



2021-22 Café Ludwig Series  
Presenting Sponsors:  
Dot and Rick Nelson

## SCHUBERT'S "TROUT" QUINTET

Sunday, Feb. 20, 2022 @ 3 p.m.

Tony Ellis, trumpet  
Dennis Kim, violin  
Meredith Crawford, viola  
Warren Hagerty, cello  
Michael Franz, bass  
Orli Shaham, piano and host

Seegerstrom Center for the Arts  
Samueli Theater

## PROGRAM

Snider ***The Currents for Solo Piano***

Dorman **World Premiere for Trumpet,  
Violin, Viola, Cello, Bass, and  
Piano**

*Avner Dorman's piece was  
commissioned by Pacific  
Symphony and is sponsored by  
Dot & Rick Nelson.*

-Intermission-

Schubert **Piano Quintet in A Major,  
D. 667 ("Trout")**

## PROGRAM NOTES

Sarah Kirkland Snider:  
***The Currents for Piano***



Composer Sarah Kirkland Snider writes music of direct expression and vivid narrative that has been hailed as "rapturous" (*The New York Times*), "groundbreaking" (*The Boston Globe*) and "poignant, deeply personal" (*The New Yorker*). Recently named one of the "Top 35 Female Composers in Classical Music" by *The Washington Post*,

Snider's works have been commissioned and/or performed by the New York Philharmonic, San Francisco Symphony, the National Symphony Orchestra, the Detroit Symphony Orchestra, the Birmingham Royal Ballet, eighth blackbird, The Knights, Roomful of Teeth, percussionist Colin Currie, mezzo Emily D'Angelo, vocalist Shara Nova and tenor Nicholas Phan, among others. Snider has a B.A. from Wesleyan University and a M.A. and Artist's Diploma from the Yale School of Music. Her music is published by G. Schirmer, Inc.

Of Sarah Kirkland Snyder's *The Currents* for solo piano, Café Ludwig pianist and curator Orli Shaham says, *"It's a beautiful piece. She's a composer who never seems to stop growing. Every time I hear more pieces of hers, her understanding of architecture and form just gets better and better. When I found this piece on a YouTube link, I thought, this is just stunningly perfect in the way that it weaves your emotions around. It's quite beautiful writing, but also beautifully formally structured, which I really love."*

*The Currents* was commissioned by the American Pianists Association for its Classical Fellowship Awards. On her website, Snider notes:

...When I was asked to write this piece, I decided my contribution would be something that challenged the pianist to be at their most expressive, poetic, and lyrical, something that would reward a sharp attention to detail and sensitivity to pacing and narrative. Of course, the fact that it was for a competition never fully left my mind, so the piece does require a formidable technique, but my hope is that *The Currents* allows the performer to focus on storytelling as well—skills that, to my mind, are just as essential to becoming an unforgettable pianist.

The title of the piece, and the overall emotional impetus, was inspired by a larger cycle of poems, *Unremembered*, by poet Nathaniel Bellows, which I set a few years ago. The cycle is about memory, innocence and the ways we cope with an unpredictable world. The line from which I drew the title reads “But like the hidden current/somewhere undersea/you caused the most upheaval on the other side of me.”

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Avner Dorman:

## World Premiere

### Sextet for Trumpet, Violin, Viola, Cello, Bass and Piano



A native of Israel, Avner Dorman deftly combines a broad range of musical sources, both Eastern and Western, in his music. The result, as aptly described on his website, is “music of intricate craftsmanship and rigorous technique, expressed with a soulful and singular voice.” His distinctive approach to rhythm

and timbre has attracted some of the world’s leading conductors, including Zubin Mehta, Asher Fisch, Simone Young, David Robertson and Michael Stern to bring his music to audiences of the New York Philharmonic, the San Francisco Symphony, the Israel Philharmonic, the Los Angeles Philharmonic, the Munich Philharmonic, the Vienna Radio Symphony at the Musikverein, the Hamburg Philharmonic, the Cabrillo Music Festival and others.

Born in 1975, Dorman completed his Doctoral degree as a C.V. Starr fellow at The Juilliard School, where he studied with John Corigliano, and his Master’s degree at Tel Aviv University, where he majored in music, musicology and physics, and studied with former Soviet composer Josef Bardanashvili. Dorman was a composition fellow at the Tanglewood Music Center and served as composer in residence for the Israel Camerata from 2001 through 2003.

Pianist Orli Shaham says,

“For the centerpiece of the program, we’ve commissioned the Israeli-American composer Avner Dorman to write a new piece for trumpet, violin, viola, cello, bass and piano. It’s been an interesting collaborative process to put together; Avner has

been so open to talking with us about what works, particularly on the trumpet. He’s been developing the piece with trumpet player Tony Ellis of Pacific Symphony. They’ve talked a lot about how to make it work. I’ve just gotten the parts myself, and we’ll do a similar process with the piano part.

Avner’s music is filled with rhythmic energy, interesting harmonies and stunning beauty. I’ve commissioned works from Avner twice before. Once for a violin sonata for me and my brother Gil, and once for my Brahms-inspired album, for which he wrote three brilliant intermezzi, *After Brahms*.

Avner is such a composer’s composer. He knows and understands every aspect of putting together a piece of music. Why this note? Why not that one? How would you handle the craftsmanship of this, and how would you also get it to be exciting emotionally?”

The Pacific Symphony’s commission of Dorman’s Sextet was sponsored by Dot and Rick Nelson.

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Franz Schubert:

## Piano Quintet in A Major, “Trout”



Is there a more self-effacing genius in the history of music than the great Franz Schubert? Cheerful and unassuming, he viewed as a blessing any opportunity to bring the enjoyment of music to any listener. He had little expectation of hearing his music outside the circle of friends who performed

it. Now-legendary tales of his scrawling songs on napkins (he wrote over 600 of them) suggest a Mozartean divine child channeling beautiful melodies from God. Scholars and performers give us a different view, but they can mislead us when it comes to Schubert. In this age of specialization, we receive very different impressions from devotees of the composer’s three great genres—art song, symphony and chamber music. Though lieder (German-language art songs) may be considered a subset of chamber music, the extent of Schubert’s achievement in this form makes it a category unto itself. Scholars of the symphony are almost riled by the attractive sheen of Schubert’s symphonies, insisting that the surface appeal of their beautiful melodies belies the technical sophistication of their construction. In other words, they ain’t as simple as they sound.

Orli Shaham comments,

“The ‘Trout’ Quintet is one of the masterpieces of the repertoire. It’s a great piece of chamber music, with so much beautiful interaction between the instruments. Particularly in this season as we’re all returning to live concerts, coming back, it would feel so good to have that communication between each of the string players and myself. It’s a ‘meat and potatoes’ piece for chamber musicians, but at the same time, always new, always fresh, always revealing little details, little connections in the score. Also, I’m excited to work with Pacific Symphony’s new principal double bass player, Michael Franz, for the first time.”

Perhaps more than any other single work, the beloved Trout Quintet brings together two of Schubert's disparate musical genres, art songs (mostly scored for solo voice with piano accompaniment) and string ensemble, in this case with piano. The quintet's genesis began with "Die Forelle" (the trout), a song that sets a rather banal example of German romantic poetry and elevates it far beyond the poet Christian Schubart's original verses, which depict a hiker watching an angler fishing on a burbling brook. Now generally considered one of the greatest songs ever written, "Die Forelle" was heard and admired as "Hausmusik" before it was first published, in 1820. Among those admirers was Sylvester Paumgartner, a wealthy music-lover who also particularly liked Johann Nepomuk Hummel's quintet for piano, violin, viola, cello and double-bass. He commissioned Schubert to compose a chamber work with that same scoring, and had one additional request: that the music somehow incorporate "Die Forelle."

The fourth movement of the "Trout" Quintet, which presents the melody of "Die Forelle" as a theme with variations, is often excerpted, and its beauty is undeniable. But we need not wait for it to hear the spirit of the song in the quintet. The Viennese Schubert, every inch a city boy, composed this work on summer holiday in the country when he was 22; not only is it buoyant in mood, but it also reflects his rapturous absorption in his sylvan surroundings. The Austrian and German exaltation of walking in the woods (a prime element of German Romanticism and the impetus behind "Die Forelle") can be heard in every bar of the quintet, especially burbling brook and country sounds (birds? dragonflies? breezes?) that begin with the rising arpeggios as the quintet opens and never really stop. German Romantic painters such as Caspar David Friedrich made this exaltation the subject of their mystical landscapes, but no painting has ever captured this spirit more vividly than the Trout Quintet.

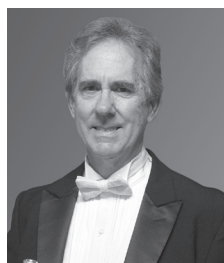
The Trout gives us the profundity of Schubert's greatest chamber music without the gravity that darkens some of his masterpieces. Brief modulations into minor keys don't cast shadows, but rather give us a picture of the brook's turbulence or the struggles of the trout itself (if we choose to imagine it). The link to Beethoven is evident more in Schubert's complex musical architecture; the overall sound is his own, combining youthful vigor and inventive harmonics with an emerging musical maturity. But like Beethoven, Schubert wrote very thoroughgoing developments, and his repeats are much-discussed. (This is where Schumann's famous remark about Schubert's "heavenly lengths"—actually applied to his ninth symphony—came in.) Now, as in his day, chamber repeats are at the players' discretion. Some enthusiasts keep a mental scorecard while listening. But if we simply sit back and let the music have its way, we find that Schubert's repeats are not repetitious, but are part of an abundant musical landscape. 🌿

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*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.*

## ABOUT THE ARTISTS

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**Tony Ellis has held the position of second trumpet with Pacific Symphony since 1984.** He can also be heard performing as principal trumpet with Pacific Symphony on several performances including Stravinsky's *Petrushka*, Tchaikovsky's *Symphony No. 5*, and Moussorgsky's *Pictures at*

*an Exhibition* live broadcast on KUSC radio. He frequently performs with other groups including Mainly Mozart, the Long Beach Symphony, LA Opera, the Cabrillo Music Festival, the Mozart Classical Orchestra, Pasadena Pops and the Pasadena Symphony. Ellis was appointed the position of second trumpet with the Opera Pacific Orchestra in 1995 and won the position of principal trumpet with the company in April 2007.

Tony Ellis has performed as solo trumpet with Southwest Chamber Music since 2000. He can be heard on several of this group's CD recordings: *Music of Mel Powell, Carlos Chavez: Complete Chamber Works*, volumes 2 and 3 and *William Kraft: Encounters*, all on the Cambria Masterworks label. The Chavez Chamber works, Volume 2 won a Grammy for "Best Small Ensemble Performance, Classical Category" in February, 2005.

Ellis has made solo appearances with local universities and colleges including the California State University Fullerton Brass Ensemble, Pacific Brass of Long Beach, Fullerton College Community Concert Band, Irvine Valley College Wind Ensemble and Saddleback College. He commissioned a solo work for trumpet and brass ensemble, *Reinvention*, composed by Steven Mahpar, which was premiered in 2001. A graduate of California State University, Fullerton, Ellis earned both his Bachelor of Music and Master of Music degrees in Trumpet Performance. 🌿



**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, Montpelier 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. 🎻



**In 2019, Warren Hagerty became the new 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. 🎻



**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. 🎻





**Michael Franz joined Pacific Symphony as principal bass in January 2019. A native of Burlington, Vt., he began playing double bass in public school at age 14.** Franz is a 2014 graduate of the Eastman School of Music, where he received his bachelor's degree in Applied Double Bass and

Music Education with High Distinction. He won the Doublestop Foundation Instrument Loan Competition in 2016. In 2018, he completed his master's degree from Bard College as a member of the inaugural class of The Orchestra Now, with which he often performed as principal bass at Carnegie Hall and Lincoln Center. From 2018-19, he was a fellow with the New World Symphony.

Since 2017, Franz has performed as a regular substitute with the Philadelphia Orchestra and has joined them on tours throughout Europe and Asia. Franz has also performed professionally with the National Symphony Orchestra and numerous orchestras throughout the northeastern U.S. A passionate music educator, Franz has taught in public schools around New York state and the Miami area. In the summers of 2016 and 2017, he coached and performed with string students in Colombia, Calif.

His festival appearances have included the New York String Orchestra Seminar, Verbier Festival Orchestra, Moritzburg Festival Academy and Bard Music Festival. His primary teachers were William Tilley and James VanDemark. 🎻



**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, Café Ludwig. 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, violinist Gil Shaham, have collaborated on several recordings including "Nigunim - Hebrew Melodies," "Dvořák 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. 🎹