SEGERSTROM CENTER FOR THE ARTS
Samueli Theater
Concert begins at 3 p.m.

2012–2013 CAFÉ LUDWIG CHAMBER SERIES

ORLI SHAHAM • PIANO AND HOST
BENJAMIN SMOLEN • FLUTE | JESSICA PEARLMAN • OBOE | BENJAMIN LULICH • CLARINET
ROSE CORRIGAN • BASSOON | KEITH POPEJOY • HORN | ROBERT BECKER • VIOLA

SERGE PROKOFIEV
(1891-1953)
Flute Sonata in D Major, Op. 94
Moderato
Scherzo: Presto
Andante
Allegro con brio
   Benjamin Smolen
   Orli Shaham

MAX BRUCH
(1838-1920)
Eight Pieces for Clarinet, Viola and Piano, Op. 83
   I. Andante
   II. Allegro con moto
   III. Andante con moto
   VII. Allegro vivace, ma non troppo
   Benjamin Lulich
   Robert Becker
   Orli Shaham

INTERMISSION

IGOR STRAVINSKY
(1882-1971)
Three Pieces for Clarinet Solo
   I. Sempre piano e molto tranquillo: quarter note = 52
   II. quarter note = 168
   III. quarter note = 160
   Benjamin Lulich

WOLFGANG AMADEUS MOZART
(1756-1791)
Quintet in E-flat Major, K. 452
   Largo – Allegro moderato
   Larghetto
   Allegretto
   Jessica Pearlman
   Benjamin Lulich
   Rose Corrigan
   Keith Popejoy
   Orli Shaham
movement, marked allegro con brio. It is neo-classical in feeling, responsive discourse with the piano. The pace picks up in the final introducing the movement’s principal theme and dominating its pace, a comfortable andante, reprises the lyricism with which provides a sense of firmness and resolution. The third movement’s second theme is introduced in unambiguous triple rhythm, its clarity for flute. Its first movement is classically structured, building from for violin enthusiasts, but the German Romantic composer Max Bruch, born in 1838, was a triple-threat in his day — esteemed as a pedagogue and conductor as well as a composer working in a broad range of genres, especially opera and choral works. His musical talent and early instruction came from his mother, a singer and pianist. By age 11 he was composing, and a quartet he wrote at age 14 won a prize from the Frankfurt-based Mozart Foundation. This afforded him the opportunity to study in Cologne with some of Germany’s most revered music instructors, including Carl Reinecke, Ferdinand Breunung and Ferdinand Hiller. While Bruch’s career was long and his compositional output prolific, his reputation in the modern repertory rests mainly on works showcasing stringed instruments. His G Minor concerto and Scottish Fantasy have become anchors of the violin repertory. But he may also be one of the only classical composers whose fame rises seasonally, thanks to his remarkable setting of the traditional Jewish Kol Nidrei. A moving composition built around a soulful solo cello part, it is frequently programmed in the fall at the time of the Jewish high holidays. (Though Bruch himself was Protestant, it’s hard to resist noting that some of his best friends were Jewish.) During his lifetime, however, Bruch was more widely noted for vocal music, owing to the success of his opera Die Loreley and of Frithjof, a choral work. In 1883, Bruch toured the U.S., conducting his own choral compositions. Bruch was at the height of his powers in 1909, when he composed his set of Eight Pieces for Clarinet, Viola and Piano at age 70. Composed for his son, a clarinetist, the set was a long-delayed return to chamber music after his two youthful quartets. He conceived of the pieces as independent miniatures rather than a single suite; in fact, he advised against playing all eight on the same occasion. The pieces offer variety but are fairly consistent in their deployment of the three instruments, foregrounding and balancing clarinet and viola as co-equals. As “third partner,” the pianist must meet the technical demands at a high level while filling an accompanying role (as a larger ensemble might do for two soloists). The stylistic devices and forms of the eight pieces range widely: While the E-flat Minor No. 1 is lushly romantic and has been described as “post-Brahmsian,” No. 3 is built on a Brahmsian triple rhythm. No. 4 is a scherzo said to be reminiscent of Mendelssohn, while a traditional Rumanian melody dominates No. 6. No. 5 contains dotted rhythms evoking a funeral march; No. 2 is a lullaby. In his own writing, Bruch seemed to treat No. 7 as the weightiest of the group; composed in C minor, it includes a beautiful, lingering melody for the clarinet and rich flourishes for the cello.

Eight Pieces for Clarinet, Viola and Piano, Op. 83
Max Bruch (1838-1920)

Today his name is a byword for violin enthusiasts, but the German Romantic composer Max Bruch, born in 1838, was a triple-threat in his day — esteemed as a pedagogue and conductor as well as a composer working in a broad range of genres, especially opera and choral works. His musical talent and early instruction came from his mother, a singer and pianist. By age 11 he was composing, and a quartet he wrote at age 14 won a prize from the Frankfurt-based Mozart Foundation. This afforded him the opportunity to study in Cologne with some of Germany’s most revered music instructors, including Carl Reinecke, Ferdinand Breunung and Ferdinand Hiller.

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Three Pieces for Clarinet Solo

Stravinsky’s ballet score The Rite of Spring, which played an epochal role in music history, is attracting renewed attention surrounding the centennial of its 1913 premiere in Paris. Musicologists suggest it may have changed Stravinsky even as it changed the world’s cultural landscape: In the wake of this...
held a similar opinion, noting that Beethoven was inspired “to try to surpass this work in his Piano Quintet, Op. 16 [which is scored for the same five instruments], although he did not succeed in doing so. For the delicacy of feeling with which Mozart touches the boundaries of the concertante field without overstepping them can only be admired, not surpassed....” This flirtation with the concertante form gives the Quintet qualities of pure entertainment with the formal virtues of a more strictly composed chamber work. Its three-movement structure proceeds through an opening largo that quickens to an allegro moderato pace into a second-movement larghetto, and concluding with a third-movement rondo marked allegretto.

After a long, slow introduction, the first movement continues in a serious vein with the piano almost shepherding the intricate interplay of wind instruments — after which their discourse in the second movement sounds almost carefree. A hint of seriousness at the end of the larghetto is resolved in the energetic third movement’s joyful rondo. But as always with Mozart, there is more to be gained from listening to this work than from trying to describe its sublime beauty. On the technical side, one of its most striking elements is the perfect balance among all five instruments — a quality that Mozart cited proudly in his letter to his father. The deft scoring, with its responsive interplay among instrumental voices, sounds natural and unforced throughout. “The effortless ‘rightness’ of this music did not come as easily as we typically assume in the case of Mozart,” notes author John Henken. In fact, it is one of the few works for which the composer worked on sketches before writing the finished score.

Quintet in E-flat Major, K. 452

The research and reconsideration of Mozart’s life and music are endless. Every word he is known to have written, as well as every note of his music, is the subject of minute attention. So it is hardly surprising that his own description of the Quintet in E-flat Major for Piano, Oboe, Clarinet, Bassoon and Horn, K. 452 appears in just about every program note about it: “I myself consider it to be the best work I have ever composed,” he wrote in a letter to his father after its premiere.

The year was 1784, so Mozart’s best-known large-scale masterpieces were yet to come. Still, according to musicologist Charley Samson, his claim is “not to be taken lightly.” The revered Alfred Einstein...
A consummate musician recognized for her grace, subtlety 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 Chicago Tribune recently referred to her as “a first-rate Mozartean” and London’s Guardian said Shaham’s playing was “perfection” during her recent Proms debut with the BBC Symphony Orchestra.

Shaham has performed with the Boston, Cleveland and Philadelphia orchestras, the Baltimore, Chicago, Detroit, Houston, St. Louis, San Francisco, Seattle, San Diego and Utah symphonies, the Los Angeles Philharmonic, the BBC Symphony Orchestra, Filarmonica della Scala, Israel Philharmonic Orchestra, Stockholm Philharmonic, Bilbao Symphony, Orchestra della Toscana, Orchestre National de Lyon, Taiwan Philharmonic, Sydney Symphony Orchestra and the Malaysian Philharmonic. A frequent guest at summer festivals, she has performed at Tanglewood, Ravinia, Verbier, Mostly Mozart, Aspen, Caramoor, Spoleto, Bravo Vail, Music Academy of the West, Orcas Island, Amelia Island and Peninsula music festivals.

Shaham has given recitals in North America, Europe and Asia at such renowned concert halls as Carnegie Hall, The Kennedy Center, Amsterdam’s Concertgebouw, Frankfurt’s Alte Oper and the Herkulessaal in Munich, and has worked with many eminent conductors including Sir Neville Marriner, Sir Roger Norrington, Christopher Hogwood, David Robertson, Wolfgang Sawallisch, Leonard Slatkin, Robert Spano and Gerard Schwarz, among others.

A highlight of Shaham’s international performance schedule in 2012-13 is the East and West Coast premieres of a piano concerto written for her by the acclaimed American composer Steven Mackey, with the New Jersey Symphony conducted by Jacques Lacombe and the Los Angeles Philharmonic conducted by David Robertson. Shaham continues her role as curator and performer in Pacific Symphony’s chamber music series, as well as her role as host of the public radio series America’s Music Festivals, a two-hour weekly program broadcast on more than 100 stations.

Shaham’s highly acclaimed classical concert series for young children, Baby Got Bach, is in its third season, now presented by the 92nd Street Y in New York City, and has expanded to venues in St. Louis and Aspen. Designed for preschoolers, Baby Got Bach provides hands-on activities with musical instruments and concepts and concert performances that promote good listening skills.

Shaham’s recordings released in 2012 include a CD of Hebrew Melodies (Canary Classics), recorded with her brother, the violinist Gil Shaham; a recording of the Brahms Horn Trio and Schubert’s lied Auf dem Strom (Albany) featuring the acclaimed principal French hornist of the Cleveland Orchestra, Richard King; and Saint-Saëns’ Carnival of the Animals with pianist Jon Kimura Parker and the San Diego Symphony (San Diego Symphony).

Driven by a passion to bring classical music to new audiences, Shaham maintains an active parallel career as a respected broadcaster, music writer and lecturer. In 2005, she began a collaboration with Classical Public Radio Network as the host of “Dial-a-Musician,” a feature she created especially for the radio network. Her program hosted over 60 guests including composer John Adams, pianist Emanuel Ax and soprano Christine Brewer. Shaham has taught music literature at Columbia University, and contributed articles to Piano Today, Symphony and Playbill magazines and NPR’s Deceptive Cadence blog. Shaham has served as artist in residence on National Public Radio’s Performance Today.

Shaham was recognized early for her prodigious talents. She received her first scholarship for musical study from the America-Israel Cultural Foundation at age 5 to study with Luisa Yoffe at the Rubin Academy of Music in Jerusalem. By age 7, she traveled to New York with her family to begin study with Nancy Stessin and became a scholarship student of Herbert Stessin at The Juilliard School a year later. She has also won the Gilmore Young Artist Award and the Avery Fisher Career Grant, two prestigious prizes given to further the development of outstanding talent. In addition to her musical education, Shaham holds a degree in history from Columbia University. Shaham lives in New York and St. Louis with her husband, conductor David Robertson, stepsons Peter and Jonathan, and kindergartner twins Nathan and Alex.
Benjamin Smolen was appointed principal flutist of Pacific Symphony in September 2011. Since beginning his studies at the age of 10 in Charlotte, N.C., he has won top prizes at the Haynes International Flute Competition, the James Pappoutsakis Memorial Flute Competition and the New York Flute Club Young Artist Competition. He has also given solo performances with the Princeton University Orchestra, Charlotte Civic and Youth Orchestras, Gardner Webb Symphony Orchestra and on National Public Radio’s From the Top with pianist Christopher O’Riley. His performances have been featured on NPR, WGBH-Boston, French National Radio and the Naxos and Mode record labels. During the summer, Smolen has participated in the Manchester Music Festival, the American Institute of Musical Studies Festival Orchestra in Graz and twice as a fellow at the Tanglewood Music Center. Smolen occupies the Valerie and Hans Imhof Chair.

Benjamin Smolen
FLUTE

Jessica Pearlman currently holds the position of principal oboe for Pacific Symphony. Pearlman moved to Southern California after completing her master of music degree in 2009 at The Juilliard School. While in New York, she performed and toured with some of the city’s most esteemed ensembles, including the Orpheus Chamber Orchestra, the New York City Ballet and the Metropolitan Opera. As a soloist Pearlman has been featured with the San Jose Chamber Symphony, the Colorado College Summer Music Festival and the Mansfield (OH) Symphony Orchestra where she also served as principal oboe during the 2005-06 season. An avid chamber musician, Pearlman tours regularly with her innovative New York-based chamber group “Shuffle Concert.” Intrigued by both science and music, Pearlman earned bachelor’s degrees in oboe performance and neuroscience from Oberlin College as a pre-med student. Her summer research in brain tumor models was presented at the 2006 conference of the American Association of Neurological Surgeons. Pearlman is an adjunct faculty member at Long Beach City College in addition to maintaining a private teaching studio. Pearlman occupies the Suzanne R. Chonette Chair.

Jessica Pearlman
OBOE

Benjamin Lulich was appointed principal clarinet of Pacific Symphony in May of 2007. He has also performed with the Los Angeles Philharmonic, The Cleveland Orchestra, Kansas City Symphony and the IRIS Chamber Orchestra. An avid chamber musician, Lulich has appeared on Pacific Symphony’s Café Ludwig series and has been a guest artist for chamber music at Azusa Pacific University, Chapman University, California State University Fullerton, and UCLA. Also interested in new music, Lulich was a member of the Second Instrumental Unit, a contemporary music ensemble based in New York City, where he took part in a concert honoring Milton Babbitt at Carnegie Hall’s Weill Recital Hall. Lulich has won concerto competitions at the Cleveland Institute of Music, Interlochen Arts Academy, Marrowstone Music Festival and twice at Music Academy of the West. He has also performed for record albums and film scores, including Water for Elephants and The Tourist. Lulich occupies the Hanson Family Foundation Chair.

Benjamin Lulich
CLARINET
Rose Corrigan enjoys a varied career in orchestras, chamber music and recording studios, in addition to her teaching and solo performances. She is a graduate of the University of Southern California, where she studied with Michael O’Donovan and currently holds a position on the faculty. Corrigan is the principal bassoonist in Pacific Symphony and the Hollywood Bowl Orchestra, and a former member of the Los Angeles Opera Orchestra and the Los Angeles Chamber Orchestra. She can be heard on numerous movie soundtracks, television scores, records and commercials including the popular documentary *March of the Penguins*, and the films *Enchanted* and *The Spiderwick Chronicles*.

Principal Horn Keith Popejoy has been with Pacific Symphony since 2004. Popejoy is also a longtime resident of San Diego, having attended San Diego State University from 1983 to 1985. After graduating, Popejoy served as first call substitute horn for the San Diego Opera and San Diego Symphony from 1985 to 1994. In 1997, he played principal horn with the San Diego Chamber Orchestra, followed by two years as principal horn with the San Antonio Symphony. Concurrent with this, Popejoy became third horn with the San Diego Opera and assistant principal horn with San Diego Symphony from 1994 to 2008.

Robert Becker is currently in his 30th season as principal viola of Pacific Symphony. He was recently appointed to the position of full-time director of string studies at Chapman University’s Conservatory of Music. Internationally known as a pedagogue of the viola and chamber music and founder of the Viola Workout in Crested Butte, Colo., he is dedicated to the training of young violists and string players for a future career in performing, teaching, chamber music and orchestral playing.

Continuing his tenure as principal viola of Pacific Symphony, he served as principal and solo viola for American Ballet Theatre’s West Coast performances at Dorothy Chandler Pavillion and Segerstrom Center for the Arts in 2009-10. Becker occupies the Catherine and James Emmi Chair.