



5:00 PM
WEDNESDAY, JULY 21, 2021
BENNETT GORDON HALL
THE JOHN D. HARZA BUILDING

Program for

Piano & Strings

CONCERT

IX

MOZART **Sonata for Two Pianos in D major, K. 448 (375a)**

Allegro con spirito

Andante

Molto allegro

Kyle Orth, piano

Nadia Azzi, piano

Kyle Orth's participation in the Ravinia Steans Music Institute is made possible by The Charlotte and Stanton Hadley Fellowship.

Nadia Azzi's participation in the Ravinia Steans Music Institute is made possible by The Richard and Cynthia Morehead Fellowship.

SCHUBERT **String Quartet in A minor, D. 804 ("Rosamunde")**

Allegro ma non troppo

Andante

Menuetto

Allegro moderato

Emily Shehi, violin

Tiffany Chang, violin

Cara Pogossian, viola

Stella Cho, cello

Emily Shehi's participation in the Ravinia Steans Music Institute is made possible by the Esther W. and Saul Stone Memorial Fellowship from Donna and Tom Stone Family and the Max and Lottie Gerber/Oscar Gerber Fellowship from the Max and Lottie Gerber Foundation, Inc.

Tiffany Chang's participation in the Ravinia Steans Music Institute is made possible by the Gene Witz Memorial Violin Fellowship.

Cara Pogossian's participation in the Ravinia Steans Music Institute is made possible by the Elizabeth Ferguson Fellowship, the Lester B. Knight Charitable Trust Fellowship, and The Esther G. Klatz Memorial Fellowship.

Stella Cho's participation in the Ravinia Steans Music Institute is made possible by the Carol and Joel Honigberg Fellowship.

– INTERMISSION –

BRAHMS **Piano Trio No. 1 in B major, op. 8**

Allegro con moto

Scherzo: Allegro molto

Adagio non troppo

Finale: Allegro molto agitato

Ellinor D'Melon, violin

Zexun Shen, cello

Kyle Orth, piano

Ellinor D'Melon's participation in the Ravinia Steans Music Institute is made possible by the Starling Foundation Fellowship.

Zexun Shen's participation in the Ravinia Steans Music Institute is made possible by the Jane W. and Irving H. Goldberg Memorial Fellowship and the Susan and Roger Stone Fellowship.

Kyle Orth's participation in the Ravinia Steans Music Institute is made possible by The Charlotte and Stanton Hadley Fellowship.

WOLFGANG AMADEUS MOZART (1756–1791)

Sonata for Two Pianos in D major, K. 448 (375a)

One of the most famous portraits of the Mozart family was rendered in 1780 or 1781 by the Salzburg painter Johann Nepomuk della Croce. An oval-framed painting of the recently deceased Anna Maria, the mother Mozart, is centrally located on the back wall. Father Leopold, propping his violin on the piano and leaning forward slightly, is seated to the right. On the left at the keyboard are the two Mozart children, Maria Anna (Nannerl) and Wolfgang, arms overlapped in playing position. Della Croce creates a tranquil representation of family music making, an idyllic image soon shattered by Wolfgang's removal from service to Archbishop Colloredo of Salzburg and relocation to Vienna.

The portrait unknowingly documented the end of a longtime musical collaboration between sister and brother. As children, Nannerl and Wolfgang performed around Europe in joint recitals, alternating between the piano (both), voice (Nannerl) and violin (Wolfgang). Wolfgang contributed several pieces of original music to the four-hand piano repertoire, beginning with the Duo Sonata in C major, K. 19d (May 1765; Leopold claimed this was the first duo ever written) and including several others once in Nannerl's possession, most of which are now lost. Mozart also wrote two multiple-piano concertos in Salzburg.

Vienna offered different professional opportunities to Mozart, initially large-scale public concerts and private lessons. In the imperial capital, he composed two sonatas for four-hand piano as well as one sonata and a fugue for two pianos for his private students. Mozart joined Josepha Auernhammer – a talented, unattractive young pianist smitten with puppy love for her famous teacher – in the first performance of Sonata for Two Pianos in D major, K. 365 (316a). One visiting Salzburg native, Herr von Daubrawaick, exclaimed to Mozart after the performance, “I am proud of being your countryman. You are doing Salzburg great credit. I hope the times will change so that we shall have you back again, and then most certainly we shall not let you go.” This, as it turned out, was a vain wish. The two-piano sonata reflects a conscious shift toward orchestral conception. Allowing both performers the complete keyboard range encourages both a fuller density of sound and the exchange of melodic phrases in concertante fashion.

FRANZ SCHUBERT (1797–1828)

String Quartet in A minor, D. 804 (“Rosamunde”)

The year 1824 wreaked havoc on Schubert's life, circle of friends, and health – a terrible portent of his final demise four years off in the future. Influential leaders within his Viennese artistic circle no longer resided in the city. Composer Franz von Schober tested his luck in the theatrical community of Breslau, artist Leopold Kupelweiser relocated to Rome, and Josef von Spaun, a government official devoted to Schubert's

group, conducted business in Linz. The vitality of the circle's poetry readings and musical "Schubertiads" faded away.

Ill health troubled Schubert continually, and his recent operatic productions failed miserably. Despite flagging spirits, Schubert composed at a steady pace, shifting his attention toward instrumental forms. "So far as the songs are concerned, I have not done much that is new, but I have tried my hand at several instrumental things, for I wrote two quartets for violins, viola, and cello, and an octet, and I intend to write another quartet and generally speaking to pave my way to grand symphony in this way." These chamber works served as exercises either for the lost "Gmunden-Gastein" symphony or the "Great C Major," both begun in 1825.

Schubert composed his first new string quartet – the Quartet in A minor, D. 804 – in February and March of 1824. Violinist Ignaz Schuppanzigh and his quartet gave the first performance on March 14 in the hall of the Philharmonic Society at the Zum roten Igel ("Red Hedgehog Inn"). Schubert published this first of three planned quartets as Opus 29, No. 1, but no other work appeared under that opus number. The printed scores were dedicated to Schuppanzigh.

The Weimar "Musikalische Eilpost" (1826) highly recommended Schubert's new work, along with a string quintet by Georges Onslow: "Profound feeling both..." Profound feeling, perhaps even a faint note of despair, permeates the Allegro ma non troppo movement. The melancholy tonic key of A minor contrasts frequently with A major, Schubert's key of contentment. His numerous themes adopt song-like lyricism without specific references to his own lieder, as would be the case in his next quartet based on "Death and the Maiden."

The Andante, however, does not borrow from earlier music – the familiar Entr'acte in B-flat major from his incidental music to Rosamunde (this same melody later reappeared in his Impromptu in B-flat major, Opus 142, No. 3). In the quartet's third movement, Schubert revived an outdated Classical instrumental tradition by composing a minuet. However, this one is weighed down by its dark Romantic expression. Its Trio bears an oft-observed relationship to Schubert's song "Die Götter Griechenlands" ("The Greek Gods"), D. 677. Friedrich Schiller's text begins: "Beautiful world, where are you?" Schubert then closes with an energetic rondo instilled with, in the words of J.A. Westrup, "something of the atmosphere of rural jollity."

JOHANNES BRAHMS (1833–1897)

Piano Trio No. 1 in B major, op. 8

Like Beethoven before him, Brahms chose the trio of piano, violin and cello for his first published chamber opus. This instrumental ensemble posed numerous challenges to the composer, the first involving the union of fundamentally "unblendable" string and piano timbres. Brahms destroyed several immature chamber compositions predating the Piano Trio No. 1 in B major, op. 8, which he composed in 1853–54 at his

home in Hamburg. Any joy Brahms may have received from mastering this difficult form was tempered by the mental decay of his mentor, Robert Schumann, whose attempted suicide resulted in permanent confinement to a mental asylum.

The Trio No. 1 is, in fact, two different compositions. Brahms's original version (1854) flaunted the boundless imagination of a youthful Romantic. Thematic homages to other Romantics are incorporated throughout the lyrical score—Schubert's "Am Meer" from *Schwanengesang*, a phrase from Beethoven's song cycle *An die ferne Geliebte* and fragments from Schumann's opera *Genoveva*. These melodic derivatives mingle oddly with extravagant harmonic changes and Bach-styled contrapuntal writing. Brahms published this score in 1854, and the first public performance was given in New York, with William Mason playing the piano, on November 27, 1855.

Thirty-five years later, Brahms completely recomposed the Trio No. 1, driven to this rare action by glaring faults and miscalculations in the first version. His reworking amounted to substantially more than a simple revision. Whole sections were excised—most notably, all of the song tributes—and others thoroughly transformed. Brahms wrote to Clara Schumann on September 3, 1889: "You would never guess what childish amusement I have used to while away the gorgeous summer days. I have rewritten my B-major trio and can now call it op. 108 instead of op. 8. It will not be as wild as it was, but whether or not it will be better?" The change of opus never transpired, and Brahms allowed both versions of the trio to remain.

– Program notes by Todd E. Sullivan



PIANO & STRINGS FELLOWS



Nadia Azzi, piano

The Richard and Cynthia Morehead Fellowship

Nadia Azzi, born in Florida to Lebanese-Japanese parents, is a recipient of numerous top prizes at national and international levels, including the Beverly Hills National Auditions, National YoungArts Foundation, Ishikawa Music Academy, and Nordmann Scholarship Competition. She has received fellowships at the Sarasota Music Festival, Norfolk

Chamber Music Festival, Yellow Barn, and Aspen Music Festival. In addition, she has performed at the Newport Music Festival, Bravo Niagara of the Arts, *Arabs Got Talent*, NPR's *From the Top*, WGN-TV Chicago, Radio Canada International, NHK-FM Japan, FBC Japan, Fukui TV, and WFMT Chicago. Azzi has also performed with several orchestras under distinguished conductors. She graduated from the pre-college division of The Juilliard School studying with Yoheved Kaplinsky and received her Bachelor of Music degree at the Colburn Conservatory of Music studying with Fabio Bidini. She is currently continuing her studies at Colburn for her Master of Music degree.



Tiffany Chang, violin

Gene Witz Memorial Violin Fellowship

Born in Arizona, Tiffany Chang began playing the violin at the age of three and has studied under the tutelage of Miriam Fried, Chun-Yi Lu, Lan Qiu, the late William Magers, and Jing Zeng. Chang is a prizewinner of various state and national competitions, including the Brevard Concerto Competition, MTNA National Competition, Interlochen

Concerto Competition, and the 2017 Dorothy Bates Violin Competition, in which she was awarded a Guarnerius violin (1716) and Benoit Rolland bow for a year. Chang served as concertmaster of various orchestras including the New England Conservatory Philharmonia and Symphony under Hugh Wolff. An avid chamber musician, Chang has performed at prominent summer chamber festivals across the country, such as the Taos School of Music and Norfolk Chamber Music Festival, where she worked with members of the esteemed Brentano, Miro, Emerson, and Borromeo Quartets. She is a member of a piano trio formed at New England Conservatory, Trio Rai. Off the concert stage, Chang regularly teaches at the NEC Preparatory School as a violin coach and ensemble manager. This fall, Chang will return to NEC for her master's degree, studying with Miriam Fried.



PIANO & STRINGS FELLOWS



Stella (Ye Lin) Cho, cello

Carol and Joel Honigberg Fellowship

Originally from South Korea and raised in Great Britain, Cho made her London solo debut at the Royal Albert Hall at the age of fifteen. She has also given recital programs in South Korea, Spain, the Netherlands, Poland, Germany, and the US. Cho was selected as one of the Holland Music Sessions' "New Masters on Tour" and gave solo recitals across Europe, including at the Royal Concertgebouw. She has been invited to perform at such festivals as Yellow Barn Chamber Music Festival, La Jolla SummerFest, Casals Festival, and the Perlman Music Program, and she has collaborated with eminent musicians such as Ralph Kirshbaum, Jaime Laredo, Joseph Kalichstein, and the Borromeo Quartet. Cho earned her Bachelor of Music and Master of Music degrees at USC's Thornton School of Music with Ralph Kirshbaum and completed further graduate studies at the New England Conservatory with Laurence Lesser. She recently completed her Doctorate of Musical Arts degree at USC and was inducted into the Pi Kappa Lambda National Music Honor Society.



Ellinor D'Melon, violin

Starling Foundation Fellowship

Ellinor D'Melon was born to Cuban parents in Jamaica and started to learn violin at age two. Still only twenty, she has performed under the baton of distinguished conductors such as Zubin Mehta, Mikhail Jurowski, and Vladimir Spivakov in prestigious concert halls, including Berlin's Philharmonie, Mariinsky Theatre Concert Hall, and Amsterdam's Concertgebouw, among others. Most recently, she performed the Bach Double Concerto alongside Anne-Sophie Mutter. Highlights of the 20/21 season include stepping in for Hilary Hahn and James Ehnes at the last minute, as well as making her debut with Spain's National Orchestra. Next season includes debuts with prestigious orchestras such as the Royal Philharmonic Orchestra under Pablo Gonzalez and the Los Angeles Chamber Orchestra under Jaime Martín. D'Melon has studied at the Reina Sofia School of Music with Zakhar Bron since 2011. An anonymous family loans her a Giovanni Battista Guadagnini Violin from 1743.



PIANO & STRINGS FELLOWS



Kyle Orth, piano

The Charlotte and Stanton Hadley Fellowship

Hailed as “spine-tingling” (*Fort Worth Star-Telegram*) and “breathtaking” (*Boston Musical Intelligencer*), Kyle Orth is a pianist of unusual virtuosity and artistic sensitivity.

Having concertized across the United States, Europe, Israel, and Mexico, Orth is recognized as a captivating soloist and chamber musician. Since his orchestral debut at the age of

fifteen, Orth has appeared as soloist with the Dallas Symphony Orchestra, Israel Symphony Orchestra, Fort Worth Symphony Orchestra, and Orquesta Sinfónica de Oaxaca (Mexico), under the batons of Jaap van Zweden, Miguel Harth-Bedoya, Hugh Wolff, and others. Last year, he performed Tchaikovsky’s Piano Concerto No. 2 with Osmo Vänskä and the Minnesota Orchestra on their subscription series, a performance which the *Star Tribune* described as being “thrillingly visceral.” Orth completed his undergraduate degree at Texas Christian University and master’s degree at New England Conservatory. He is currently a student of Wha Kyung Byun in NEC’s doctoral program.



Cara Pogossian, viola

Elizabeth Ferguson Fellowship, Lester B. Knight Charitable Trust Fellowship, The Esther G. Klatz Memorial Fellowship

Violist Cara Pogossian is a recent graduate of the Curtis Institute of Music, where she received her Bachelor of Music degree under the tutelage of Hsin-Yun Huang and Misha Amory. This fall, she will be continuing her studies as a Master of Music candidate with Kim Kashkashian at the

New England Conservatory. Pogossian served as co-principal viola of the Curtis Symphony Orchestra during the 2019–20 season, which included a US tour in early 2020. She is a bronze medal winner of the 2017 Fischhoff International Chamber Music Competition, and in addition to attending the Ravinia Steans Music Institute, she has taken part in the Taos School of Music and the Perlman Music Program. Committed to musical outreach, Pogossian has frequently performed at schools, retirement centers, and hospitals in the greater Los Angeles and Philadelphia areas, and is also an organizer of several Music for Food performances, raising funds for local food banks.

**Emily Shehi, violin**

Esther W. and Saul Stone Memorial Fellowship from Donna and Tom Stone Family, Max and Lottie Gerber/Oscar Gerber Fellowship from the Max and Lottie Gerber Foundation, Inc.

Currently a student of Ida Kavafian at the Curtis Institute of Music, violinist Emily Shehi has won first prize at the Kansas City Symphony Young Artist Competition and third prize at the 2015 Irving M. Klein International String Competition. As a soloist, she has collaborated with conductors Michael Stern and Gerhardt Zimmermann, among others. As a chamber musician, Shehi has collaborated and performed with such renowned musicians as Jonathan Biss, Ani Kavafian, Steve Tenenbom, and Peter Wiley. She also served as co-concertmaster of the Curtis Symphony Orchestra for its 2018–19 season. She has attended the Four Seasons Chamber Music Festival Winter Workshop, Taos School of Music, Aspen Music Festival and School, Music@Menlo, and Morningside Music Bridge, and she was assistant concertmaster at the New York String Orchestra Seminar. Shehi performs on a violin made by Mario Miralles, a loan made possible with the generous support of Augustin Hadelich and for winning Doublestop Foundation's Instrument Loan Competition.

**Zexun Shen, cello**

Jane W. and Irving H. Goldberg Memorial Fellowship, Susan and Roger Stone Fellowship, Bogert-Marshall Fellowship

Born in Shanghai, China, Zexun Shen (Jason) studied at the Middle School and High School of the Shanghai Conservatory of Music. In 2009, he began his studies with Timothy Eddy at the Mannes College of Music (BM 2013, MM 2015), where he was presented with a full scholarship and the Goldsmith Foundation Award. Shen has served as the principal cellist of the Mannes Orchestra. After graduating with honors, he completed his professional study with the Dean's Award under the guidance of Philippe Muller at Manhattan School of Music. Shen joined the Rochester Philharmonic in 2016 and received his tenure position in 2018. In April 2021, Shen won the concerto competition at Stony Brook University and received his DMA the following month. Shen has performed extensively in the US and abroad as a soloist and chamber musician, playing at such venues as the Alice Tully Hall, Carnegie Hall, Steinway Hall, Merkin Concert Hall, the Metropolitan Museum, and the Morgan Library Museum. During the COVID-19 pandemic, Shen and his colleagues pianist Miki Aoki and violinist Emre Engin founded the online classical concert series "Musik in the Air" and performed in many online concerts.