



# ZORÁ STRING QUARTET



## OREGON ARTS WATCH:

*"They play like well-seasoned pros tuned into one another for years, but with so much exuberant passion they practically fall out of their seats. They are the future of chamber music. These musicians deserve all the prizes they continue to win. They are definitely on the rise with a bright future."*

## THE NEW YORK TIMES:

*"From the first phrase, played with rich sound and wistful beauty, I knew this would be an eloquent and probing performance. The Zorá played with melting sound and affecting impetuosity. In Shostakovich's String Quartet No. 9, an intense, fitful, brooding work, it was charming how these young musicians from Thailand, South Korea, China and Spain so strongly conveyed the very particular character of the hints of klezmer in the music."*

## OBERON'S GROVE (New York):

*How beautifully the Zora Quartet shaped this music. Today's sublime performance was marked by technical assurance, clarity of individual voices, expressive finesse and opulent tone.*

## THE CALGARY HERALD:

*"I cannot wait to hear the Zorá String Quartet again. Exquisitely well trained, supremely blended, and broadly intelligent in their playing, the Quartet makes you stop and listen very closely to their sound, fresh with sonic ideas in every phrase. What a great performance."*

First Prize, 2015 Young Concert Artists International Auditions  
First Prize, 2015 Coleman National Chamber Music Competition  
Gold Medal, 2015 Fischhoff Chamber Music Competition  
Sander Buchman Debut Prize • Friends of Music Concerts Prize (NY)  
Hayden's Ferry Chamber Music Series Prize (AZ) • Paramount Theater Prize (VT)

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*Photo: Matt Dine*



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## THE ZORA STRING QUARTET

Dechopol Kowintaweewat & Hsuan-Hao Hsu, violins

Pablo Muñoz Salido, viola Zizai Ning, cello

The Zorá String Quartet leapt to national attention in 2015, after capturing the Grand Prize and Gold Medal of the Fischhoff National Chamber Music Competition, and First Prizes in the Coleman National Chamber Music and the Young Concert Artists International Auditions.

The quartet has toured extensively ever since and last season, in addition to being named the Quartet-in-Residence at the Curtis Institute of Music, it was presented in New York and Washington, DC debuts in the Young Concert Artists Series followed by performances throughout the U.S. at Chamber Music Wilmington, the Lied Center of Kansas, the Paramount Theatre, Rockefeller University, Hayden's Ferry Chamber Music Series, University of Florida Performing Arts, the Schneider Concert Series at the New School in New York, the Krannert Center for the Performing Arts, and Chamber Music International.

The 2017-2018 season's featured performances include engagements as part of Curtis on Tour, in which it collaborates with artists including clarinetist David Shifrin. The Zorá String Quartet will debut at Wigmore Hall, the Isabella Stewart Gardner Museum, and the Buffalo Chamber Music Society. Its calendar also includes performances at Bravo! Vail, the Verbier Academy, the Evergreen Library and Museum, Chamber on the Mountain and Bryn Mawr College, as well as numerous educational programs at schools. The quartet's performance at the Philadelphia Chamber Music Society will feature the ensemble playing quartets as well the Brahms String Sextet with cellist Peter Wiley and violist Roberto Diaz.

Selected to participate in the Chamber Music Society of Lincoln Center's Chamber Music Encounters program, concluding with a performance at Alice Tully Hall, the Zorá String Quartet has also appeared at Chamber Music Northwest, Oregon Music Festival, and the Emilia Romagna Festival. It participated in chamber music residencies at the Banff Centre, the Norfolk Chamber Music Festival and at the Center for Advanced Quartet Studies of the Aspen Music Festival, where it worked intensively with Earl Carlyss, the Takács Quartet, the Pacifica Quartet, and the American String Quartet.

Selected as the string quartet in residence to perform and study manuscripts at the Beethoven-Haus in Germany, the Zorás have also been engaged with new works, having collaborated with Pulitzer-Prize-winning American composer Caroline Shaw and the NOTUS Contemporary Ensemble.

The Zorá String Quartet aspires to educate individual students, serve as mentors for collegiate-level string players, and initiate outreach projects to introduce new audiences to chamber music. It worked with the non-profit organization Reimagining Opera for Kids and has performed at the Wylie House Museum, Waldron Arts Center, and the Art Museum of IU Bloomington to better bridge the gap with the local community.

The Quartet's members earned prestigious Chamber Music Performer's Diplomas from the Jacobs School of Music at Indiana University, and served as the graduate quartet-in-residence at the Jacobs School of Music under the tutelage of the Pacifica Quartet and Atar Arad. The name "Zorá" was chosen by Bulgarian professor Kevork Mardirossian; it means "sunrise" in Bulgarian.

*[Group name is pronounced: Zor-AH]*

Dechopol Kowintaweewat: *DEH-sha-pole Ko-WIN-ta-wee-wat*

Hsuan-Hao Hsu: *Schwan-how Schwee*

Pablo Muñoz Salido: *Pablo MOON-yoze Sal-EE-do*

Zizai Ning: *Zee-Zai (rhymes with "eye") Nin*



## Zorá String Quartet

### Oberon's Grove

#### Zorá String Quartet @ The Morgan Library



Wednesday April 4th, 2018 - The **Zorá String Quartet** (above, in a photo by Matt Dine from today's performance) in a noontime concert at The Morgan Library. I first heard this talented ensemble at Merkin Hall in January 2017. In the interim, there has been a personnel change: violinist Hsuan-Hao Hsu has joined the quartet.

I have been thinking for a while now that **Anton Webern's *Langsamer Satz*** (1905) is my favorite work for string quartet, and after today's performance of it by the Zorá, I'm sure of it. Each time I have found the music very touching, but **today's sublime performance literally moved me to tears. How beautifully the Zorá Quartet shaped this music today.** One of the most appealing aspects of the piece is the generous distribution of featured phrases among the four voices. Thus, early on, we could **experience and welcome the artistry** of the quartet's newest member, Hsuan-Hao Hsu: his tone is glowing, his expressiveness deep. The violist Pablo Muñoz Salido shone in another theme, played over a plucking accompaniment, whilst the tonal glamour of cellist Zizai Ning's playing matched her appearance: her elegant posture set off by a bewitching deep-purple frock and bejeweled shoes. Singing over all, violinist Dechopol Kowintaweewat's satiny tone and control of dynamic contrasts constantly reached the heart. For such music, and such playing, unbounded gratitude.

**Beethoven's *String Quartet No. 15 in A-minor, Op. 132***, dates from the first months of 1825 when the composer, who had begun work on the piece late in 1824, was stricken with an intestinal inflammation which caused him great pain. This period of illness, and his recovery from it, are mirrored in the music of the opus 132. **The Zorá's performance today was marked by technical assurance, clarity of individual voices, and a strong sense of dynamic refinement.** The opening *Assai sostenuto, Allegro*, brings mood changes which the players explore with **expressive finesse and opulent tone.** Again, each instrument has opportunities to speak to us. Sitting close, we greatly enjoyed observing the subtle communication between the players as the music moved forward to a low buzzing motif and a big finish.

The unison start of the *Allegro ma non tanto* seems to signal a cautious happiness as the composer's health begins to improve. The structure is conversational, with the pair of violins and the viola/cello duo exchanging ideas. A violin duet ensues, the music becoming dance-like. Richly sustained notes from the cello give the music a touch of gravity.

The chorale-like start of the *Molto adagio* is just plain heavenly, with the Zorá sound lovingly integrated. An engaging and slightly darker interlude, with trills, displays the ensemble's rhythmic surety, whilst the second violin sounds forth with transfixing beauty. Brightness returns, with gleaming sound from the first violin before the two violins swirl into the high range together.

In response to enthusiastic applause from the audience, the Zorá offered as an encore an arrangement of a theme from Bach's *St. Matthew Passion*. This was beautifully played, and it felt like a benediction.

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## Zorá String Quartet The Boston Musical Intelligencer

FEBRUARY 7, 2018/RACHAEL FULLER IN REVIEWS

### **Archaic Deities at the Gardner**

Published in 1827 as a set of five string quartets, Beethoven's String Quartet in A Minor, Op. 132 came as a revelation to a young Felix Mendelssohn, who immediately dove into writing his own String Quartet in A Minor (Op. 13). The Zorá String Quartet brought these two standards new life during its Boston debut in Calderwood Hall at the Isabella Stewart Gardner Museum on Sunday afternoon.

Winner of a 2105 Young Concert Artists Award, the foursome, now Graduate Quartet in Residence at Curtis Institute, comprises Dechopol Kowintaweewat and Hsuan-Hao Hsu, violins; Pablo Muñoz Salido, viola; and Zizai Ning, cello.

Zorá transformed the first movement of the Beethoven into a youthful, energetic, hyper-passionate dialogue. Its character stayed somber, though an attentive energy hung in the air, each player dedicated to ensemble-ship and musical conversation. The third movement brought the most tender and matured sound from the young Zorá Quartet, whose clear understanding of harmonic and melodic motion in this section came to fruition. The fourth movement, a light march, soared into the final rondo movement, once again a thrilling interpretation from Zorá. As bright and mature as their sound was, Beethoven's late works grow with lots of time and reevaluating, and personally, I cannot wait to see Zorá Quartet continue to study and play Op. 132 in 20 years and again in 40 years.

In the Mendelssohn A Minor String Quartet the tone set by Zorá Quartet was a welcomed change, leading to a stomach-dropping fugue that turned from tense and fraught to buoyant. Ning's cello supplied an expressive, propelling bass line. Kowintaweewat's violin lent a deeply heartfelt and warm soprano. Zorá's interpretation began much slower than expected, but its frolicsome next section flew by, offering a compelling contrast. In comparison to Mendelssohn's other works, the last movement feels more intimate and devastatingly personal, and Zorá Quartet matched its eloquence and quietude masterfully.

In short, Zorá Quartet did not fail to impress. We look forward to its next Boston appearance.



## Zorá String Quartet

*The New York Times*

### **How Should a Musician Make a Debut? Try Going Low-Key**

By ANTHONY TOMMASINI | *The New York Times* | February 10, 2017

A lot was at stake for the pianist Dmitry Masleev when he made his New York recital debut on Jan. 30 at Carnegie Hall. After he took the gold medal in the 2015 International Tchaikovsky Competition, New Yorkers would have a chance to hear what the fuss was about.

His program, including works by Scarlatti, Beethoven and Rachmaninoff, seemed devised to showcase his spectacular virtuosity, especially the final work: Liszt's demonically difficult "Totentanz." And Mr. Masleev's white-hot performance — with arm-blurring bursts of octaves, tangles of chromatic passagework, pummeling iterations of a dirgelike "Dies Irae" motif — elicited a frenzied ovation. That was the way for a debut artist to make a lasting impact, right?

Not necessarily. Mr. Masleev, 28, is certainly an impressive pianist. Still, a couple of weeks earlier, on Jan. 17, I had heard a more modest New York debut that will stay with me longer, when the Zora String Quartet played at Merkin Concert Hall, presented by the invaluable organization Young Concert Artists. Naturally, the young members of this ensemble, who began playing together at Indiana University in 2013, wanted to demonstrate their technical skills. But they seemed even more intent on revealing depth and maturity.

They opened with Mozart's dark Quartet No. 15 in D minor (K. 421). From the first phrase of the opening movement, played with rich sound and wistful beauty, I knew this would be an eloquent and probing performance.

They then turned to Webern's "Langsamer Satz," a work that shows its 21-year-old composer steeped in late Romanticism but anticipating Expressionist angst. The Zora played it with melting sound and affecting impetuosity.

They ended with an intense performance of Shostakovich's String Quartet No. 9, completed in 1964, a fitful, brooding work. It was charming how these young musicians, from Thailand, South Korea, China and Spain, so strongly conveyed the very particular character of the hints of klezmer in the music.

The only missing element was a new or recent work. The Zora was introducing itself. What better occasion to introduce a piece?

The Verona Quartet, another outstanding ensemble of young musicians, did just that in a revealing New York debut on Tuesday at Weill Recital Hall. Presented by the Concert Artists Guild, the Verona opened with an exciting performance of Ravel's String Quartet in F, cohesive yet full of temperament, and ended with a vibrant, intelligent account of Beethoven's Quartet in E minor (Op. 59, No. 2).

At the center of the program was the premiere of a quartet by Michael Gilbertson. Mr. Gilbertson, 29, told the audience that he was working on the piece when the presidential election "hit" in November, as he put it. So he altered his original sketches to write something more introspective and comforting. The first movement, "Mother Chords," unfolds in gentle, pulsing waves of strange, soft, mystical harmonies. The second, "Simple Sugars," is full of frenetic blips, with the instruments often playing in-sync riffs and screeching sonorities.

Like the Zora program, this one seemed a clearer indicator of artistic potential than Mr. Masleev's recital, however staggering his technique. Listening to him made me think of a low-key New York debut, this one at the Mannes School of Music in 2011 by Daniil Trifonov, then fresh from his own victory in the Tchaikovsky Competition. He brought formidable virtuosity to Scriabin and Liszt. But I was more struck by his poetic accounts of Chopin, including the lovely Barcarolle.



## Zorá String Quartet



### Zorá String Quartet @ Merkin Hall

By Philip Gardner | Oberon's Grove | January 18, 2017

Tuesday January 17th, 2017 - Young Concert Artists presenting the Zorá String Quartet at Merkin Hall, with music of Mozart, Webern, and Shostakovich on the bill. The prize-winning ensemble were making their New York debut this evening, and their musicality and passion were warmly hailed by a packed house. This was beautiful music-making, and their brief and poignant Bach encore was a perfect ending to a very impressively-played program.

Nothing quite sets a musical evening on its way like Mozart: in a lustrous performance of the string quartet #15 in D-major, K 421, we could savor the individual gifts of the four players as well as the polished blend they have developed; with particular warmth of tone from the lower voices cushioning the silken sheen of the two violins, the Zorá sound has a rich and instinctively integrated quality that constantly beckons the ear.

The Mozart 15th quartet has an intrinsically sad quality; it has sometimes been thought of as Mozart's reflection on the death of his mother. The opening movement veers from minor to major, with minor seeming to prevail; the heartfelt playing of the Zorá meant that these mood shifts were movingly defined. The third movement (Menuetto) features an elegant violin solo played serenely by Mr. Kowintaweewat over a plucked accompaniment. The concluding movement, a theme and variations setting, took on an added appeal thru the players' almost imperceptible hesitations, giving the music a lilting yet slightly restless quality. Ardent playing throughout was the hallmark of their performance.

Anton Webern wrote Langsamer Satz ('Slow Movement') in 1905 when he was 21 years old; it was inspired by a hiking excursion the young composer shared with his cousin (and - later - wife) Wihelmine Mörtl. In his diary, Webern wrote of their shared experience: "Our two souls were enraptured." Webern did not publish this work, considering it a student exercise. Its first known performance took place in 1962. Langsamer Satz was composed before Webern had fully embraced Schönberg's serialism, and thus it takes on the qualities of the late Romantic period, reminding us a bit of Wagner or Mahler.

The Zorá Quartet filled this music with a sense of longing; the ardor of the main theme is followed by a passionate descending motif and a piano repeat of the theme. After a brief pause, the four instruments sing forth fervently. Pablo Muñoz Salido's viola takes up another melody, against his colleagues' plucking accompaniment, before some sublime playing from Dechopol Kowintaweewat's violin leads us onto the work's gentle conclusion, played by the quartet with impressive control.

Following the interval, the Shostakovich 9th quartet showed us a different side of the Zorá's artistry: by turns edgy, turbulent, and ironic, this music brings out the dramatic aspects of the players, and it provided a setting for violinist Dechopol Kowintaweewat's impassioned playing.

The first movement opens with the Ms. Lee's violin playing a hypnotic oscillating motif over which Mr. Kowintaweewat plays a spectral dance before things settle into a rather anxious calm. Mr. Kowintaweewat veers from the plaintive to the sprightly, showing exceptional control of dynamics, and of mood. An off-kilter waltz and a peasant dance spring up, and - following what feels like a coda - there's a fugue leading to Ms. Ning's cello sounding over simmering accompaniment. The quartet then races on to a breathless, sudden end.

Called back by the enthusiastic applause of the Merkin Hall audience, the Zorá offered a truly lovely encore: a Bach chorale from the Saint Matthew Passion. In this brief work, the blend of voices that had delighted us all evening took on a benedictive quality.



## Zorá String Quartet



### **The soulful Zorá Quartet deserved a bigger audience**

*By Angela Allen | Oregon ArtsWatch | July 13, 2016*

Sunday evening's Zorá Quartet concert at Clackamas Community College was refreshingly short (about an hour) and delightfully performed. Unfortunately, the free concert was deplorably attended. About 50 people heard this high-spirited soulful presentation of Beethoven and Debussy string quartets at Niemeyer Center. The concert was Chamber Music Northwest's first free offering in the area in its 46-year history. Let's hope the poor turnout doesn't make it the last for Clackamas County or other suburban communities.

Zorá, which means "sunrise" in Bulgarian, is a protégé, or apprentice, group at the festival this summer. Its members – from Bangkok, the United States, Shanghai, and Melilla, Spain – are stupendous musicians in graduate chamber-music studies at Indiana University. They play like well-seasoned pros tuned into one another for years, but they play with so much exuberant passion, they practically fall out of their seats. They are the future of chamber music.

You'll have another chance to hear them. They perform again at 8 p.m. Wednesday, July 13, at Alberta Rose Theater.

Zorá's approach to Ludwig van Beethoven's String Quartet in F Major, Op. 135 was vivacious and playful with one melody fanning out into the next. Lively arpeggios and droll fade-outs filled out the first two movements. The scherzo allowed us to savor first violinist Dechopol Kowintaweewat's lyrical, sensitive playing in an Italian-style aria. Kowintaweewat's part was girded with Seula Lee's second violin, Pablo Munoz Salido's viola, and Zizai Ning's gorgeous cello. This 26-minute string quartet was Beethoven's last and most lighthearted. Zorá made nice work of it.

Claude Debussy's String Quartet in G Minor, Op. 10 was charming with its sprightly pizzicato work. Impressionistic, expressive and energetic, the piece is a crowd-pleaser as was Zorá's rendition. It showcases each musician's chops.

Zorá performed Spanish composer Joaquin Turina's "La oracion del torero" ("The Bullfighter's Prayer"), a bit of a chamber-music warhorse. You can hear the quiet steady toreador amid the crazy bullfighting arena in the eight-minute composition. The Beethoven and Debussy quartets proved far more memorable, but even in this oft-heard piece, there was nothing to complain about.

These musicians deserve all the prizes they continue to win, including the 2015 Fischhoff National Chamber Music Competition and a slew of others. They are definitely on the rise and in the future.



## Zorá String Quartet



### **Tesla Quartet and Steven Dann give powerful Brahms quintet performance, Jacquin Trio excels in fun Françaix**

*Stephan Bonfield | The Calgary Herald | June 27, 2015*

Zorá Quartet followed up their remarkable Mozart offering last week with one of the two last Haydn string quartets, the G major opus 77. No 1. The maturity of expression and construction in the last quartets of Haydn, regardless of movement type, were on full display here. Zorá Quartet captured the essence of Haydn's fresh experimentation with the form, seemingly anticipating Beethovenian characteristics throughout every moment. The work requires a stunning variety of expression pushing the limits of the genre and Zorá String Quartet were steadfast to the task.

The ensemble members found their way successfully through the first movement's emphasis on some of Haydn's most independent part-writing and a dramatically adventurous development section. Theirs was a fine understanding of every theme and gesture that comprised Haydn's elaborate polyphonic texture. The first movement often contains some of Haydn's most challenging virtuoso and ensemble writing which can be difficult to integrate into the textural whole, but Zorá impressed again with their abilities to handle the composer's sophisticated late style with consistent aplomb.

Zorá filled the acoustically intimate confines of Rolston Hall to the brim with their richness of colourful blend throughout the first two movements. In the second movement 'Adagio' they made a unique impact on their audience, elucidating some marvellous moments of fine expression, maturity of control and gorgeous, rounded phrasing. Their second movement was a true highlight, particularly for first violinist Dechopol Kowintaweewat's pinpoint accuracy throughout all of his cantilena-styled concertante passages, each of them exquisitely tuned and often packaged with fine, discriminating tone.

The 'Menuetto' broaches Beethoven territory again, anticipating the latter's preference for a scherzo, and Haydn duly provides with a syncopated skippy tune of leap-wise dimensions, complete with harmonically rich tags to many of the phrases. The 'Menuetto' is so deformed by this point in music history that Haydn has successfully stylized it well beyond anything recognizably like a dance, and the Zorá Quartet felt it just right, seeking a more impulsive and playful, if not, a well-warranted, slightly rash approach. After a perfect execution of the delightful trio, the Zorá String Quartet instilled a more restrained impression of the Menuetto's da capo section, leaving me with a sense of completeness of such sophisticated writing that is often hard to come by in other live performances of this movement.

The fourth movement's exuberance is well known for its varied and difficult-to-transition textures, counterpoint, repeated zephyr-like motives toward the end, and the famous appoggiaturized downward-moving triad motive to begin. Hitting everything with a balanced expression, given the changing weight of each dyadic composite found in these phrases is not easy, and carrying it off with an élan befitting the old master's final attempts at the form, so often brightly cheerful, was a treat to hear.

Attempting opus 77 no. 1 in competition is difficult – it is a tricky quartet that has tripped up many ensembles in the past, but judging from what we heard Friday night, Zorá String Quartet's understanding of the work has them at an encouragingly advantageous point already. What a great performance. I cannot wait to hear the Zorá String Quartet again.

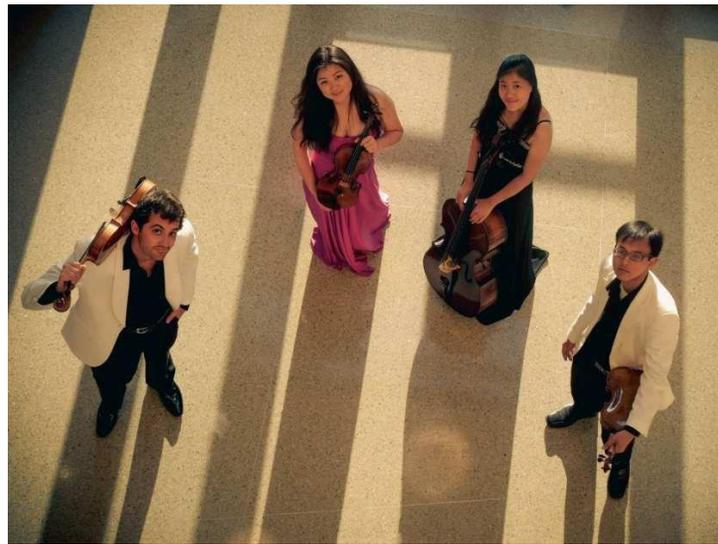


## Zorá String Quartet



### **Banff Chamber Music residency offers brilliant quartet recitals**

*Stephan Bonfield | The Calgary Herald | June 22, 2015*



*Zorá Quartet gave a rare and resonantly rich telling of the Mozart D minor Quartet Saturday night at Rolston Hall*

The Zorá String Quartet have been quartet-in-residence at two different places in their home country of the U.S. and consist of Dechopol Kowintaweewat and Seula Lee, violins, Pablo Muñoz Salido, viola and Zizai Ning, cello. Exquisitely well trained, supremely blended, and broadly intelligent in their playing, Zorá Quartet makes you stop and listen very closely to their sound, so refined and aligned along very different combinative qualities of string playing, fresh with sonic ideas in every phrase.

They were winners of the Grand Prize in the 2015 Fischhoff National Chamber Music Competition, the Gold Medal winners in the Senior String Division and Grand Prize winners at the 2014 ENKOR Chamber Music Competition. Clearly they challenge their audiences to listen closely to how they tell a story with their original blend, not just of simulated, period-style playing felicities, but in the apportioning of richness to their blend, and their ability to shift that blend across the spectrum at will. One moment the cello and viola convey deep cherry reds and the next it is cello and second violin in thinly mixed fuchsia tones. The two violins never offset or compete – instead they seem to play utterly without ego, and selflessly interact in a partnership of enviable symbiotic exchange.

The D minor quartet represents Mozart's only minor-key foray in the genre but it was truly a memorable one, given its continued popularity since the nineteenth century. The Zorá Quartet's opening strains were arresting, and rich with a sonorous blend that was as darkly-hued as any quartet I have heard play the work in the past 10 years. What a welcome adjustment it was to be baptized



## Zorá String Quartet



### **Banff Chamber Music residency offers brilliant quartet recitals**

*Stephan Bonfield | The Calgary Herald | June 22, 2015*

into such clean tone, almost of sparing spectral quality in refined eighteenth-century aesthetic, a true understanding of the era and its proto-Romantic ombra. And the lower strings! With mahogany sounds and a blend that was seductive, Mr. Salido and Ms. Ning were somewhat paralyzingly to listen to here and there, particularly in the fourth movement owing to their delicious intonation and sensitive bowing.

The middle movements commanded our attention too, particularly the second movement's charming A-flat major section and the F minor/C minor section with its sparsely bittersweet throbs, The sighing triad motive was articulated freshly each time, delivered with emotive substance, never overdone nor too sentimental, and was if anything, searching in quality. I appreciated that Zorá never resorted to a perfunctory playing of the movement's upward swooping central motive.

When it came time for the Minuet movement, the Zorá Quartet gave it powerful angst, darkened with similar shadows along the lines of the D minor piano concerto and other similar threads to be found in the same key throughout Mozart's repertoire of the period. Their subtle use of dynamics and repeated-note motive was just right, and the Trio was among the best I have heard, live or on recording. Mr. Kowintaweewat's tone is so refined that he can elucidate anything in Mozart's music.

The Zorá Quartet showed that they simply don't have any problems navigating this music, and the Finale's theme and variations set was a case in point, taken with quiet surety and professional ease. Supple phrasing, never slaves to a rigidity of symmetrical sentence structure, they found a way in every bar to know just when and where to give a little more time or take a little away from a musical line.

The ensemble never hid behind the emotions of the work, never content to simply let the score express its naturally inflected Sturm und Drang, a relatively easy default choice for most quartets performing the Mozart D minor. Interpretively, the Zorá Quartet never took the easy way out. In fact, most often, they were so polished, so breathtakingly well blended, that it was difficult to ignore the dark colours issuing from their instruments both individually and collectively, and how such colours were conspicuously, intellectually well manifested in the martialing of their core sound, to whatever effective ends were required. Thus, they were able to add interpretively more than we customarily hear in this work. Zorá Quartet were the perfect ensemble on Saturday night, and the ideal group to play out one of Mozart's darkest moments in his small series of autobiographically represented, agitated compositions.