compelling performance. It really was amazing.**"

—Rutland Herald

"The concert concluded with a performance of Mozart's Symphony No. 40 that was of the highest caliber. Laredo emphasized the drama of the outer movements and brought out the refined beauty of the captivating slow movement. **This is the way Mozart ought to be played.**"

—Desert News

"Prince of Clouds' no doubt will be taken up by other star violinists, but none are likely to play it with greater authority than Koh and Laredo did on Thursday night. Trading and meshing phrases like champion relay runners, **they made a simpatico team** in tandem with Bicket and the CSO strings..."

—Chicago Tribune

"A wonderful, natural violinist with a bold, unneurotic sound, and, resolutely unaffected by musical fashion, his Mozart playing is as rich and broadly bowed as one suspects it was when he first tackled the concertos as a young child."

—The Scotsman

"His tone is clear and not over vibrant, he phrases as naturally as a singer, and he knows enough about Baroque performance practice not to make any egregious errors...The ensemble was as tight as if there had been a conductor waving a stick over the players heads, and the interplay between soloist and band had plenty of give and take."

—St. Paul Pioneer Press

"The best of all worlds...magnificent...remarkable...unsurpassed tonal splendor...soloists and ensemble deserved the warm praise the audience heaped on them for their achievement...richly rewarding...**brilliant.**"

—Arizona Republic

Solo/Recital

"He has everything a virtuoso violinist needs. But he has more than that. He is a violinist of profound musicianship."

- The New Yorker

"Lyrical playing of unsurpassable elegance."

—London Times

"Jaime Laredo is a musician's musician...his artistry and [Reiko] Uchida's pianistic clarity demonstrate an exceptional chamber music performance...they breezed through the program with intensity and an evocative sense of color."

"The featured work of the evening was US composer Ned Rorem's rarely heard Violin Concerto, played by world-renowned Jaime Laredo...**The performance was sublime.**"

—The Washington Post

Jaime Laredo

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“Jaime Laredo offered a performance of large, sweet, affecting tone, intelligent pacing and commitment. We could use a modern recording of the Busoni concerto...and Laredo would be a natural candidate for the job.”

—*Newsday*

“Mr. Laredo effortlessly navigated the whispering, lyrical lines...the program was intelligently assembled and compellingly played.”

— *The New York Times*

“Laredo’s own violin playing was beautiful and serious, with an appealing luster...”

—*The Pittsburgh Tribune*

“Laredo's performance was expert. Rorem wrote the concerto with him in mind and Laredo played its premiere in 1985. The concerto left a sense of wholeness that is the hallmark of a work of art.”

—*Salt Lake City Tribune*

“In an era when the public makes heroes of violin recitalists who serve up vintage bonbons by Kreisler or Joplin as encores, Jaime Laredo remains content to offer Beethoven. At the same time, it is precisely Laredo's artistic integrity that has made him one of the most respected of today's violinists...one of the most thoroughly exquisite concerts the city has experienced in years.”

—*St. Louis Post-Dispatch*

“Composed with Laredo and Robinson in mind, the Zwilich Double is in two extended movements.... Laredo and Robinson have a rare synchronicity of style; phrasing, balance and ensemble were coordinated elegantly throughout the evening.”

—*The Burlington Free Press*

“Laredo and Robinson poured out dynamic, lustrous tone and phrases that were full of character; the performance was electric.”

—*Sun-Sentinel*

“One 1994 event echoes clearly and warmly in the ear above all others in this sometimes music-obsessed city: the performance of Bartok's First Violin Concerto by Jaime Laredo.”

—*The Sunday Camera (Boulder)*

Recordings

“Laredo’s warmhearted musicianship comes through whether he’s got a baton or a bow in his hands.”

—*Detroit Free Press*

“Jaime Laredo's performance of the Beethoven Concerto is scholarly, cultured and innovative....the soloist has developed a remarkable rapport with his [Scottish Chamber] orchestra, and there are moments where the intimacy of their collaboration verges on the extraordinary.”

“There were several moments when I wondered just how Laredo obtained such a marvelous response from the excellent Scottish ensemble in passages where his attentions must have been fully engaged by the

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solo part...the end results are first class and the performances have a joyous, spontaneous quality which I found most appealing...**Laredo is at least the equal of any of his distinguished rivals.**"

—Gramophone

"The best of this particular music so far on CD....**Laredo is a violinist whose art goes deeper than virtuosity.**" [Scottish Chamber Orchestra/*Four Seasons*]

—Miami Herald

"**There are, on rare and precious occasions, discs which one knows from the very first notes will be a pleasure to listen to: this is one...**" [Complete Schubert works for violin and piano]

—Classic CD

"An equal match for earlier interpretations surely is the present set, **some of the very best Schubert I've ever heard.** The playing is heartfelt with beautifully nuanced phrases, a wonderful lilt, wide dynamic ranges, and an expressive yet never sentimentalized palette which runs the gamut from utmost brilliance to intimate tenderness." [Complete Schubert works for violin and piano]

—Stereophile

"One of the best recent recordings of [Bruch's Concerto No. 1]...first-class."

—Philadelphia Inquirer

"Gangbusters. The vivacity and zest of these performances are incredible, possibly because the music itself remains fresh for Laredo and his young, top-class orchestra....Highest possible recommendation." [Scottish Chamber Orchestra/Rossini Overtures]

—Stereo Review

"[Laredo and Koh's partnership] was the stuff of **musical kismet.** You can catch it even on their new recording, Two X Four, a certain X factor they conjure, **between sublime musical energy and clean technique...** It is more than textbook Bach that commands their **creative energy and shimmering technique: it is palpable from the start, and there is immediacy in their playing that builds their edge.**"

—ConcertoNet.com

"**The sheer artistry and the depth of knowledge that Jennifer Koh and...Jaime Laredo bring to this project is outstanding...**Throughout, and especially on the [David Ludwig], **the two violinists work in unison to create a force that is much larger than the sum of the parts. Highly recommended.**"

—Strings Magazine

"... **Laredo and Koh together transcend those around them, one leading the other, in beautiful harmony.**"

—I Care If You Listen

"The violinists [Laredo and Koh] shine in their individual right, of course, but their sympathetic communication in Bach (and, indeed, in all the pieces presented here) is evident in every passage. **Their partnership is energetic, felicitous, and expressive, admirably and pleurably so.**"

—Classical Candor

Jaime Laredo