

DANBI UM, violin Biography



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Third Prize Winner of the 2018 Naumburg International Violin Competition praised by *The Strad* as an “utterly dazzling” artist, with “a marvelous show of superb technique” and “mesmerizing grace” (*New York Classical Review*), violinist Danbi Um captivates audiences with her virtuosity, individual sound, and interpretive sensitivity. Also a 2018 Salon de Virtuosi Career Grant recipient and a Menuhin International Violin Competition Silver Medalist, she showcases her artistry in concertos, solo recitals, and in collaboration with distinguished chamber musicians. She is a winner of Astral’s 2015 National Auditions.

In the 2017-2018 season, Ms. Um made her New York recital debut in Lincoln Center presented by the Chamber Music Society of Lincoln Center, and her San Francisco recital debut on Music@Menlo’s “Carte Blanche” series. She also debuted for the Chamber Music Society of Palm Beach, Philadelphia’s “Morning Musicales”, and at the National Museum of Women in the Arts in Washington, D.C., with pianist Orion Weiss.

After winning the Music Academy of the West Violin Competition, Ms. Um made her concerto debut in the Walton Violin Concerto with the Festival Orchestra, conducted by Joshua Weilerstein. Recent concerto engagements include appearances with the Israel Symphony, Auckland Philharmonic, Vermont Symphony, and the

Dartmouth Symphony. She also recently appeared in recital and in chamber music performances in such venues as the Kennedy Center, Philadelphia’s Kimmel Center, Boston’s Isabella Stewart Gardner Museum, the Harris Theatre in Chicago, and at the Tel Aviv Museum of Art.

An avid chamber musician, Ms. Um is a current artist member of the Chamber Music Society of Lincoln Center, and violinist with the Escher String Quartet. Festival appearances have included those at Marlboro, Ravinia, Yellow Barn, Moab, Seattle, Caramoor, and North Shore. In the summer of 2018, she debuts at the Moritzburg Festival in Dresden, Germany. She has collaborated with Anthony Marwood, Vadim Gluzman, Pamela Frank, Cho-Liang Lin, Paul Neubauer, Frans Helmerson, Jan Vogler, David Shifrin, and Gilbert Kalish.

Born in Seoul, South Korea, Danbi Um began violin lessons at the age of three. In the year 2000, she moved to the U.S. to study at the Curtis Institute of Music, where she earned a Bachelor’s degree. She also holds an Artist Diploma from Indiana University. Her teachers have included Shmuel Ashkenasi, Joseph Silverstein, Jaime Laredo, and Hagai Shaham.

Danbi Um plays a 1683 “ex-Petschek” Nicolo Amati violin, on loan from a private collection.

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NOVEMBER 2018 (Please destroy any previously dated material.)

DANBI UM, violin Acclaim



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"Ms. Um...displayed the sweetness of tone that makes listening to her so enjoyable...[she] delivered page after page of radiant, colorful playing....affecting expressiveness and lovely control..." —*Oberon's Grove*

"...brilliantly performed by violinist Danbi Um... Um's solo was utterly dazzling, a marvelous show of superb technique." —*The Strad*

"Danbi Um eschewed the commonplace muscular interpretation for a sinuous one with great horizontal movement. The layering of and transitions to the music's alternating moods and intensities were expertly modulated.... mesmerizing grace..."
—*New York Classical Review*

"...the delightful young violinist Danbi Um...took the first chair for [Brahms *Quintet in F minor for Piano, Two Violins, Viola, and Cello, Op. 34*] and, with her ravishing ascents to the upper range, graced the music at every moment. The big singing themes of this work were delivered with striking lushness..." —*Oberon's Grove*

"Um offered sharply etched phrasing that convincingly grew more taut...gracious musical gestures and elegant intensity....tart lyricism and churning drama with technical polish and interpretive bite....Um sailed through [Chausson's *Poeme*]'s double stops and sustained its long melodies..." —*Chestnut Hill Local*

"Um approached [Korngold's *Much Ado About Nothing Suite*] with a vocal style that fit the lyrical nature of the opening movement, including expressive, upward leaps. Her intonation was spot on as she dug into the low end of her instrument, drawing out a rich tone.... [She] was not afraid to take some exciting chances."
—*Palm Beach Daily News*