

# JANÁČEK AND SCHUMANN

## 2019-20 CAFÉ LUDWIG SERIES

Dennis Kim, violin  
Bridget Dolkas, violin  
Meredith Crawford, viola  
Warren Hagerty, cello  
Jessica Pearlman Fields, oboe  
Orli Shaham, piano

Ticheli **SERENADE FOR KRISTEN,  
FOR OBOE AND PIANO**  
Jessica Pearlman Fields  
Orli Shaham

Janáček **SONATA FOR VIOLIN AND PIANO**  
*Con moto*  
*Ballada*  
*Allegretto*  
*Adagio*  
Dennis Kim  
Orli Shaham

Mozart **PIANO SONATA NO. 14 IN C MINOR**  
*Molto allegro*  
*Adagio*  
*Allegro assai*  
Orli Shaham

Intermission

Schumann **PIANO QUINTET IN E-FLAT MAJOR**  
*Allegro brillante*  
*In modo d'una marcia –*  
*Un poco largamente*  
*Scherzo: Molto vivace*  
*Allegro ma non troppo*  
Dennis Kim  
Bridget Dolkas  
Meredith Crawford  
Warren Hagerty  
Orli Shaham

**Sunday, February 16, 2020 @ 3 p.m.**  
Segerstrom Center for the Arts  
Samueli Theater

This afternoon's concert has been generously  
sponsored by  
**Dot and Rick Nelson.**

# PROGRAM NOTES

Frank Ticheli:

## **Serenade for Kristin for Oboe and Piano**



Frank Ticheli was born in 1958 in Monroe, La. He studied composition with Donald Erb and Jack Waldenmaier at Southern Methodist University before earning his doctorate at the University of

Michigan, where he worked with such prominent figures as William Albright, Leslie Bassett, George Wilson and William Bolcom, as well as Carl St. Clair.

Ticheli's works are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International and Mark Records. He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award received from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. He established the Frank Ticheli Composition Scholarship at the University of Southern California in 2011.

Listeners who remember Pacific Symphony's past performances of Ticheli's music will understand why it has been called "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*). His widely varied compositions have earned a special place in the repertory for concert bands and choruses.

Ticheli has been influenced by artists outside the music field, including the

architect Frank Gehry. His music often seems to shine and iridesce like one of Gehry's gleaming titanium structures, with distinctive phrases and gestures that glide among each other in layers without crisp attacks or endpoints. Though very different in character and effect, the technique is reminiscent (to one listener, at least) of the patented layering of "cascading strings" that gave the popular Mantovani Orchestra its deliciously unctuous sound in the 1970s and 80s. His combination of energy, finesse and an evocatively beautiful sound has made Ticheli's compositions core repertory for the most accomplished concert bands.

All the more remarkable, then, that many of Frank Ticheli's compositions, including the intimately scored *Serenade for Kristin*, contain no strings at all.

While he has written many works for full orchestra and ensembles that do include strings, his works for "concert band" are among his most widely programmed, and display an astonishing mastery of color and texture with only brasses, winds and percussion at his disposal. Regarding *Serenade for Kristin*, Ticheli offers the following note:

*Serenade for Kristin* was commissioned by my dear friend and colleague, conductor H. Robert Reynolds, for his wife, Kristin Reynolds, in celebration of their 25th wedding anniversary. Mr. Reynolds asked that I compose a "love song" for Kristin, not only as a gift to commemorate this milestone in their lives, but as something that she herself could perform publicly. (Kristin is an accomplished oboist).

What began as a "love song" evolved into something more. The introduction is somewhat unsettled and poignant in mood, perhaps suggesting a bleak and lonely place, as the soloist passionately cries out for answers, pleading for

resolution. The plea is finally answered with the appearance of the main melody—a simple, almost folk-like tune that unfolds sweetly and delicately. This "song" gives way to a gentle dance in a kind of neo-Renaissance style. Ancient and modern influences intermingle—the rhythms and cadences harken to the past while the constantly shifting harmonies suggest a more modern-day spirit. Beginning calmly, the dance slowly grows in vibrancy until it bursts out in an ecstatic expression of joy. The energy recedes as the love song returns one final time.

Leos Janáček:

## **Violin Sonata**



Born in 1854, Leoš Janáček has long been recognized as one of the fathers—with Bedřich Smetana and Antonín Dvořák—of Czech nationalism in music. But in recent years, Janáček's

relative standing among all late Romantic composers has risen thanks to advocates including the conductor and scholar Charles Mackerras, who have carried the unique greatness of his nine operas to international audiences. In these works, which have gained a place in the standard repertory in opera houses throughout the world, we find the defining qualities of Janáček's *Pohádka*: a palpably Czech sound rooted in his native Moravia, and a fantastic gift for musical narrative. His compositions are saturated with the sense of place and, in the case of his operas, almost defy performance in any language other than Czech.

As early as 1880, when he was just 26 and studying in Leipzig, Janáček resolved

### **Frank Ticheli**

**Born:** 1958. Monroe, Louisiana

**"Serenade for Kristin"**

**Composed:** 2019

**World premiere:** Feb. 16, 2020

**Instrumentation:** oboe; piano

### **Leoš Janáček**

**Born:** 1854. Hukvaldy, Czechia

**Died:** 1928. Ostrava, Czechia

**Sonata for Piano and Violin**

**Composed:** 1922

**World premiere:** Apr. 24, 1922, with František Kudláček and Jaroslav Kvapil as soloists

**First Pacific Symphony performance:** Feb. 16, 2020

**Instrumentation:** violin; piano

**Estimated duration:** 19 minutes

to write a sonata for violin and piano, and we know that during the years that followed, as a student in Vienna, he made several attempts. But these early efforts are lost to time, and when he finally completed his marvelous sonata for violin and piano, the year was 1914 and his career was well advanced. By then the success of his popular *Pohádka* fantasy for cello and piano had confirmed his interest in chamber music.

Though the sonata is drenched in the distinctive Moravian style so characteristic of Janáček's compositions, some listeners hear a Russian tinge in the notes. Janáček labored over the score for eight years before publishing it, and even then continued to add markings and notes for the violinist.

## Wolfgang Amadeus Mozart: Piano Sonata No. 14 in C Minor



Mozart composed the Sonata No. 14 in 1784, by which time his household and career were well-established in Vienna. The sonata was published the following year along with another masterpiece for solo piano, the Fantasy in C Minor.

This is a gripping work that opens boldly in octaves before opening onto melodies of typically Mozartean grace. The second movement, marked *adagio*, is remarkable for its unusual modulations, which quickly plunge us into the unexpected key of B-flat major; soon we are in A-flat major, where Beethoven enthusiasts will recognize a melody suggestive of the *Pathétique* sonata.

The sonata's last movement is dramatic for its sheer unexpectedness: instead of a

typically joyful and energetic resolution, we have a statement of symmetrical dignity and almost tragic grandeur. In addition to the beauty and grace we expect from Mozart's keyboard music, there is a sense of gravitas. His great Concerto No. 24, which evokes similar emotions, was composed two years later.

## Robert Schumann: Piano Quintet in E-flat Major



For Robert Schumann, 1842 has become known as "the year of chamber music." Though we think of him first for his works for piano (followed by his symphonies and songs), in that single year he composed three string

quartets, the Op. 44 piano quintet, a piano quartet and the *Phantasiestücke* for piano trio. His sole chamber composition from before 1842 was an early piano quartet.

Schumann not only wrote music, but also wrote *about* it. He was well-versed in the music of his time, and was an admirer of Franz Schubert. Later authors including John Daverio have suggested that Schumann may have been influenced by Schubert in this quintet, or perhaps even modeled it on Schubert's Piano Trio No. 2, which bears the same key signature. (Schubert had died 14 years before this quintet was composed.) To be sure, there are other parallels besides the E-flat scale: both works incorporate a funeral march in the slow central movement, and both contain final movements that dramatically restate earlier thematic material. But the buoyant energy and flow of this quintet are distinctively Schumann's. Critics have described it as "extroverted," even "exuberant."

The light that suffuses the quintet is

all the more remarkable considering the struggles that Schumann faced, including mental illness that we now know as clinical depression. Through it all, his wife, the former Clara Wieck, stood by him, and he dedicated this quintet to her. Wieck was one of the greatest pianists of her day, and was scheduled to perform in the quintet at its premiere on Dec. 6, 1842. When she became ill, Felix Mendelssohn replaced her, performing a piano part that—as always with Schumann—is deceptively and fiendishly difficult. Schumann incorporated Mendelssohn's performance notes in later revisions.

*Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.*

### THANK YOU TO OUR SPONSORS: DOT AND RICK NELSON

The Nelsons are enthusiastic supporters of Pacific Symphony and we are very grateful for their sponsorship of this Café Ludwig performance. Dot and Rick are passionate advocates of Classical music for all generations and they have a deep commitment to the Café Ludwig series. In support of Pacific Symphony, Dot serves on the Youth Ensembles Board as well as on the Leadership Committee of the Board of Counselors and she is a member of Symphony 100. We extend our sincere gratitude and appreciation to Dot and Rick Nelson for their stalwart support of Pacific Symphony.

### Wolfgang Amadeus Mozart

**Born:** 1756. Salzburg, Austria

**Died:** 1791. Vienna, Austria

### Piano Sonata No. 14 in C Minor, K. 457

**Composed:** 1784

**World premiere:** Dec. 23, 1806, with Franz Clement as soloist

**First Pacific Symphony performance:** Feb. 16, 2020

**Instrumentation:** piano

**Estimated duration:** 18 minutes

### Robert Schumann

**Born:** 1810. Zwickau, Germany

**Died:** 1856. Bonn, Germany

### Piano Quintet in E-Flat Major, Op. 44

**Composed:** 1842

**World premiere:** Jan. 8 1843, with Clara Schumann on Piano

**Most recent Pacific Symphony performance:** May 2, 2010

**Instrumentation:** 2 violins; viola; cello; piano

**Estimated duration:** 30 minutes

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## DENNIS KIM

Violin



Dennis Kim is the concertmaster of Pacific Symphony. A citizen of the world, Kim was born in Korea, raised in Canada and educated in the United States. He has spent more than a

decade leading orchestras in the United States, Europe and Asia. Most recently, he was concertmaster of the Buffalo Philharmonic Orchestra in New York. He was first appointed concertmaster of the Tucson Symphony Orchestra at the age of 22. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic Orchestra, before going on to lead the Seoul Philharmonic Orchestra and the Tampere Philharmonic Orchestra in Finland. As guest concertmaster, Kim has performed on four continents, leading the BBC Symphony Orchestra, London Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Orchestre National de Lille, KBS Symphony Orchestra, Montpelier Symphony Orchestra, Malaysian Philharmonic Orchestra, Western Australia Symphony Orchestra and Symphony Orchestra of Navarra.

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## BRIDGET DOLKAS

Violin



Violinist Bridget Dolkas studied under Alice Schoenfeld at the University of Southern California and continued her studies with Isaac Malkin for a Master of Music degree at the Manhattan School

of Music. She is near completion of a Doctor of Musical Arts degree from UCLA, where she studied with Mark Kaplan. As first violinist and founding member of the California Quartet, she co-founded the Connections Chamber Music Series ([connectionsmusic.com](http://connectionsmusic.com)). As a soloist she has performed with South Coast Chamber Orchestra and Poway Symphony, as well as with the San Diego Symphony and the San Diego Opera Orchestra. She has also studied chamber music under such masters as Joseph Silverstein, Kim Kashkashian, Fred Sherry, Toby Appel, as well as the Juilliard, Alexander and Miro Quartets.

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## MEREDITH CRAWFORD

Viola



Violist Meredith Crawford, a Maine native, studied under the tutelage of Professor Peter Slowik at Oberlin College and Conservatory. She graduated in 2009 after completing Oberlin's

double-degree program with both a Bachelor of Music in viola performance and a Bachelor of Arts in English literature. After being inducted into the Pi Kappa Lambda honor society, she received the prestigious Prize for Musicianship, awarded to students judged to be "the most outstanding of those elected to Pi Kappa Lambda." Crawford was the first-prize winner of the Ohio Viola Society's annual competition in 2007, the 2009 Skokie Valley Symphony Annual Young Artist Competition and the 2009-10 Oberlin Conservatory Competition—the first win for a violist in over a decade.

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## WARREN HAGERTY

Cello



As of 2019, Warren Hagerty is the new principal cellist of Pacific Symphony. An avid chamber musician, Warren was the founding cellist of the Verona Quartet. As a member of the quartet,

he was awarded top prizes in international chamber music competitions on four continents, including the Wigmore Hall International String Quartet Competition, Osaka International Chamber Music Competition, Melbourne International Chamber Music Competition, Fischhoff National Chamber Music Competition and Concert Artists Guild's Victor Elmaleh Competition. The Verona Quartet was featured as "New Artist of the Month" in *Musical America* in May 2016. Warren has performed at many of the world's most renowned venues, such as Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Kennedy Center and the Sydney Opera House. Warren holds degrees from The Juilliard School and Indiana University's Jacobs School of Music; his primary mentors have included members of the Juilliard String Quartet, Pacifica Quartet, Eric Kim and Sharon Robinson.

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## JESSICA PEARLMAN FIELDS

Oboe



Jessica Pearlman Fields moved to Southern California after completing her Master of Music degree in 2009 at The Juilliard School as a student of Elaine Douvas, Nathan Hughes, Pedro Diaz

and all of the Metropolitan Opera. While in New York, she performed and toured with some of the city's most esteemed ensembles, including the Orpheus Chamber Orchestra, the New York City Ballet and the Metropolitan Opera. She was a member of Verbier (Switzerland) Festival Orchestra from 2007-2009, participating in two international tours led by Charles Dutoit and Ludovic Morlot and working in the summer under such conductors as Valery Gergiev and Kurt Masur. Fields tours regularly with her New York-based chamber group "Shuffle Concert."

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## ORLI SHAHAM

Piano



Orli Shaham is a consummate musician recognized for her grace and vitality with an impressive international reputation. Shaham has performed with nearly every major

American orchestra, as well as many in Europe, Asia and Australia. A frequent guest at summer festivals, her appearances include Tanglewood, Ravinia, Verbier, Mostly Mozart, La Jolla, Music Academy of the West and Aspen. Shaham's acclaimed 2015 recording, "Brahms Inspired," is a collection of new compositions alongside works by Brahms and his compositional forefathers. Other recordings include John Adams' *Grand Pianola Music* with the pianist Marc-André Hamelin and the San Francisco Symphony, with the composer conducting, "American Grace," a CD of piano music by John Adams and Steven Mackey with the Los Angeles Philharmonic, David Robertson conducting, and "Nigunim—Hebrew Melodies," recorded with her brother, the violinist Gil Shaham.