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## TRIBULATIONS & TRIUMPHS

Sunday, May 5, 2024 @ 3 p.m.

Orli Shaham, pianist and host  
 Benjamin Smolen, flute  
 Jessica Pearlman, oboe  
 Robert Walker, clarinet  
 Rose Corrigan, bassoon  
 Tony Ellis, trumpet  
 Keith Popejoy, horn  
 Meredith Crawford, viola



Performance at the Segerstrom Center for the Arts  
 Samueli Theater

## PROGRAM

- ENESCU** *Légende for Trumpet and Piano (1906)*  
 Tony Ellis  
 Orli Shaham
- PETER DAYTON** *Fantasy for Viola and Piano*  
 Meredith Crawford  
 Orli Shaham
- SMIT** *Trio for Clarinet, Viola, and Piano*  
 Robert Walker  
 Meredith Crawford  
 Orli Shaham
- INTERMISSION—
- ADOLPHUS HAILSTORK** *Variations for Trumpet*  
 Tony Ellis
- LIGETI** *Selections from Six Bagatelles for Wind Quintet*  
*I. Allegro con spirito*  
*III. Allegro grazioso*  
*IV. Presto ruvido*  
 Benjamin Smolen  
 Jessica Pearlman  
 Robert Walker  
 Rose Corrigan  
 Keith Popejoy
- POULENC** *Sextet for Piano and Woodwind Quintet*  
*Allegro Vivace*  
*Divertissement: Andantino*  
*Finale: Prestissimo*  
 Benjamin Smolen  
 Jessica Pearlman  
 Robert Walker  
 Rose Corrigan  
 Keith Popejoy  
 Orli Shaham

# PROGRAM NOTES

**George Enescu (1881 - 1955)**

## **Légende for Trumpet and Piano (1906)**

Known in his adopted France as Georges, George Enescu was born in Romania, in the village of Liveni, later renamed "George Enescu" in his honor. His father, a landholder, and his mother, the daughter of an Orthodox priest, witnessed the deaths of their first seven children in infancy before George, their eighth, survived. One can only imagine their joy upon discovering their sole surviving son to be a musical prodigy who began composing at an early age and graduated from the Vienna Conservatory at age 12.



Today, we know Enescu best for his two popular Romanian Rhapsodies, but his chamber music is of high accomplishment and appeal. He composed the *Légende* in 1906 for the 1906 trumpet competition (*concours*) at the Paris Conservatory. It was premiered in the competition by students from the trumpet class of Professor Merri Franquin, a prominent trumpet soloist whose influence on the composition is evident to trumpet enthusiasts. It is dedicated to Franquin.

**Peter Dayton (b. 1990)**

## **Fantasy for Viola and Piano**

Peter Dayton, described as "a composer whose heart and care are palpable," (*American Record Guide*), is a composer passionate about poetry and song. His recording *Stories Out of Cherry Stems: Katie Procell sings works by Peter Dayton* (Navona Records, 2022), was nominated for Critic's Choice by *Opera News*, which praised Dayton's "fresh and interesting sounds." His discography also includes *Aspects of Landscape: Music from the World of John Hitchens* (Independent, 2021) and *Notes to Loved Ones: New Music for Strings & Piano* (Navona Records, 2018). Dayton holds degrees from Vanderbilt University and Peabody Conservatory. At Peabody he was the winner of the Macht and Gustav Klem Composition Awards. He is a proud resident of Baltimore, Maryland.



Describing the *Fantasy for Viola and Piano*, Dayton notes: "The *Fantasy's* name adequately expresses its formal freedom: a harmonically lush exploration of different moods, colors, meters, and tempi. New material follows new material as if in a dream,

though continuity is maintained through an arcing melodic gesture that builds itself into the fabric of the *Fantasy*. At the end, the *Fantasy* slowly recedes from the audience, fading away as if we are waking unwillingly from it."

**Leo Smit (1900 - 1943)**

## **Trio for Clarinet, Viola, and Piano**

As with so many creative artists who died in the Holocaust, the tragic facts of Leo Smit's death shadow the story of his life and works. A prodigiously talented composer, Smit was born in 1900 in Amsterdam to a family of mixed Sephardic and Ashkenazi Jewish background. He studied piano and composition at the Amsterdam Conservatory and at age 27, went to Paris, where his studies of French composers deeply influenced the development of his compositional style. But this development was cut short in 1943, when he was murdered at the Sobibor concentration camp at age 42.



Music historians agree that Smit, had he survived the Holocaust, would almost certainly have gained recognition as a major composer. In the *Trio for Clarinet, Viola, and Piano* (composed when he was 26) we hear his emerging style—a unique musical voice incorporating French harmonic freedom with Stravinskian melodic angularity. His work is always tonal, but with quicksilver fluidity.

**Adolphus Hailstork (b. 1941)**

## **Variations for Trumpet**

Born in Rochester, New York, Adolphus Hailstork grew up in Albany and studied violin as a child. In junior high school, he began choral singing, piano, and organ studies, then began composing with the encouragement of his high school orchestra director. He graduated with a degree in music theory, and then—like so many other distinguished American composers—made the pilgrimage to Paris to study with Nadia Boulanger. Returning to the U.S., he earned degrees in composition from the Manhattan School of Music and his doctorate from the University of Michigan.

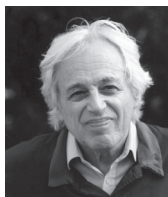


# PROGRAM NOTES

As a composer, Hailstork has steadfastly avoided being stylistically pigeonholed. He is probably best known for his many choral works and band pieces, which reflect his commitment to music education. His suite of Variations for Trumpet, which is scored without accompaniment, was commissioned by William Doyle. Its technical demands are formidable, ranging from low G below the staff to high B-flat. The variations begin with an original theme balancing a traditional-sounding melody with irregular, twisting rhythms. Successive variations explore a widening spectrum of textures and moods.

## György Ligeti (1923 – 2006) Selections from *Six Bagatelles*

Born in 1923 in the Transylvanian region of Romania to a Hungarian Jewish family, György Ligeti was so independent of mind and so innovative in his musical experimentation that he disdained every kind of musical system in his own compositions, whether traditional or modern—even the bold explorations of other 20th century avant-garde figures such as John Cage and Pierre Boulez. But first he mastered the rules, in musical studies in Cluj, at the Budapest Academy, and at the Franz Liszt Academy of Music with the likes of Zoltán Kodály. After graduation, he returned to the Liszt Academy to teach harmony, counterpoint, and musical analysis.



Not surprisingly, Ligeti's early compositions are strongly influenced by his countryman Béla Bartók. But Ligeti's other influences included the unspeakable horrors of World War II. He was the only member of his immediate family who was not deported to a concentration camp (his parents to Auschwitz, his brother to Mauthausen); instead, he was sent to a forced labor brigade. Only he and his mother survived. Afterward, Ligeti and his postwar generation of artists were forced to confront the meaning of art in the face of incomprehensible brutality.

Composed in the 1950s, still in the shadow of World War II, the *Six Bagatelles* demonstrate the early foundation of the innovativeness that would come later in Ligeti's career: an eagerness to explore the very foundations of music theory. He originally composed the bagatelles in 1953 as a series of 11 piano pieces that probe the nature of the scale. The first two bagatelles were restricted to scales of just two notes; these increased with each entry in the

series though the final bagatelle, which employs all 12 notes of the chromatic scale. Piano students will recognize a relationship between this approach and that of Bela Bartók in his *Mikrokosmos*. In 1953, Ligeti arranged the bagatelles that use four, six, eight, nine, 10, and 11 notes for a quintet of flute, oboe, clarinet, bassoon, and horn. And, as in the *Mikrokosmos*, the bagatelles challenge both players and listeners with the subtlety and depth of music created with strictly limited means.

## Francis Poulenc (1899 – 1963) Sextet for Piano and Woodwind Quintet



In a retrospective article on the Francophone composers known as "Les Six," *New York Times* music critic Harold C. Schonberg wrote, "Poulenc was the one who kept on growing." The five other composers of Les Six included Darius Milhaud, Arthur Honegger, Germaine Tailleferre, Georges Auric, and Louis Durey. (Honegger was Swiss.) In the race for critical esteem, Poulenc was something of a dark horse, coming from behind with compositions of clear ideas and beautiful, disciplined construction tinged with neo-Classicism. He reached the fullness of his maturity as a composer with his setting of Georges Bernanos' *The Dialogues of the Carmelites* as one of the towering masterpieces of 20th-century opera.

Poulenc composed the Sextet for Piano and Winds between 1930 and 1932—the period when, according to analysts, he began taking the compositional techniques of past composers more seriously. The Sextet's brilliant yet subtle construction opens a window on the music rather than calling attention to itself. It opens at a lively pace, with an *allegro vivace* of active discourse in the winds underlined by the pianist. (Combining these instruments gracefully is difficult, but Poulenc makes it sound natural.) This opens onto a lyrical central movement, marked *divertissement*, that is as much a literal ramble as it is a Classical divertimento, devised to entertain us. The finale barrels along at a heedless pace; with its jazz references, sheer speed and sense of abandon, this sizzling movement seems to hark back to the "Jazz Age" of the 1920s as it reprises themes from the earlier movements to bring the Sextet to a close.

# 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, violinist Gil Shaham.



**Pacific Symphony Principal 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 B.M. in Viola Performance and a B.A. 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.

Additionally, she 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. Crawford is also an active chamber musician, performing frequently with the L.A.-based Salastina Music



Society, the Historic Portsmouth Chamber Music Series in Portsmouth, New Hampshire and the High Desert Chamber Music series in Bend, Ore. Crawford is also on the faculty of the Eastern Music Festival in North Carolina, where she is assistant principal viola of the faculty orchestra under the baton of Gerard Schwarz. She currently resides in beautiful Belmont Shore (where her neighbors include Pacific Symphony's Principal Flutist Benjamin Smolen and Principal Oboist Jessica Pearlman) with her two cats, Twinkie and Rahula.

**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 Golyshv. He is a William S. Haynes Artist and performs on a handmade, custom-crafted Haynes 14-karat gold flute.



**Jessica Pearlman has been the principal oboist of Pacific Symphony since 2009, after moving to Southern California from New York where she completed her Master of Music at The Juilliard School.**

She has performed with prestigious New York ensembles like Orpheus Chamber Orchestra, New York City Ballet, and Metropolitan Opera. Pearlman was also part of the Verbier Festival Orchestra in Switzerland (2007-09) and appeared as a soloist with several orchestras, impressing audiences with her performances.

An active chamber musician, she collaborates with Orli Shaham and Pacific Symphony members and toured with the "Shuffle Concert" group. Pearlman has contributed to over 100 Hollywood studio recordings, including the *Star*





# ABOUT THE ARTISTS

Wars films under John Williams, and albums for Barbra Streisand and Seal.

As an educator, she has taught at Oberlin College, Yale University, and various Southern California institutions, maintaining a private studio as well. A finalist for English horn positions in top U.S. orchestras, Pearlman grew up in Half Moon Bay, CA, and holds degrees from Oberlin College in music and neuroscience. Her research was presented at a 2006 neurological conference. Pearlman balances her time between Northern and Southern California, pursuing an active recording and performance career. Visit her at [www.jessica-pearlman.com](http://www.jessica-pearlman.com).

**Robert Walker, a University of Southern California graduate, is overjoyed to return to Southern California as Principal Clarinet of Pacific Symphony.** He previously played Second/E-flat Clarinet with the Louisville Orchestra and has held principal posts with the Grant Park Orchestra in Chicago and the Pro Musica Chamber Orchestra of Columbus, OH. Other orchestral work includes appearances with the symphony orchestras of Saint Louis, Cleveland, Nashville, and Sarasota.



As a composer/arranger, Walker has collaborated with *Baby Got Bach* at the Aspen Music Festival and *One Found Sound* in San Francisco. As an electronic artist, he has collaborated with Ajay Nils under the nom de guerre Bad Belzig and co-founded a musical collective that curated live shows in New York City. As an audio engineer, he is employed by the Ariel Concert Series in Saint Louis, MO, with whom he also performs.

Walker's primary teachers include Yehuda Gilad at USC and Alan Kay at The Juilliard School of Music. Other absolutely crucial musical guides along the way include Nathan Williams, Burt Hara, Joaquin Valdepenas, and Charles Neidich.

**Rose 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 the 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.

**Principal horn player Keith Popejoy has been with Pacific Symphony since 2004. Popejoy is also a long-time 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. During the summers, Popejoy can be found back down in San Diego, performing in La Jolla Music Society's Summerfest.

**Tony Ellis has held the position of second trumpet with the 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, Long Beach Symphony, LA Opera, Cabrillo Music Festival, Mozart Classical Orchestra, Pasadena Pops, and Pasadena Symphony.

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 the 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.