

FROM PAST TO PRESENT

2021-22 CAFÉ LUDWIG SERIES

Dennis Kim, violin
Jennise Hwang, violin
Meredith Crawford, viola
Warren Hagerty, cello
David Chang, clarinet
Orli Shaham, piano

IVES	LARGO FOR CLARINET, VIOLIN AND PIANO
KAREN TANAKA	WATER DANCE FOR SOLO PIANO <i>III. Very lightly, like a harp</i>
BARBER	ADAGIO FROM STRING QUARTET IN B MINOR, OP. 11 <i>II. Molto adagio</i>
JESSIE MONTGOMERY	STRUM FOR STRING QUARTET
VIET CUONG	WAX AND WIRE FOR CLARINET, VIOLIN, CELLO AND PIANO
INTERMISSION	
BRAHMS	PIANO QUARTET NO. 2 IN A MAJOR, OP. 26 <i>Allegro non troppo</i> <i>Poco adagio</i> <i>Scherzo - Trio: Poco allegro</i> <i>Finale: Allegro</i>

Sunday, Oct. 24, 2021 @ 3 p.m.
Segerstrom Center for the Arts
Samueli Theater

This series has been generously
sponsored by
Dot and Rick Nelson.

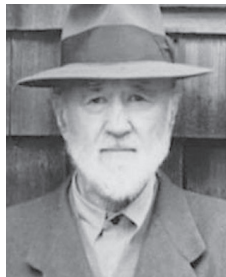
OFFICIAL HOTEL

AVENUE OF THE ARTS
COSTA MESA
—
TRIBUTE PORTFOLIO

PROGRAM NOTES

Charles Ives:

Largo for Clarinet, Violin and Piano



America loves mavericks—individual thinkers far ahead of their time. Such a thinker was the genius Charles Ives, a true New England nonconformist in his music, though

he led a life of outward respectability, working in the insurance industry. He is one of two giants of American culture, the other being the poet Wallace Stevens, who command our attention for the striking similarities in their lives and their continuing influence in the arts.

Ives was born in 1874 and lived mainly in Danbury, Conn.; Stevens was born in 1879, also worked in insurance, and lived mainly in Hartford, Connecticut. They died in 1954 and 1959, respectively. Together they represent a distinctively American brand of artistic modernism. Both Ivy-League educated (Ives at Yale, Stevens at Harvard), they combined a deep intellectualism with total independence from the artistic mainstream. Though they became celebrated as mavericks, trailblazers might be a more apt description; many musicians refer to Ives as “Charlie” not because they were ever friends, but because Ives is so deeply American and because his work strikes listeners so personally. No composer has had a deeper impact on the American composers who came after him.

Many of Ives’ compositions are densely layered, with multiple melodies, tonalities and rhythms unspooling simultaneously. Listening to them can be comparable to listening to two or three different conversations at a cocktail party and tracking their connections in real time. His biographers speculate that Ives’ delight in this kind of simultaneity resulted from hearing his father, George Ives, lead band music on the town green in Danbury while other bands were playing different music within earshot.

Most of Ives’ works are bursting with hectic energy and seem to conjoin disparate, almost contradictory worlds. But this Largo is subdued in expression,

and casts a spell as we listen. It is almost half-over before the dynamics and the musical urgency behind them suddenly build, as if we were approaching a mountain jutting up from a pastoral landscape. Before long, it recedes, and serenity again prevails.

Karen Tanaka:

Water Dance for Piano, III. Very lightly, like a harp



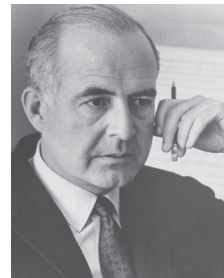
Karen Tanaka is an exceptionally versatile composer and pianist. Born in Tokyo, she started formal piano and composition lessons as a child. After studying composition with

Akira Miyoshi at Toho Gakuen School of Music, she moved to Paris in 1986 with the aid of a French Government Scholarship to study with Tristan Murail and work at IRCAM. In 1987, she was awarded the Gaudeamus Prize at the International Music Week in Amsterdam for her piano concerto *Anamorphose*. She studied with Luciano Berio in Florence in 1990–91 with funds from the Nadia Boulanger Foundation and a Japanese Government Scholarship. In 1996, she received the Margaret Lee Crofts Fellowship at the Tanglewood Music Center. In 1998, she was appointed as Co-Artistic Director of the Yatsugatake Kogen Music Festival, previously directed by Toru Takemitsu. In 2012, she was selected as a fellow of the Sundance Institute’s Composers Lab for feature film and mentored by Hollywood’s leading composers. Recently, she served as Lead Orchestrator for the BBC’s TV series *Planet Earth II*. She lives in Los Angeles and teaches composition at California Institute of the Arts.

Tanaka’s love of nature and concern for the environment inform many of her compositions. In *Water Dance*, a three-movement suite for piano, all three movements shimmer with aqueous lightness and a sense of flow. The suite was composed in 2008 and was premiered in 2011 in Bergen, Norway. In the third movement, Tanaka deftly uses the piano to create a sense of the water’s movement—dancing and pulsing elusively, almost engaging listeners as a partner of the dancing waters.

Samuel Barber:

Adagio movement from String Quartet in B minor



For many listeners, hearing Samuel Barber’s familiar Adagio for Strings in its original scoring for string quartet comes as something of a surprise. With just one instrument per

voice, the quartet form brings us close to foundational musical ideas, almost as if they were coming from within us as we listen. In the case of this Adagio, one of the most popular and frequently programmed American compositions in the standard repertory, the grandeur and stateliness of the full-voiced string orchestra is replaced by a kind of aching intimacy.

Elemental and beautiful, the Adagio has qualities that are rarely found together: a spacious, quintessentially American sound, but also a melancholy, ruminative mood that offers both insight and solace to the listener. Its long, flowing, deeply voiced melodic line remains a constant presence that is both elegiac and hopeful as it passes from one string choir to another — first in the violins and then, a fifth lower, by the viola. As the viola continues with its heartfelt voicing of the theme, it is taken up by the cello and further developed, gradually building in tension. A fortissimo climax, like a cry from the heart, is followed by silence, leading to the restatement of the original, with an inversion of its second statement offering perhaps the possibility of healing and hope.

Barber originally composed this work in 1936 as the second movement of his String Quartet. It seems likely that his life partner Gian Carlo Menotti, the phenomenally successful Italian-born opera composer with a sure sense of drama and popular appeal, was instrumental in its success; knowing that Barber had a potential hit on his hands, Menotti ensured that its manuscript would be seen and programmed by Arturo Toscanini when the reticent Barber was less sure of its appropriateness. It was premiered by the NBC Symphony Orchestra under Toscanini’s baton in 1938.

Jessie Montgomery:
Strum for String Quartet



Jessie Montgomery is an acclaimed composer, violinist and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are

performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience.

As is typical of Montgomery's compositions, *Strum* draws an extraordinary range of textures and colors from stringed instruments, calling for them to be plucked, bowed with a singing line, and, indeed, strummed. Composed in 2006, *Strum* was commissioned by Community MusicWorks and revised in 2012 under the auspices of the Sphinx Organization. It is scored for string quartet, string quintet or string orchestra. In her compositional note, Montgomery comments:

Strum is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a *texture motive* and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance

and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

Viet Cuong
**Wax and Wire for Clarinet,
Violin, Cello and Piano**



Called "alluring" and "wildly inventive" by *The New York Times*, the "irresistible" (San Francisco Chronicle) music of American composer Viet Cuong (b. 1990) has been

commissioned and performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sô Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, Orchestra of St. Luke's, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, National Gallery of Art and Library of Congress, and his works for wind ensemble have amassed hundreds of performances worldwide, including at Midwest, WASBE and CBDNA conferences. He was recently featured in *The Washington Post's* "21 for '21: Composers and performers who sound like tomorrow."

Composed in 2014, *Wax and Wire* is scored for clarinet, violin, cello and piano. In his compositional note, Viet Cuong comments:

About a year ago, I was introduced to the figurative wire sculptures of Michael Gard. Though his sculptures are made of metal wire, many of them are depictions of dancers in gentle poses that impart a delicate quality to their innately harsh material. Gard describes his artistic process: "Each figure begins as a block of clay and a spool of wire. The clay is sculpted. This sculpture is reproduced in wax. Individual lengths of wire are woven and knotted stitch-by-stitch around the wax form. Finally, the wax is melted away, leaving a rigid figure, both light and strong."

...*Wax and Wire* is a translation of Gard's process, using musical "smears" as an aural representation of such

duality. The smears are constructed of chromatic scales in the piano that are successively destabilized by quartertone embellishments in the clarinet, and then by glissandi in the violin. By the end, these smears melt away, revealing a transformation of a rigid idea presented earlier in the piece.

Charles Ives

Born: 1874. Danbury, Conn., USA

Died: 1954. New York, N.Y., USA

Largo for Clarinet, Violin and Piano

Composed: 1934

Instrumentation: clarinet; violin; piano

Estimated duration: 6 minutes

Karen Tanaka

Born: 1961. Tokyo, Japan

Water Dance for Piano

III. Very lightly, like a harp

Composed: 2008

World Premiere: May 14, 2011. Bergen, Norway

Instrumentation: solo piano

Estimated duration: 4 minutes

Samuel Barber

Born: 1910. West Chester, Pa., USA

Died: 1981. New York, N.Y., USA

Adagio from String Quartet in B minor

Composed: 1936

World Premiere: Nov. 5, 1938. NBC Symphony Orchestra

Instrumentation: 2 violins; viola; cello

Estimated duration: 8 minutes

Jessie Montgomery

Born: 1981. New York, N.Y., USA

Strum for String Quartet

Composed: 2015

Instrumentation: 2 violins; viola; cello

Estimated duration: 7 minutes

Viet Cuong

Born: 1990. Calif.

Wax and Wire for Clarinet, Violin, Cello and Piano

Composed: 2014

Instrumentation: clarinet; violin; cello; piano

Estimated duration: 8 minutes

Johannes Brahms

Born: 1833. Hamburg, Germany

Died: 1897. Vienna, Austria

Piano Quartet No. 2 in A major

Composed: 1861

World Premiere: Nov. 1862

Instrumentation: violin; viola; cello; piano

Most recent Pacific Symphony performance: November 1, 2009

Estimated duration: 53 min



Johannes Brahms: Piano Quartet No. 2 in A major

With Brahms not yet 30 years old and his first symphony more than a decade away, his piano quartets No. 1 and No. 2 were signature works by a young composer. He composed them in his native Hamburg and brought them to Vienna when he moved there at the urging of his friends Clara (Wieck) Schumann, one of the greatest pianists of her day, and Joseph Joachim, a renowned violin virtuoso.

In late 19th-century Vienna, music was a partisan sport, and Brahms became a de facto leader of the conservatives who cherished Romantic musical forms and harmonies—in opposition to followers of the revolutionary Wagner. But among traditionalists, Brahms could be somewhat problematic, stretching forms and exploring harmonies that were a long way from Beethoven and Schubert. Nonetheless, Schubert was a primary influence on Brahms, and musicologists tell us that Schubert's music, which Robert Schumann famously described as having "heavenly length" (referring to the Symphony No. 9), was the primary influence on Brahms' Piano Quartet No. 2.

In the first piano quartet, Brahms had focused on another favorite musical source: the Magyar sound. While the first quartet features a "Zingarese" movement and a colorful, zesty energy that was characteristic of the Magyar style—and that we hear again in Brahms' Hungarian Dances—the second is more poetic, flowing and reminiscent of Schubert's leisurely chamber works, with intricately constructed architecture and frequent repeats.

The first was far more popular in Brahms' lifetime. It was well received at its premiere in 1861, with Clara Schumann at the piano. When No. 2 was premiered the following year, with Brahms at the keyboard, it made less of an impression, and remained less frequently programmed until recently. One reason may be that "heavenly length" quip: It is considered the longest in duration of all Brahms' chamber works. But does that matter, when every moment is ravishing? While No. 1 snares us with its energy and verve, No. 2 is sheer poetry.

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.

Musician Bios

DENNIS KIM

Violin



Dennis Kim holds the Eleanor and Michael Gordon Chair and has been concertmaster of Pacific Symphony since September 2018. 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, Montpellier Symphony Orchestra, Malaysian Philharmonic Orchestra, Western Australia Symphony Orchestra and Symphony Orchestra of Navarra. A graduate of the Curtis Institute of Music and Yale School of Music, Kim's teachers include Jaime Laredo, Aaron Rosand, Peter Oundjian, Paul Kantor, Victor Danchenko and Yumi Ninomiya Scott. He plays the 1701 ex-Dushkin Stradivarius, on permanent loan from a generous donor.

JENNISE HWANG

Violin



Violinist Jennise Hwang joined Pacific Symphony in October 2017. Originally from Los Angeles, she began her musical training at the Colburn School of Performing Arts. She performed

as a soloist and chamber musician with Colburn Chamber Orchestra, Young Musicians Foundation and Debut Chamber Orchestra. She won top prizes in SYMF

(Southwestern Youth Music Festival) and Korea Times Competition. She continued her studies at Northwestern University, earning her Bachelor's of Music. During this time, she served as concertmaster of Northwestern University Chamber Orchestra, won prizes and scholarships with Samuel and Elinor Thaviu Foundation, Musicians Club of Women, Northshore Musicians Club Foundation, MTNA (Music Teachers National Association) and WAMSO Young Artist Competition. She won the Northwestern Concerto Competition and was invited to perform at the Kennedy Center as a soloist for The Millennium Stage Conservatory Project. Hwang received her Master's of Music at the New England Conservatory. There she performed with Boston Philharmonic Orchestra, the Discovery Ensemble, A Far Cry and collaborated with Daniel B. Romain and Ran Blake. Before joining Pacific Symphony, she was a fellow at the New World Symphony from 2013-2017.

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's of Music in Viola Performance and a Bachelor's of Art 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. At the age of 22—before the completion of her senior year at Oberlin Conservatory—she won her first orchestral audition and a seat with Pacific Symphony. In September 2012, she was awarded the position of assistant principal viola and five years later, she won her current position with the orchestra. As principal viola, she holds the Catherine and James Emmi Chair.

WARREN HAGERTY

Cello



In 2019, Warren Hagerty became the principal cellist of Pacific Symphony and he holds the Catherine and James Emmi Chair. 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.

Warren has collaborated with many great musicians including Renée Fleming, David Shifrin, Cho-Liang Lin and Orion Weiss. He has appeared at numerous festivals such as the La Jolla Music Society SummerFest, Indiana University String Academy, Chelsea Music Festival, McGill International String Quartet Academy and the New York String Orchestra Seminar, where he was principal cellist in 2010.

DAVID CHANG

Clarinet



David Chang began playing the clarinet in Korea at age 8. At age 13 he moved to the United States and attended Idyllwild Arts where he studied with Yehuda Gilad. He then went to USC to study with Mitchell Lurie

and attended the Curtis Institute of Music where he received his Bachelor's of Music. Later, he received his Master's of Music at Temple University. In addition to playing with Pacific Symphony since 2009, David has played with Pittsburgh Symphony, National Symphony and Philadelphia Orchestra, with whom he had the opportunity to tour Asia

and Europe. In 2012, David was invited by the Seoul Philharmonic to perform as a principal clarinet under Myung-Whun Chung. His summer residencies have included Vail Bravo Festival, Saratoga Performing Arts Center, Edinburgh International Festival, Grafenegg Music Festival and BBC Proms with the Philadelphia Orchestra. As a chamber musician, he toured Japan with principals of Vienna Philharmonic.

ORLI SHAHAM

Piano



A consummate musician recognized for her grace, subtlety and brilliance, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Hailed by critics

on four continents, Shaham is admired for her interpretations of both standard and modern repertoire. *The New York Times* called her a "brilliant pianist," the *Chicago Tribune* referred to her as "a first-rate Mozartean" in a performance with the Chicago Symphony and London's *Guardian* said Shaham's playing at the Proms was "perfection." Orli Shaham has performed with most of the major orchestras in the United States, and with many significant ensembles internationally, including the BBC Symphony Orchestra, Israel Philharmonic Orchestra, Orchestre National de France, and Sydney Symphony Orchestra. Shaham's 2021-22 season includes performances with the Marin Symphony and Reading Symphony Orchestra. She is in her 14th season as the Artistic Director for Pacific Symphony's chamber music series. She is a featured performer and host on each of the chamber recitals throughout the series. In 2021, she gave the world premiere performance of the newly commissioned work by Margaret Brouwer, "Parallel Isolations" with musicians from the Symphony. In 2020, as part of her multi-year, multi-disc Mozart project, Orli Shaham released the first of a five-volume set of the complete Mozart piano sonatas on the Canary Classics label. "Shaham's skills are nothing short of awe inspiring," hailed *Take Effect Reviews*. Her discography also includes "Brahms Inspired" and "American Grace" (Canary Classics). Orli Shaham and her brother, the violinist Gil Shaham, have collaborated on several recordings including "Nigunim - Hebrew Melodies," Dvorák for Two" on Deutsche Gramophone, an all-Prokofiev disc and "Mozart in Paris" featuring Mozart's Six Sonatas, Op. 1. Orli Shaham has been a Steinway Artist since 2003.