



Café Ludwig is sponsored by
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CALIFORNIA CONNECTIONS

Sunday, Feb. 12 @ 3 p.m.

Orli Shaham, piano and host
Joshua Ranz, clarinet
Rose Corrigan, bassoon
Dennis Kim, violin
Meredith Crawford, viola
Warren Hagerty, cello

Performance at the Segerstrom Center for the Arts
Samueli Theater

PROGRAM

- RÓZSA** *Duo for Cello and Piano, Op. 8*
Warren Hagerty, cello
Orli Shaham, piano
- TANSMAN** *Sonatine for Bassoon and Piano*
Rose Corrigan, bassoon
Orli Shaham, piano
- VIET CUONG** *Wax and Wire for Clarinet, Violin, Cello, and Piano*
Joshua Ranz, clarinet
Dennis Kim, violin
Warren Hagerty, cello
Orli Shaham, piano
- INTERMISSION-
- JOHN WILLIAMS** *Air and Simple Gifts*
Joshua Ranz, clarinet
Dennis Kim, violin
Warren Hagerty, cello
Orli Shaham, piano
- DANNY ELFMAN** *Piano Quartet*
Dennis Kim, violin
Meredith Crawford, viola
Warren Hagerty, cello
Orli Shaham, piano

A MESSAGE FROM ORLI SHAHAM

All of the composers on this program have spent at least some of their lives in Southern California. The variety of musical styles and ethnic backgrounds in this area is fascinating. It's such a melting pot because of Hollywood, which has been a mecca for people from all parts of the globe to come and be part of that scene. The area has played host to composers with very different compositional backgrounds, mixing with each other and informing our sense of what music fits with what emotional landscape through their work in film and television. All of the selections on this program are intended for the concert stage rather than as a film accompaniment.

Viet Cuong is the resident composer of Pacific Symphony this year, and he is primarily known as a composer of concert music. But Miklós Rózsa and Alexandre Tansman, for example, thought of themselves first as concert composers and secondarily as film contributors.

I love that there's such a great range of styles on this program. Rózsa is a personal favorite of mine. When I was a teenager, this is how much of a nerd I was: I was a member of the Rózsa Society. I remember sending my dues through the mail and getting the newsletter. We performed the Duo for Cello and Piano in my very first season at Café Ludwig, 15 years ago, so I'm excited to get back to that piece. It's very Hungarian, Bartok-inspired, and dancey, with a wonderful harmonic sense. It's one of my favorite pieces.

Tansman has an interesting story because he didn't stay in California after coming here. He spent some of the most immediate postwar years in California because he felt safer there. His background was French and you hear that in the bassoon; it's a gorgeous piece.

Viet Cuong is Vietnamese American. John Williams and Danny Elfman are the more American side of California—John Williams, especially. He wrote *Air and Simple Gifts* for President Obama's inaugural; it's based on the same Shaker melody that's in *Appalachian Spring*.

Danny Elfman is one of those composers who never ceases to surprise us. I first discovered him with *The Simpsons* theme song and his scores for the movies *Beetlejuice* and *Edward Scissorhands*. He's endlessly evolving; he's got a constant stream of ideas that he's working on. At the moment, he's deeply involved in some concert chamber pieces; this piano quartet is one of them. Pacific Symphony gave the U.S. premiere of his Percussion Concerto in the spring; he spends a lot of time with a constant stream of ideas.

Cuong's music is so endearing, so engaging, full of life and rhythmic vitality. We wanted to program *Wax and Wire* a couple of years ago, but we've had to reschedule it a few times because of COVID, so I'm delighted that we're finally getting to perform it.

ABOUT THE ARTISTS



A consummate musician recognized for her grace and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists. Hailed by critics on four continents, Shaham is in demand for her prodigious

skills and admired for her interpretations of both standard and modern repertoire. *The New York Times* called her a "brilliant pianist," *The Chicago Tribune* recently 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."

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.



Joshua Ranz currently holds the position of utility/bass clarinet with Pacific Symphony, with whom he also acted as principal clarinet on the 2006 European tour. He is also Principal Clarinet of the Los Angeles Chamber Orchestra and was featured prominently with them on their

European tour in the Winter of 2008. He has recorded with Pacific Symphony and the Los Angeles Chamber Orchestra and is active in the television and motion picture industry. Ranz is on faculty at Biola University and since 2004, has performed regularly with the Mainly Mozart Festival in San Diego, Calif. Ranz attended Yale School of Music, where he studied with David Shifrin and received his Bachelor's degree at Harvard College, majoring in music composition and analysis.



Rose Corrigan started playing bassoon to escape from the flute section of her high school band. It was an act of rebellion, and perhaps a way to sit closer to boys. After her first lesson she brought the bassoon home, hoping to shock her parents with her act of bravery and

independence, only to discover that her mother had played it herself in high school. This undermined her act of rebellion; however, she was already passionate about the instrument, loving its variety of tone color, richness, and lyricism. Its tessitura was closer to that of her voice, and she discovered that she was drawn to the supporting role it often plays in the repertoire.

Currently, Corrigan is Principal Bassoonist of Pacific Symphony, the Hollywood Bowl Orchestra, and the Pasadena Symphony, and a former member of the Los Angeles Chamber Orchestra and Los Angeles Opera Orchestra. Corrigan is a graduate of the University of Southern California where she studied with Michael O'Donovan, a teacher whose pedagogy included exposure to great cinema, literature and restaurants. She returned to the university as an adjunct professor, teaching bassoon from 1993 until 2011.

Corrigan has played bassoon and contrabassoon on the soundtracks of over 500 motion pictures, working with composers such as Michael Giacchino, Patrick Doyle, Hans Zimmer, Danny Elfman, John Powell, Jerry Goldsmith, John Williams, James Horner, Michel Legrand, Michael Kamen, and William Ross. A few of the films that include her playing are *Ice Age*, *Life of Pi*, *Bolt*, *Despicable Me*, *Dances with Wolves*, *A River Runs Through It*, *Aladdin*, *The Lion King*, *Cars*, *Enchanted*, *WALL-E* and *Pirates of the Caribbean*. Her bassoon solos are prominent in *March of the Penguins*, one of the only movies to list a bassoonist in its closing credits. She has also performed on hundreds of records for stars like Paul McCartney, Tony Williams, Barbra Streisand, and Natalie Cole.

Corrigan lives in Sierra Madre with her trombonist-composer husband Steven Williams and their three children. An enthusiastic organic gardener, tending vegetables and over 50 different fruit trees, she enjoys sharing baskets of avocados and other produce with friends and colleagues.



Dennis Kim has been Concertmaster of Pacific Symphony since September 2018. He holds the Eleanor and Michael Gordon Chair. 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.



Meredith Crawford won her first orchestral audition and a seat with Pacific Symphony at the age of 22—before the completion of her senior year at Oberlin Conservatory.

In September 2012, she was awarded the position of Assistant Principal Viola

and five years later, won her current position with the orchestra as Principal Viola. She holds the Catherine and James Emmi Chair. Additionally, Crawford has been performing with the Los Angeles Philharmonic since April 2010, and more recently with the Riverside Philharmonic (as Principal Viola), the Los Angeles Chamber Orchestra, and Irvine's Mozart Classical Orchestra.



Warren Hagerty has been Principal Cellist of Pacific Symphony since 2019. He

holds the Catherine and James Emmi Chair. 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

Miklós Rózsa (1907 – 1995) Duo, Op. 8



Miklós Rózsa blazed a trail for later composers including John Williams, earning renown with his music for Hollywood movies and classical concerts. Born in Hungary, Rózsa studied in Germany and achieved early success in Europe with his orchestral *Theme, Variations, and Finale* (Op. 13) of 1933. With

his increasing success as a composer, Rózsa spent the years before World War II in France (1931 – 1935) and the U.K. (1935 – 1940). Commissions for two swashbucklers, *The Four Feathers* and *The Thief of Baghdad*, brought him to Hollywood in 1940. He became an American citizen in 1946.

Rózsa went on to compose almost a hundred film scores, receiving seventeen Academy Award nominations and three Oscars (for *Spellbound*, *A Double Life*, and *Ben-Hur*). With cinematic flair, he adopted “a double life” as a personal motto for his career in music, divided between the movie house and the concert hall, where his advocates included the great Jascha Heifetz. We can be all but certain that the early *Duo Op. 8* for cello and piano was a favorite of Janos Starker and Gregor Piatigorsky, both cellists who admired Rózsa’s music.

Alexandre Tansman (1897 – 1986) Bassoon Sonatine



A native of Poland, Alexandre Tansman was of Lithuanian parentage. He began his musical studies at Lodz University and studied law at the University of Warsaw, but his musical influences were chiefly French. In a memoir published in English in 2021, he wrote:

I had always been attracted to French culture. I had a governess who instilled in us a love of France. My family was very Francophile; we often spoke French at home and we had a vast French library. Ordinarily, Eastern European musicians went to Germany to pursue their careers. As for me, I chose Paris and have never regretted it. Nevertheless, I have returned to Poland a number of times

He first chose Paris at the age of 20, and never looked back. In the *City of Lights* he not only met the “divine” Sarah Bernhardt and the German composer-pianist Moritz Moszkowski, but his early compositions found favor with some of the most composers in France at the time, including Ravel, Roussel, Ibert, and Stravinsky.

“The Roaring Twenties” was an apt epithet for the young Tansman’s career; in the 1920s his compositions were sought out by conductors including Toscanini, Mengelberg, Monteux, Klemperer, Kousseviszky, Kleiber, and Ormandy. But though his success continued into the 1930s, his Jewish heritage imperiled him even in his adopted homeland, France. He spent the war years in the U.S., writing several film scores of note and a book on his friend Igor Stravinsky, before returning to Europe.

Tansman’s compositions are still esteemed by those who know them, but his relative obscurity now—after so stellar a career—is one of the quirks of music history. His catalog is large and the sound distinctive, combining French elegance and restraint with folk influences from eastern Europe and some harmonic tricks all his own.

Viet Cuong (b. 1990) Wax and Wire for Clarinet, Violin, Cello, and Piano



Viet Cuong is Composer-in-Residence of Pacific Symphony. Praised as “alluring” and “wildly inventive” by *The New York Times* and “irresistible” by the *San Francisco Chronicle*, his music of 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. Cuong’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 featured in *The Washington Post*’s “21 for ‘21: Composers and performers who sound like tomorrow.”

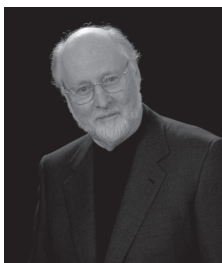
Composed in 2014, *Wax and Wire* is scored for clarinet, violin, cello and piano. On his website, the composer notes that this quartet was inspired by the wire sculptures of Michael Gard, which begin as a block

of clay and a spool of wire before the clay is sculpted into figures, often dancers, and cast in wax. After lengths of wire are woven around them, the wax is melted away. The composer writes:

The wax sculpture provides a firm foundation, but disappears from the final work, becoming at first soft and then formless. The wire, at first bent to the will of the wax, preserves the structure, but in a way that gives bounce to the remarkably intricate skeleton. *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.

John Williams (b. 1932)

Air and Simple Gifts



Though he is best known as the dean of American composers of film scores, John Williams is one of the few American composers who have achieved equal success in the movie theater and the concert hall. Williams is also a renowned conductor who retired in 1993 as the

Conductor of the Boston Pops Orchestra. He is now Conductor Laureate of that orchestra and Artist-in-Residence at Tanglewood, but it is as composer of signature scores for dozens of hit movies that Williams has become a major figure in American culture and one of the most listened-to composers of all time.

Even a cursory look at Williams' portfolio reveals his astonishing versatility and depth: he has composed the music and served as music director for nearly eighty films. He has been awarded numerous gold and platinum records, and his score for *Schindler's List* earned him both an Oscar and a Grammy. But he has also written many concert pieces, including a symphony, a sinfonietta for wind ensemble, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra at Tanglewood in 1994, concertos for the flute and violin recorded by the London Symphony Orchestra, concertos for the clarinet and tuba, and a trumpet concerto, which was premiered by the Cleveland Orchestra and their principal trumpet player Michael Sachs in September 1996.

Air and Simple Gifts is a *pièce d'occasion*—a quartet commissioned for the occasion of Barack Obama's inauguration as our 44th president in January 2009.

It was played just before President Obama took the oath of office, though—as a precaution—the actual performance had been pre-recorded by the players who mimed it for the inaugural spectacle. They included Anthony McGill (clarinet), Itzhak Perlman (violin), Yo-Yo Ma (cello), and Gabriela Montero (piano).

Daniel Elfman (b. 1953) Piano Quartet



What can we say about Danny Elfman? Not to blow my own horn, but your intrepid annotator has a brilliant angle on this iconic yet iconoclastic composer: Just think of his name. We're all comfortable thinking of him simply as Danny, the ingenious creative spirit whose music

is a welcome part of our lives and homes—and not just because he's responsible for the zany theme for *The Simpsons*.

Thus far in his career (over 30 years and counting), four-time Oscar nominee Danny Elfman has established himself as one of the most versatile and accomplished film composers in the industry. He has collaborated with directors such as Tim Burton, Gus Van Sant, Sam Raimi, Peter Jackson, Ang Lee, Rob Minkoff, Guillermo del Toro, Brian De Palma, James Ponsoldt, and David O' Russell. Beginning with his first score on Tim Burton's *Pee-wee's Big Adventure*, Elfman has scored over 100 films.

A native of Los Angeles, Elfman grew up loving film music. He travelled the world as a young man, absorbing its musical diversity. He helped found the band Qingo Boingo, and came to the attention of a young Tim Burton, who asked him to write the score for *Pee-wee's Big Adventure*. 34 years later, the two have forged one of the most fruitful composer-director collaborations in film history.

Elfman's Piano Quartet was co-commissioned by the Lied Center of Performing Arts University of Nebraska in Lincoln and The Philharmonic Piano Quartet Berlin. In 2018, the Philharmonic Piano Quartet Berlin commenced their U.S. World Premiere tour with this new work.

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.