



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

RAVEL'S PIANO TRIO

Sunday, May 8, 2022 @ 3 p.m.

Orli Shaham, piano
Dennis Kim, violin
Meredith Crawford, viola
Warren Hagerty, cello
Benjamin Smolen, flute

Performance at the Segerstrom Center for the Arts
Samueli Theater

PROGRAM

- Gaubert** **Fantaisie for Flute and Piano**
Benjamin Smolen, flute
Orli Shaham, piano
- Martinů** **Scherzo (Divertimento I) from the Sextet for Woodwinds and Piano**
Benjamin Smolen, flute
Orli Shaham, piano
- Dohnányi** **Serenade for String Trio**
Dennis Kim, violin
Meredith Crawford, viola
Warren Hagerty, cello
- Intermission—
- Ravel** **Piano Trio**
Dennis Kim, violin
Warren Hagerty, cello
Orli Shaham, piano

ABOUT THE ARTISTS



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. 🌿



Benjamin Smolen was appointed principal flutist of Pacific Symphony in September 2011, where he occupies the Valerie and Hans Imhof Chair. He has won top prizes at the Haynes International Flute Competition, James Pappoutsakis

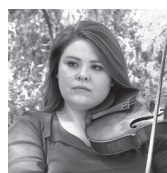
Memorial Flute Competition, National Flute Association Young Artist Competition and New York Flute Club Young Artist Competition. He has given solo performances in Russia, Japan, Belgium, France and as concerto soloist with Pacific Symphony, Princeton University Orchestra, Charlotte Civic and Youth Orchestras and Gardner Webb Symphony Orchestra. Smolen's performances have been featured on NPR (*Performance Today* and *From the Top*), WGBH-Boston, WDAV-Charlotte, French National Radio, and the Naxos and Mode record labels. Additionally, he can be heard on the soundtracks for movies such as *Monsters University*, *Planes*, *A Million Ways to Die in the West*, *Night at the Museum* and the 2015 movie *Star Wars: The Force Awakens*. He recently released his debut album, *Bach to Beaser*, with guitarist Jerome Mouffe. Smolen studied at Princeton University, the Moscow Conservatory, the New England Conservatory and the University of Michigan. His primary teachers include Paula Robison, Michael Parloff and Aleksandr Golyshev. He is a William S. Haynes Artist and performs on a handmade, custom-crafted Haynes 14-karat gold flute. 🌿



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. 🌿



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 Bachelors of Music in

Viola Performance and a Bachelors 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. 🌿



In 2019, Warren Hagerty became the principal cellist of Pacific Symphony and 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. 🎻

PROGRAM NOTES

Philippe Gaubert:

Fantaisie for Flute and Piano



A major figure in French musical life between the two world wars, Philippe Gaubert—also known as Gauberto—was a virtuoso flutist and a major conductor as well as a composer. He served as a professor of flute at the Conservatoire de Paris, and was also

principal conductor of the Paris Opéra and the Orchestre de la Société des Concerts du Conservatoire. A master of the French style of flute-playing familiar to fans of Jean-Pierre Rampal, Gauberto achieved comparable celebrity as a flute virtuoso in France during his lifetime, and in 1907 was chosen as the flutist in the first public performance of Ravel's enormously popular and influential Introduction and Allegro for harp, flute, clarinet and string quartet.

Gaubert published the *Fantaisie* in 1912, and it has become his most popular work. Like his other compositions, it is not particularly innovative in style, though we can hear the effects of his familiarity with the new musical ideas of contemporaries including Franck, Ravel and Debussy. But what thrills listeners and performers alike is the breadth of the technical demands that are integrated into the flow of the music. This is no etude, but it does incorporate just about every challenge that a flutist was likely to face before 20th-Century flutist-composers such as Harvey Sollberger began to explore using the instrument in more experimental, percussive ways. The *Fantaisie's* challenges are presented in a series of musical episodes that showcase flute's various expressive capabilities, all capped with a brisk, showy finale. 🎻

Bohuslav Martinů:

Scherzo (Divertimento I) from the Sextet for Woodwinds and Piano



Born in 1890 in a village in eastern Bohemia in what is now the Czech Republic, Bohuslav Martinů composed across a broad range of genres, from piano solos and chamber works to operas. His sparkling style integrates influences from the French composer

Albert Roussel, an early mentor, to the Czech nationalism pioneered by Janacek and Smetana, and a graceful neoclassicism uniquely his own. By the time he died in 1959 at the age of 68, he was one of the most prolific of all 20th-century composers.

As with many other leading composers of his time and place, Martinů's art was condemned as degenerate by the Third Reich, but that was hardly his first obstacle in composing. Even as a child, his impulse to create new music was brushed aside by the adults around him. They recognized in him all the early signs of a violin prodigy in a culture that esteemed classical virtuosos, especially violinists. Despite early achievements including public performances that brought him to the conservatory in Prague for more advanced violin studies, he resisted further training on the instrument. Overcoming his natural reticence, he defied his teachers and acquired a reputation for laxness. After switching his field of study to the organ (better theoretical training for a composer), he was expelled for "incorrigible negligence" at age 19.

But Martinů knew what his teachers did not: he was born to compose. He had been doing so with little or no encouragement since childhood, drawing lines on blank pages when he could not obtain staff paper. After leaving conservatory he continued to write music, publishing his first piano piece at the age of 21. During World War I he returned to his native village, where, working as a music teacher, he avoided conscription and wrote some 120 musical scores. This set a pattern of productivity that he maintained throughout his life, producing a steady stream of compositions that integrate a wide range of musical idioms and influences into his distinctive, vigorous personal style.

Martinů settled in Paris in the summer of 1923, taking advantage of a small scholarship that afforded only an impoverished lifestyle, but that enabled him to continue composing and studying. It was there he came to the attention of Roussel, a proponent of impressionism and neoclassicism. Gaining acceptance in Parisian musical circles, he continued to compose productively. The *Sextet*, which dates from 1929, is—like so many of Martinů's works—stylistically eclectic and vigorous, freely incorporating jazz motifs. This is especially true in the *divertimento* section, which is titled *Blues*. Musicologist Lauren Heller notes that the entire sextet was reportedly composed in just a few days, between January 28 and February 4. Heller notes, "There is no record of a performance of the *Sextet* around the time of the composition. In fact, it is likely that Martinů himself never heard it performed." 🎻

Ernst von Dohnányi:

Serenade for String Trio



No, not that Dohnányi. The prominent and highly esteemed conductor Christoph von Dohnányi is actually the grandson of the Hungarian pianist, composer and pedagogue Ernst von Dohnány, whose *Serenade for String Trio* is his most popular composition.

Born in the Hungarian town of Pozsony, Ernst first studied music with his father, a professor of mathematics and an amateur cellist, and then, when he was eight, with the organist at the local cathedral. In 1894, at age 17, he moved to Budapest and enrolled in the Royal National Hungarian Academy of Music, studying composition and piano with instructors including István Thomán, a pupil of Liszt's. The historical record confirms he was an extraordinary student, and in 1897 he took his final exams early, passing with honors as a composer and pianist at the unusually young age of 20.

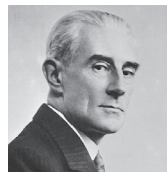
After further instruction with pianist Eugen d'Albert, Dohnányi made a triumphant debut as a pianist in Berlin. But while his style as an instrumentalist was Lisztian, it was Brahms who most influenced his development as a composer; in Budapest Dohnányi had studied composition with Hans von Koessler, a devotee of Brahms's music, and Brahms later became an advocate for Dohnányi's work.

Stylistically, Dohnányi was a traditionalist. Though he was born more than forty years after his friend Brahms, his music sounds, if anything, more old-fashioned; his beautiful *Serenade for String Trio*, composed in 1904, sounds as if it could have been written 50 years earlier. At this point, the 26-year-old composer was a star pianist both at home and abroad. The *Serenade* begins with a traditional march, as did many serenades of the Classical era; this is followed by a somber romance and a contrapuntal scherzo, with a main subject that the writer Howard Posner describes as "slithery." "A simpler diatonic theme peeks its head into the early part of the movement, dominates the middle section, and gets insinuated into the chromatic fugal texture in the third part of the movement," writes Posner. The fourth movement, a theme and variations, is followed by a richly worked rondo.

No discussion of Dohnányi's life and work would be complete without at least some mention of his and his family's resistance against the Nazis before and during World War II. After achieving international celebrity and total dominance of Hungary's classical music scene, Dohnányi put his life and livelihood at risk, saving scores and perhaps hundreds of Jewish musicians and teachers during the Third Reich. His son, a prominent jurist, was executed for his role in the unsuccessful Stauffenburg plot to kill Hitler; his wife, Christine, was the sister of the revered Lutheran pastor and theologian Dietrich Bonhoeffer, who was also executed. After the War Dohnányi was falsely accused of being a Nazi sympathizer, but was exonerated after numerous investigations. He settled in Florida with his wife and joined the music faculty of Florida State University in 1949. He died in Florida ten years later. 🌿

Maurice Ravel:

Trio for Violin, Piano and Cello



Maurice Ravel composed his *Piano Trio* in the spring and summer of 1914, when Europe was on the brink of war. As with his countrymen, the threat of imminent catastrophe instilled in Ravel a sense of patriotic duty and national pride, and he resolved to take up arms for his country

even though he was by then 40 years old. He worked on the *Trio* with uncharacteristic haste so he could enlist, composing "with the sureness and lucidity of a madman," according to a letter he wrote to a friend. In another letter, to Igor Stravinsky, he noted, "The idea that I should be leaving at once made me get through five months' work in five weeks! My *Trio* is finished."

Ravel's age and small stature precluded him from joining the French Air Force as he had hoped; instead, he served as an ambulance driver in the 13th Artillery Regiment. This service, which he could easily have dodged, placed him amid the horrors of front-line warfare. It was a shattering immersion in "the war to end all wars;" along with the death of his mother in January 1917 during their wartime separation, it haunted the remainder of his life. If two works can be said to "bookend" Ravel's wartime experience, they are the sensual, magical *Trio* ("before")—an escape from the horrors of the world—and the heartbreakingly tender opera *L'enfant et les sortilèges* ("after")—his plea for a return to innocence.

Ravel's *Piano Trio* could only have been composed before Ravel gained firsthand knowledge of the nightmare that lay in store. It is magically sensual, at a far remove from the everyday; the colors shimmer and a sense of exoticism prevails. Ravel described the first movement (*Modéré*) as "Basque in coloring," and musicologists note allusions to the asymmetrical 3+2+3 rhythm of the *zortziko*, a dance rhythm native to the Basque region. The movement proceeds responsively, with the violin and cello in widely spaced octaves as the piano flows between them, as in a broad, sylvan valley.

The second movement is titled *Pantoum*, referencing a Malaysian verse form that was familiar to French poets, painters and composers of the time. We need not know the *Pantoum*'s sequence of complex repeated lines to have an aural sense of the layering in this movement, in which musical elements seem to overlap and repeat in an artful collage. (For a closer-to-home example of *Pantoum* form, listen to the song "I Am Going to Like it Here" from Rogers and Hammerstein's *Flower Drum Song*; the first verse's second and fourth lines repeat as the second verse's first and third lines.)

The third movement, marked *Passacaille*, begins as a solemn musical utterance that echoes the *passacaglia*, a Baroque dance form that foregrounds variations against a repeating bass line—in this case, a line derived from the preceding *Pantoum* movement. But this serious interlude leads us back to the *Trio*'s sense of enchantment, as the *passacaglia* gives way to an ecstatic, polyrhythmic finale (in fives and sevens!) that seems to lift us above worldly concerns. The *Trio* was premiered in Paris in 1915. It is dedicated to Ravel's counterpoint teacher, André Gédalge. 🌿