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## TALES FROM ITALY

**Sunday, Apr. 30 @ 3 p.m.**

Orli Shaham, piano and host  
Benjamin Smolen, flute  
David Chang, clarinet  
Dennis Kim, violin  
Warren Hagerty, cello

*Performance at the Segerstrom Center for the Arts  
Samueli Theater*

## PROGRAM

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**STRAVINSKY**      **Selections from *Suite Italienne***  
Benjamin Smolen, flute  
Orli Shaham, piano

**THEA MUSGRAVE**      ***Pierrot***  
Orli Shaham, piano  
Dennis Kim, violin  
David Chang, clarinet

—INTERMISSION—

**TCHAIKOVSKY**      ***Piano Trio in A Minor, Op. 50***  
Orli Shaham, piano  
Dennis Kim, violin  
Warren Hagerty, cello

# A MESSAGE FROM ORLI SHAHAM

## **Thea Musgrave's *Pierrot* is a fascinating piece.**

Our performance includes dancers as well as the instrumentalists; and each embodies a different character: The violin represents *Pierrot*, the clarinet is *Columbine*, and the piano, *Harlequin*.

*Pierrot* is a nod to the Italian *commedia dell'arte*, and we've paired it with Stravinsky's *Suite Italienne*. When I learned that Pacific Symphony principal flutist Ben Smolen created a new transcription of *Suite Italienne* for flute, I thought, this is perfect. It fits exactly with the theme of this program, and we get to have Ben, so we're very happy about all that.

The Tchaikovsky Piano Trio is a mammoth, monumental piece. I'm so excited to get to work on it with Dennis Kim and Warren Haggerty. Last year, we played the Ravel Trio together. It's very bonding to get through a piece like that. We opened the Pacific Symphony season in September playing the Beethoven Triple Concerto together, and now we're ending the season with this equally mammoth Tchaikovsky trio.

Tchaikovsky wrote this music while he was traveling in Italy, and he was inspired in a similar way to Thea Musgrave's inspiration of Italian *commedia dell'arte*. Italy was also an inspiration to Stravinsky, of course, for his *Suite Italienne*.

Tchaikovsky's benefactor, Nadezhda von Meck, had wanted him to write a trio for a long time. He kept coming back to her and said, I can't write a trio. Those three instruments just do not go together. There's no way to blend the piano, a violin, and cello. Of course, he does a fabulous job of figuring out exactly how to do that. Musgrave was dealing with exactly the same issue with *Pierrot*: How to connect the three disparate instruments, clarinet, violin and piano. Her solution was to have each one be identified with a particular character in the *Commedia*. Compositionally, that issue of turning three into one is a sort of an alchemist's problem, and it's very much at the forefront of both those pieces. That's why I thought it would be interesting to have them on the same program together, beyond their Italian connection.

# 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.



**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.



**David Chang began playing the clarinet in Korea at age eight. 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

B.M. Later, he received his M.M. 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. He also enjoys playing chamber music with his brother and friends.

Aside from playing professionally, David also enjoys teaching and currently gives private music lessons. His students have been accepted to the Curtis Institute of Music, The Juilliard School, USC, and other prestigious music schools. One of his students won the Albert M. Greenfield competition and earned the honor of performing with the Philadelphia Orchestra.



**Pacific Symphony's Concertmaster Dennis 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. He was first appointed concertmaster of the Tucson Symphony at the age of

22. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic, before going on to lead the Seoul Philharmonic and Tampere Philharmonic in Finland. Previous to his current position, he was concertmaster of the Buffalo Philharmonic in New York.

After making his solo debut at the age of 14 with the Toronto Philharmonic, Dennis Kim has gone on to perform as a soloist with all of the most important orchestras in Asia. During his tenure as concertmaster with the Buffalo Philharmonic and Tampere Philharmonic, he was featured annually as a soloist. Over the last few seasons, he was a guest soloist with the Lebanon Philharmonic and Orchestra NOW, with repertoire ranging from Mozart and Haydn to Glass and Penderecki.

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.



**As of 2019, Warren Hagerty is the 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. He 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. A strong proponent of new music, Hagerty was involved in commissioning and premiering composer Michael Gilbertson's first string quartet, which was a finalist for the 2018 Pulitzer Prize in music. He has also premiered works by Richard Danielpour and Sebastian Currier.