

## Historical Performance Chamber Music of the Classical Era

**WOLFGANG AMADEUS  
MOZART**  
(1756-91)

**From Piano Trio No. 2 in G Major, K. 496 (1786)  
I. Allegro**

Ela Kodžas, Violin  
Andrew Koutroubas, Cello  
Nathan Mondry, Fortepiano

**FRANZ JOSEPH  
HAYDN**  
(1732-1809)

**From Divertimento in G Major, Op. 100, No. 2, Hob. IV:7 (1784)  
I. Allegro**

Nuria Canales, Flute  
Ela Kodžas, Violin  
Andrew Koutroubas, Cello

**MOZART**

**From Violin Sonata No. 28 in E-flat Major, K. 380 (1781)  
I. Allegro**

Annemarie Schubert, Violin  
Chanel Wang, Fortepiano

**FRANZ DANZI**  
(1763-1826)

**From Bassoon Quartet in D Minor, Op. 40, No. 2 (1804)  
I. Allegretto  
IV. Allegretto**

Ezra Gans, Bassoon  
Eleanor Legault, Violin  
Annemarie Schubert, Viola  
Haocong Gu, Cello

*(program continues)*

**MOZART**

**From Piano Quartet No. 2 in E-flat Major, K. 493 (1786)  
I. Allegro**

Jimena Burga Lopera, Violin  
Ryan Cheng, Viola  
Haocong Gu, Cello  
Duangkamon Wattanasak, Fortepiano

*Intermission*

**GIOVANNI BATTISTA  
NOFERI**  
(1730-82)

**Trio in E-flat Major, Op. 15, No. 3 (1777)  
I. Allegro  
II. Largo  
III. Allegro non troppo**

Lindsie Katz, Violin  
Cristina Prats-Costa, Viola  
Allen Maracle, Cello

**HAYDN**

**From Piano Trio No. 19 in F Major, Op. 43, No. 1, Hob. XV:6 (1784)  
I. Vivace  
II. Tempo di Menuetto**

Lara Mladjen, Violin  
Kosuke Uchikawa, Cello  
Elené Tabagari, Fortepiano

**MOZART**

**From Flute Quartet No. 2 in G Major, K. 285a (1778)  
I. Andante  
II. Tempo di Menuetto**

Nuria Canales, Flute  
Nadia Lesinska, Violin  
Eleanor Legault, Viola  
Kosuke Uchikawa, Cello

**LUDWIG VAN  
BEETHOVEN**  
(1770-1827)

**Variations in E-flat Major, Op. 44 (1800)**

Jimena Burga Lopera, Violin  
Kosuke Uchikawa, Cello  
Nathan Mondry, Fortepiano

## NOTES ON THE PROGRAM

### **Wolfgang Amadeus Mozart (1756-91) Piano Trio No. 2 in G Major, K. 496, I. Allegro (1786)**

*Coached by Audrey Axinn and Robert Mealy*

The harpsichord/piano trio, as it developed through the 18th century, changed from a genre in which the cello generally shadowed the left hand of the keyboard to one of increasing independence. Written at the height of Mozart's Viennese career, the opening Allegro from K. 496 highlights this trend well; even in the more conventional first half, the piano and cello infrequently play the same material at the same time. Mozart's interest in Bach and Handel, sparked by access to Gottfried van Swieten's vast musical library, is evident in the contrapuntal turns all three instruments take in the second half, expertly blended with striking modulation.

— Nathan Mondry

### **Franz Joseph Haydn (1732-1809) Divertimento in G Major, Op. 100, No. 2, Hob. IV:7, I. Allegro (1784)**

*Coached by Sandra Miller*

This delightful trio is the second of the six divertimenti that Haydn wrote for flute, violin and cello in 1784. While less known than the London trios, which were composed ten years later, these divertimenti explore all the colors that the recently developed keyed flute could offer in a small ensemble like this. The first movement of Trio No.2 is actually a reworking of music from his opera, *Il Mondo della Luna*.

— Nuria Canales

### **Wolfgang Amadeus Mozart (1756-91) Violin Sonata No. 28 in E-flat Major, K. 380, I. Allegro (1781)**

*Coached by Audrey Axinn*

Though Mozart had been writing sonatas for violin and piano since he was ten years old, the one we will be hearing tonight was published in 1787 and marks his arrival in Vienna as a mature composer and musician. Dedicated to Josepha Barabara von Auernhammer, a new pupil of his and the daughter of an influential politician in Vienna, the Sonata for Violin and Piano in E-flat Major, K. 380, begins with a dramatic, timpani-like motif which echoes through the remainder of the first movement, always interrupting sparkling passagework and signaling striking new key changes. Contemporary critics reviewed Mozart's first publication in Vienna favorably, calling the sonatas "unique in kind, rich in new ideas and filled with traces of their author's great musical genius."

— Annemarie Schubert

**Franz Danzi (1763-1826) Bassoon Quartet in D Minor, Op. 40, No. 2, I. Allegretto, IV. Allegretto (1804)**

*Coached by Nina Stern and Dominic Teresi*

Although himself a cellist, Franz Danzi is today best known for his significant output of works for wind instruments. Living from 1763 to 1826, his career straddled the end of the Classical and beginning of the Romantic eras. His musical vocabulary is a mixture of the two worlds – at different points in the music you can simultaneously hear the structure and playfulness of a Mozart serenade and the passion and ingenuity of a Rossini aria. In his Quartetto for Bassoon and Strings, the bassoon sometimes acts as a true soloist, with dizzying runs of fast notes and singing melodies, while in other moments it is truly a part of the wider instrumental texture. Throughout these two movements, the bassoon and violin often act in dialogue, trading off melodies and countermelodies as in an operatic duet. This all fits with the developing function of the bassoon in 19th century chamber music – stepping out from the continuo section into more soloistic roles.

— Ezra Gans

**Wolfgang Amadeus Mozart (1756-91) Piano Quartet No. 2 in E-flat Major, K. 493, I. Allegro (1786)**

*Coached by Yiheng Yang and Béatrice Martin*

Mozart composed his second quartet for piano and strings in E-flat major in 1786. Despite comments from his publisher Hoffmeister that his previous piano quartet was too difficult and unlikely to be bought by the musicians, Mozart decided to write one more piano quartet. This brilliant piece begins with an exciting theme full of energy that is followed by a lyrical melody in the piano. During the short development, Mozart creates a wide variety of colors in minor keys, with a recurring motif passed between all of the voices. With the return of the main theme, Mozart takes us even further into an evocative atmosphere, with sorrowful but sweet tunes that vividly take us to the conclusion.

— Jimena Burga Lopera

**Giovanni Battista Noferi (1730-82) Trio in E-flat Major, Op. 15, No. 3 (1777)**

*Coached by Cynthia Roberts*

Giovanni Battista Noferi was an Italian violinist and composer who was a contemporary of Haydn and Mozart. Although we know very little about his life, we have access to a fair amount of his music, including collections of trio sonatas, violin sonatas, and guitar sonatas. Noferi's String Trio No. 3 in E-flat Major from Op. 15 is a wonderful representation of *galant* style and ideals with its simple and singable melodies, clear accompaniment, and slow harmonic motion. Noferi captures a perfect balance between peaceful, tender, and joyful, and bold, witty, and fun. This trio is a newfound gem and we hope you enjoy it!

— Lindsie Katz

**Franz Joseph Haydn (1732-1809)**

**Piano Trio in F Major, Op. 43, No. 1 – I. Vivace, II. Tempo di Menuetto (1784)**

*Coached by Peter Sykes and Cynthia Roberts*

As with his influential contributions to the Classical symphony and string quartet, Joseph Haydn was also a pioneer of the piano trio, writing 39 during his lifetime. The Piano Trio in F Major, Hob XV: No. 6 from his Op. 43 serves as a delightful example of one of Haydn's mature, pre-London piano trios, composed between 1784 and 1790 during his employment at the court of Esterházy. Like others works of its kind and time, the piano takes precedence within the ensemble. However, while this trio could theoretically stand alone as a piano sonata, its texture becomes uniquely enriched through the addition of the cello and violin. The cello predominantly doubles the piano's bass, and the violin frames the upper register, tonally reinforcing and supporting the delicate sonority of the fortepiano. The result is a manifestation of mutual support and nourishment, demanding attentive listening and responsiveness.

— Lara Mladjen

**Wolfgang Amadeus Mozart (1756-91)**

**Flute Quartet No. 2 in G Major, K. 285a, I. Andante, II. Tempo di Menuetto (1778)**

*Coached by Robert Mealy and Dominic Teresi*

This work by Mozart features the flute, violin, viola, and cello as equal chamber music partners. Rather than featuring the melodic instruments in soloistic roles and relegating other instruments to accompanimental figures, Mozart writes idiomatic material for all instruments and weaves all parts together with an intimacy on par with his vaunted string quartets. This piece was written while the flute was undergoing considerable technical transformation, and the piece explores the new possibilities of the instrument. The tonalities he chose for his flute quartets (D major, G major and C major) fit both the instrument and the ensemble setting in terms of mixture of colors, while making the flute melodies shine in its higher range.

— Eleanor Legault

**Ludwig van Beethoven (1770-1827) Variations in E-flat Major, Op. 44 (1800)**

*Coached by Yiheng Yang*

Although the 1804 publication date suggests a work from Beethoven's middle period, sketches for this piano trio survive as early as 1792, when the composer had not yet moved to Vienna. Beethoven was familiar with Carl von Dittersdorf's *Das rote Käppchen*, playing the viola in productions at the Bonn Hofkapelle. The tune "Ja, ich muss von ihr scheiden," which tells the story of a man ready to divorce his philandering wife, creates an atmosphere of foreboding comedy; a series of unison arpeggios, nearly all separated by short rests, set up a wide variety of characters. Some features shared among the variations include strong accents on "wrong" beats and subito dynamics in both directions, even in the more serious (or melodramatic) minor ones. The finale, which the young Beethoven likely intended as a vehicle for his own virtuosity, puts a bow on the whole piece in a flashy concerto-like ending.

— Nathan Mondry

## ABOUT THE ARTISTS

Peruvian modern and baroque violinist **Jimena Burga Lopera** is a passionate and driven artist. She has performed and was a soloist with Arequipa Baroque Ensemble, Trío Lopera, IU baroque orchestra, several Peruvian symphony orchestras, Festival de Música Antigua PUCP, Bloomington Bach Cantata Project, and Washington Bach Consort. Jimena's recent solo performances include Bach's Brandenburg Concertos Nos. 4 and 5 and the Brahms violin concerto. She holds a bachelor's from Jacobs School of Music and is pursuing her master's in baroque violin. Jimena dreams of bringing early music education to her home country.

When she was little, **Nuria Canales** chose a recorder over dolls for her holiday adventures, unknowingly igniting her musical journey at age 9. Many years later, a serendipitous encounter with baroque flutist Wilbert Hazelzet led her to the Netherlands, where she fully immersed herself in Historical Performance in Amsterdam, under Jed Wentz's guidance. In 2022, she crossed the Atlantic and has since performed with American Baroque ensembles including Austin la Follia, Austin Baroque Orchestra, Lumedia Musicworks, and Philharmonie Austin. Nuria, a believer in the theory of the affects and the music of the spheres, also cherishes her cat, Muffato.

**Ryan Cheng** is a baroque violinist who has performed widely across the U.S., most notably at the MA Festival Brugge, with the American Bach Soloists, and with the faculty at the San Francisco Conservatory of Music. He was a competitor in the 2022 Leipzig International Bach Competition and winner of the Historical Performance Competition at Juilliard. Ryan also performs on the viola da gamba. He is curious about knowledge from the ancient world.

**Ezra Gans** is a performer and composer residing in New York. His work straddles the worlds of historically informed performance and experimental improvisation, interweaving instruments and musical techniques of the past and present to create music that examines our relationship with history. Aside from performing on bassoons of various shapes and sizes, Ezra's work often incorporates live electronics, spoken word, and even, on occasion, fun costumes. He is a member of slapslap, a Detroit-based performance-art-rock band consisting of two electric bassoons and two drummers.

Born in Beijing, China, **Haocong Gu** began studying cello at age 6. After moving to the U.S. in 2011, Haocong continued his cello studies with Haiye Ni and Jeffrey Solow. He graduated from Temple University with a bachelor's and master's in cello performance. Haocong has won many prizes and awards and has performed at the Kimmel Center and Lincoln Center. Haocong is a graduate student at Juilliard, majoring in baroque cello and viola da gamba. When he is not making music, he enjoys cooking and gardening.

Originally from Colorado, **Lindsie Katz** performs as an historical violinist/violist in North America and Europe. Pursuing her master's at Juilliard, Lindsie's counts among her mentors Robert Mealy, Cynthia Roberts, Elizabeth Blumenstock, Rachel Podger, Kati Debretzeni, Rachael Beesley, and the Eybler String Quartet. Lindsie is a member of the ALE String Trio, teaches private music lessons, and enjoys spending time in the mountains.

Serbian-American violinist **Ela Kodžas** is a graduate of UCLA, where she held teaching assistantships in chamber music and with the Early Music Ensemble, and of the Eastman School of Music, where she received a certificate of achievement in performance practice and was named a Pi Kappa Lambda Scholar. In 2022, Ela received an Early Music America Summer Scholarship. During her free time, she practices yoga and volunteers at her local dog shelter.

**Andrew Koutroubas** is a baroque and modern cellist, music teacher, and founding director of the Silentwoods Collective. A strong believer in the transformative power of music, Andrew enjoys organizing and directing live performance projects aimed at uniting people through creativity. Andrew has presented more than a dozen such projects to communities of New Hampshire, Boston and most recently, New York. A practitioner of HIP

(historically inspired performance), Andrew has recorded with the Grammy-winning Boston Early Music Festival's Chamber Opera Series and has performed throughout North America and Europe.

Bulgarian-born violinist **Nadia Lesinska's** performing career spans through North America and Europe. Some of her North American performances include Ars Lyrica Houston, Austin Baroque, Bach Society Houston, Houston Baroque, and Mercury Baroque. She can be heard on numerous recordings including Handel's Op.6 Concerti Grossi, Vivaldi's L'Estro armonico, and Rameau's Les Indes galantes with Mercury Baroque; and Ars Lyrica's recording of Hasse's Marc Antonio e Cleopatra. Lesinska is pursuing her master's at Juilliard.

Hailing from Australia, **Lara Mladjen** graduated with a bachelor's from the Melbourne Conservatorium in 2022 under the tutelage of Elizabeth Sellars. During her studies, she was the recipient of the inaugural David Li Music Scholarship, Joyce McKenna Scholarship, Anna Chmiel Memorial Fund Prize, and the Corinna D'Hage Mayer String Scholarship for Excellence. Lara's exploration of historically informed performance, under the mentorship of Rachael Beesley, led her to perform with the Melbourne Baroque Orchestra, Melbourne Chamber Orchestra, iOpera and the Melbourne French Theatre Inc, among others. Lara is passionate about nurturing confidence in children and has taught and directed orchestras in several Australian schools.

**Nathan Mondry** has carved an international reputation as a historical keyboardist, performing throughout North America and Europe in solo, chamber, or orchestral settings. Additionally a rising contributor in the worlds of historical improvisation and composition, Nathan has current pet projects include expanding the partimento repertoire with new duo basso continuo sonatas inspired by late 17th-century composer Bernardo Pasquini. When not engaged in music, Nathan enjoys studying languages and finding the absurd comedy within daily life.

**Elené Tabagari** is a harpsichordist from Tbilisi, Georgia. Based in New York City, Elené is an active continuo player with Juilliard415 and studies historical keyboard instruments under the guidance of Peter Sykes and Béatrice Martin. Elené initially became interested in music while studying traditions of polyphony and strummed instrumentation in Georgian folk music. She later spent some years as a concert pianist in central Florida, while studying organ and harpsichord with Boyd Jones. In the future, Elené hopes to lead her own ensemble and share her love for early music with audiences in her home country.

**Cristina Prats-Costa** is a versatile baroque violinist passionate about building a vibrant connection with her colleagues and audience. She is honored to have been awarded the associate honours of the Royal Academy of Music (ARAMs) London in 2019. Cristina was appointed in 2022 as new ensembleist of the London-based ensemble Arcangelo, directed by Jonathan Cohen. She is also concertmaster of Concerto Napoletano and has performed with the Orchestra of the Eighteenth Century, L'Harmonie des saisons, the English Concert, Finnish Baroque Orchestra, Brecon Baroque, Holland Baroque, Southbank Sinfonia London, and Philharmonia de Madrid, among others.

Violinist **Annemarie Schubert** began her studies at the Leipzig Musikschule at age 6. Though Marie has collaborated with artists of many styles—from baroque to jazz to contemporary—her favorite thing about the violin is how neatly it fits into the overhead compartment of an airplane. Marie holds a dual degree from Oberlin College and Conservatory (violin/neuroscience) and a master's from the San Francisco Conservatory of Music.

**Kosuke Uchikawa** is a cellist who has performed a wide range of repertoire from baroque to contemporary music. As a collaborative musician, he also reached out to other artists to be a part of the choreography project "Distance" at Western Illinois University as well as the program Concert Under the Stars at the University of South Florida Contemporary Art Museum. Kosuke has just started a new path in historically informed performance of 17th- and 18th-century music.

## JUILLIARD HISTORICAL PERFORMANCE

### Historical Performance Administration

Robert Mealy, *Director*

Karin Brookes, *Administrative Director*

Rosemary Metcalf, *Director of Performance Operations*

Culley Hamstra, *Program Coordinator*

Erin Tallman, *Administrative Apprentice*

Seymour Apregilio, *Historical Keyboards Coordinator*

### Historical Performance Faculty

#### Violin/Viola

Elizabeth Blumenstock

Robert Mealy

Cynthia Roberts

#### Cello

Phoebe Carrai

#### Viola da Gamba

Sarah Cunningham

#### Double Bass

Douglas Balliett

#### Flute

Sandra Miller

#### Oboe

Gonzalo Ruiz

#### Bassoon

Dominic Teresi

#### Horn

Todd Williams

#### Trumpet

John Thiessen

#### Plucked Instruments

Daniel Swenberg

Charles Weaver

#### Harpsichord

Béatrice Martin

Peter Sykes

#### Recorder

Nina Stern

#### Continuo Skills

Avi Stein

#### Core Studies

Robert Mealy

Charles Weaver

#### Historical Theory/Improvisation

Peter Sykes

Charles Weaver

Yi-heng Yang

#### Artists in Residence

William Christie

Rachel Podger

Juilliard's Historical Performance department is a small and highly selective training program for advanced students who aspire to leadership in the field of early music. Graduates have gone on to perform with many prominent historical-performance ensembles, including Les Arts Florissants, Il Pomo d'Oro, Tafelmusik, The English Concert, Bach Collegium Japan, Netherlands Bach Society, Handel and Haydn Society, Boston Early Music Festival, New York's Trinity Baroque Orchestra, and Philharmonia Baroque. The two-year graduate-only program combines high-level performance training with rigorous academic study. Students take private lessons with renowned musicians, participate in orchestral and chamber ensembles, and take classes tailored to the scholar-performer, including improvisation, continuo, performance practice, Baroque theory and ear-training, and historic dance.