

Wallis Annenberg
Center for the
Performing Arts

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PRESENTS

LAST THOUGHTS: SCHUBERT'S FINAL WORKS

ORY SHIHOR, PIANO
TEXT BY HERSHEY FELDER

Program

FRANZ SCHUBERT (1797-1828)

Impromptu in F minor D.935 #1
Impromptu in F minor D.935 #4

Sonata in C minor D. 958

I. *Allegro*

II. *Adagio*

III. *Menuetto: Allegro – Trio*

IV. *Allegro*

15-minute intermission

FRANZ SCHUBERT (1797-1828)

Sonata in B flat major D. 960

I. *Molto moderato*

II. *Andante sostenuto*

III. *Scherzo: Allegro vivace con delicatezza – Trio*

IV. *Allegro ma non troppo – Presto*

JANUARY 20 AT 7:30PM

Bram Goldsmith Theater

Running time: Two hours, including a 15-minute intermission.

Mr. Shihor plays a Bösendorfer 280 VC.

Made possible in part by Camille and Arnon Adar.

Artist Statement



Schubert's music has always spoken to me in the deepest way, and I feel closer to him than probably any other composer. Schubert has a magical way of making the listener feel as if time is standing still. One of the ways he accomplishes this is through his usage of rests: some of his rests make us feel as though we are gazing into an abyss, while others feel like a passage to another world. They are dark, abrupt, and mysterious and remind me of the windows in Edward Hopper's paintings.

In his last piano sonatas, Schubert works with the same venerable sonata form that was previously used by Beethoven and his predecessors, but Schubert extends it to the brink, as the music is barely contained by the form, like a caterpillar struggling to break loose of its skin. Through these sonatas, symphonic in scope, Schubert transports us to a place where dream and reality are sublimely juxtaposed. Now, with death near, Schubert provides a glimpse into his inner world, and it's a frightening place to be. In the C minor sonata, D. 958, death reveals itself in the first movement—its presence is felt, although in a veiled manner, and it acts as a common thread throughout the movement. It is not until the last movement that "all hell breaks loose" and death's demonic presence is in full display. In his final sonata, D. 960, Schubert accepts death and even welcomes it. We are taken on a journey, seemingly in a major key—but do not let this fool you, as Schubert, at times delirious and hallucinating, is telling us his autobiographical story via his subconscious realm, all the way until the final ascending notes of the piece that depict his resignation from this world.

- Ory Shihor



ORY SHIHOR (Pianist)
Noted for his "strong, flexible technique" (*New York Times*), and his individualistic approach as a pianist who has proven he is "not afraid to take risks" (*The Washington Post*), the award-

winning Israeli-American pianist Ory Shihor has impressed audiences and critics from coast to coast and throughout Europe, Australia, Asia and Israel. Ory Shihor's performance highlights include a 15 city tour with the Liege Philharmonic of Belgium, critically-acclaimed performances of all 32 piano sonatas by Beethoven over eight concerts at Zipper Hall in Los Angeles, and a recording of works by Brahms and Schumann on the German label Sound Star-ton. Throughout his career, Mr. Shihor has performed in prestigious venues and festivals around the world, including The Kennedy Center, Aspen Music Festival, Ravinia Festival in Chicago, The Edinburgh Festival in Scotland, Tonhalle in Germany and 92nd Street "Y" in New York, among many others. In addition to his active international career as a concert pianist, Mr. Shihor serves on the piano faculty of the Colburn Conservatory, and was the creator and founding dean of the Colburn Music Academy, a pre-college program for highly gifted musicians that attracts applicants from around the world. Driven by his passion for mentoring highly gifted young pianists, he also founded Piano Talent Performance Academy, an elite training institute for pre-conservatory students in Los Angeles. He has won numerous awards including the Young Concert Artists International Auditions and the Washington International Piano Competition. Ory Shihor was also a prize winner at the Arthur Rubinstein International Piano Master Competition. Born in Tel Aviv, Israel, Mr. Shihor was a recipient of America-Israel Cultural Foundation scholarships from the age of 12. As a teenager, he came to the United States to study with Jorge Bolet at the Curtis Institute of Music and later graduated from the Juilliard School in New York, where he received the prestigious Gina Bachauer Prize. He earned his Master of Music degree from the University of Southern California's Thornton School of Music. Mr. Shihor, a Bösendorfer and Yamaha artist, has also studied under Emanuel Krasovsky and Russell Sherman.