

Café Ludwig is sponsored by
Dot & Rick Nelson

AMERICA 250

Sun., Feb. 15, 2026 @ 3 p.m.

Orli Shaham, piano and host
Joshua Ranz, clarinet
Dennis Kim, violin
Madalyn Parnas-Möller, violin
Meredith Crawford, viola
Warren Hagerty, cello

- JOHN ADAMS** *China Gates* for Solo Piano
Orli Shaham, piano
- SCHOENFIELD** *Sonatina for Klezmer Clarinet and Piano*
I. Sempre molto marcato,
exaggerated and grotesque
II. Allegretto
Joshua Ranz, clarinet
Orli Shaham, piano
- KENJI BUNCH** *Suite for Viola and Piano*
I. Rhapsody
II. Scherzo
III. Lament
Meredith Crawford, viola
Orli Shaham, piano
- INTERMISSION—
- DVORÁK** *String Quartet No. 12 in F Major, Op. 96*
("American")
Allegro ma non troppo
Lento
Molto vivace
Finale: Vivace ma non troppo
Dennis Kim, violin
Madalyn Parnas Möller, violin
Meredith Crawford, viola
Warren Hagerty, cello
-

Performance at the Segerstrom Center for the Arts
Samueli Theater



ABOUT THE ARTISTS

Orli Shaham, piano and host



A consummate musician recognized for her grace, subtlety, and brilliance, the pianist Orli Shaham is hailed by critics on four continents. *The New York Times* called her a “brilliant pianist,” the *Chicago Tribune* referred to her as “a first-rate Mozartean,” and London’s *Guardian* said Shaham’s playing at the

Proms was “perfection.” Shaham has performed with many of the major orchestras around the world, and has appeared in recitals internationally, from Carnegie Hall to the Sydney Opera House. She is Artistic Director of Pacific Symphony’s chamber series Café Ludwig in California since 2007 and was Artist-in-Residence at Vancouver Symphony (USA) 2022–24. In 2025–26, Shaham and Pacific Symphony will release an album of American chamber music, including commissions by Margaret Brouwer and Avner Dorman, alongside works by Reena Esmail, Viet Cuong, and others. Her 2024 set of the complete sonatas by Mozart received critical acclaim worldwide. Shaham’s discography includes over a dozen titles on Deutsche Grammophon, Sony, Canary Classics and other labels. Shaham is on faculty at The Juilliard School and is a co-host and creative for the national radio program *From the Top*. She founded the interactive children’s concert series *Orli Shaham’s Bach Yard* in 2010, and is chair of the Board of Trustees of Kaufman Music Center.



Scan for full bio.

Joshua Ranz, clarinet



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. Previous to coming to California, he was a member of the Honolulu and San Jose symphonies. Ranz is on faculty at Biola University. Since 2004 Ranz has performed regularly with the Mainly Mozart Festival in San Diego, CA, serving as principal in the summer of 2011. He also performed as principal at the Oregon Bach Festival in Eugene, Oregon. In the summer of 2009, he performed in Maine for the Bay Chamber Concerts series with a roster of all-principal wind players from top orchestras around the country. He performed with the Chautauqua Symphony Orchestra in western NY during the summers from 2001–2009. He has performed with South Bay Chamber Music Society, Chamber Music Palisades, the Capitol Ensemble, Jacaranda, and numerous other chamber music programs throughout Southern California.

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. Ranz and his wife, oboe/English hornist Lelie Resnick, won their respective

positions with Pacific Symphony eight days apart, in September 1997. They now have two sons, Jonah, born in October 2006, and Nathan, born in November 2009.

Dennis Kim, violin



Concertmaster Dennis Kim holds the Eleanor and Michael Gordon Chair of Pacific Symphony. Born in Korea, raised in Canada, and educated in the United States, violinist Dennis Kim has held concertmaster positions with orchestras around the world. Appointed concertmaster of the Tucson Symphony at age twenty-two,

he later served in that role with the Hong Kong Philharmonic, Seoul Philharmonic, Tampere Philharmonic, and the Buffalo Philharmonic. He has also appeared as guest concertmaster on four continents, performing with the London Philharmonic, Royal Stockholm Philharmonic, BBC Symphony, Singapore Symphony, and others, under conductors including Riccardo Muti, André Previn, and Sir Simon Rattle. An active soloist and chamber musician, Kim is a member of Trio Barclay and regularly performs with Pacific Symphony’s Café Ludwig series. He is assistant professor of violin at the University of California, Irvine, and teaches each summer at Interlochen Arts Camp. A graduate of the Curtis Institute and Yale School of Music, Kim performs on the 1701 “ex-Dushkin” Stradivarius. **Scan for full bio.**



Madalyn Parnas Möller, violin



Principal second violin Madalyn Parnas Möller holds the Elizabeth and John Stahr Chair of Pacific Symphony, and brings a distinctive artistic voice and refined musical insight to today’s concert stage. She made her solo debut at age twelve performing the Kabalevsky Violin Concerto and has since appeared

throughout the United States, Europe, and Asia. As a guest soloist, Parnas Möller has toured France with L’Orchestre National des Pays de la Loire and performed with ensembles including the London Philharmonic Orchestra, Albany Symphony, Hudson Valley Philharmonic and the New York String Alumni Orchestra under the direction of Jaime Laredo.

Committed to expanding the repertoire, she has presented numerous world premieres, including Sven-David Sandström’s *Force and Beauty* and Don Byrd’s Violin Concerto. Recent recital appearances include the Kennedy Center, Subculture in New York, San Francisco Performances, Shriver Hall Concert Series, and the Minneapolis Museum of Russian Art. Her solo recording with Aqua Records was distributed by Naxos in 2021.

A passionate chamber musician, Parnas Möller is a founding member of Duo Parnas, her long-standing partnership with cellist and sister Cicely Parnas. The duo won first prize at Carnegie Hall’s International Chamber Music Competition in 2007 and has since performed at major festivals worldwide, including Tanglewood, Banff, Music Mountain, Maverick Concerts, and the ProQuartet Festival. As recording artists for Sheffield Lab, Duo Parnas has released three albums featuring both established works and commissions by leading contemporary composers.

Since relocating to Los Angeles in 2016, Parnas Möller has maintained an active career as a performer and educator. She appears regularly throughout Southern California and has served as guest concertmaster for ensembles including Long Beach Opera and Pacific Opera Project. In spring 2024, she was appointed principal second violin of Pacific Symphony. She currently serves on the faculty of California State University.

Parnas Möller holds a doctorate from UCLA's Herb Alpert School of Music and performs on a 2016 Andrew Ryan violin. **Scan for full bio.**



Meredith Crawford, viola



Principal viola Meredith Crawford holds the Leona Aronoff-Sadacca Chair of Pacific Symphony. A Los Angeles-based musician, she is known for her expressive artistry and authentic connection with audiences. At 22, before completing her senior year at Oberlin Conservatory, she won her first orchestral audition and joined Pacific Symphony. She was named assistant principal in 2012 and principal in 2018. Critics have praised her "sensitive, poetic" playing, her "big, warm, inviting tone," and a sound compared to legendary violist Donald McInnes.

An avid chamber musician, Crawford is resident violist of Salastina, one of Los Angeles's most innovative ensembles. She has also performed with the Lyris Quartet, New Hollywood String Quartet, Dashan Trio, Café Ludwig series, Camerata Pacifica, the Los Angeles Chamber Orchestra, and the Mainly Mozart All-Star Orchestra. An active studio musician, she especially treasures her collaborations with John Williams, a childhood hero. **Scan for full bio.**



Warren Hagerty, cello



Warren Hagerty has served as principal cellist of Pacific Symphony since 2019. An accomplished chamber musician, he was the founding cellist of the Verona Quartet, earning top prizes in international competitions across 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 quartet was named *Musical America's* "New Artist of the Month" in May 2016.

Hagerty has performed at major venues worldwide, including Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Kennedy Center and the Sydney Opera House. He holds degrees from The Juilliard School and Indiana University's Jacobs School of Music and has collaborated with artists such as Renée Fleming, David Shifrin, Cho-Liang Lin and Orion Weiss. A champion of new music, he has premiered works by Michael Gilbertson, Richard Danielpour and Sebastian Currier. Hagerty is director of Junior Chamber Music Los Angeles. **Scan for full bio.**



PROGRAM NOTES

John Adams

Born: 1947, Worcester, MA

China Gates for Solo Piano

Composed: 1977

Premiered: 1977, by its dedicatee, pianist Sarah Cahill.

Most Recent Pacific Symphony Performance: This is a Pacific Symphony premiere.

Instrumentation: Solo piano.

Approximate duration: 5 minutes.

No living American composer is more widely admired or programmed than John Adams. His music is meaty yet subtle, and has happily outlasted its early (and misleading) consignment to the "Minimalist" pigeonhole. Another misleading accusation: excessive seriousness, perhaps arising from Adams' thought-provoking, historically-based operas and his powerful 9/11 elegy, "On the Transmigration of Souls." His 2008 memoir, "Hallelujah Junction: Composing an American Life," looks deeply into the how's and why's of composing music.

China Gates is considered one of Adams' early mature works, written for the pianist Sarah Cahill in 1977, when he was 30 (Cahill was 17 when she first played *China Gates*). It is composed not on the conventional diatonic do-re-mi scale, but on ancient Mixolydian and Locrian modes that are shorter than modern scales. They are moody and expressive, especially the dark-hued Locrian, enabling intricate, layered effects with minimal means. They are also suggestive of Bartok's use of them in his *Mikrokosmos* for piano students.

Composers often strive for an arched form in their compositions, but rarely with the strictness we hear in *China Gates*; Adams described it as an "almost perfect palindrome." You might not hear repeated figures coming and going, but the constant beat of eighth notes, suggestive of the constant rainfall in Northern California in 1977, is evident.

Paul Schoenfield

Born: January 24, 1947, Detroit, MI

Died: April 29, 2024, Jerusalem, Israel

Sonatina for Klezmer Clarinet and Piano

Composed: 2013

Premiered: Unknown; commissioned by the Astral Music Society for clarinetist Jose Franch-Ballester.

Most Recent Pacific Symphony Performance: This is a Pacific Symphony premiere.

Instrumentation: Solo clarinet, and piano.

Approximate duration: 12 minutes.

Paul Schoenfield's death in 2024 after battling cancer brought sadness to disparate sectors of the music world, from klezmer to ragtime to classical. Born in 1947 in Detroit, he began piano lessons at age six and began to compose a scant year later. He made his recital debut in New York's Town Hall auditorium while still in his teens, and in 1966, the year he turned nineteen, he appeared with Leonard Bernstein on a

New York Philharmonic Young People's Concert. He received a BA from Converse College, MA from Carnegie Mellon, and DMA from the University of Arizona.

Schoenfield was a rarity in modern music: a virtuoso performer who, like earlier masters such as Liszt and Rachmaninoff, found acclaim as a composer as well as a pianist. His exuberant music drew from a wide variety of musical experience: jazz and popular music, folk song, klezmer, and Jewish chant, all informed by the classical traditions in which he was trained.

Klezmer traditions bridged Schoenfield's musical worlds, and many of his compositions, including the *Sonatina for Klezmer Clarinet and Piano*, are informed by klezmer style—a Jewish musical tradition that took rise in the enforced cultural isolation of the ghetto. Klezmer style goes back centuries but has only recently burgeoned in popularity; shaped by plangent Asian and Eastern European modes that straddle major and minor, this is boisterous music that has driving rhythms, frenetic energy, and fleet tempos that require rapid, virtuosic playing. The style's use of "blues notes" and improvisation have caught the interest of jazz and classical musicians alike.

A virtuoso solo clarinet is the anchor of most klezmer music, but as a pianist himself, Schoenfield placed equal demands on his pianists.

Kenji Bunch

Born: 1973, Portland, OR

Suite for Viola and Piano

Composed: 1998

Premiered: Premiered by violist Naoko Shimizu and pianist Özgür Aydin, Feb. 1999, at The Kennedy Center, Washington, DC.

Most Recent Pacific Symphony Performance: This is a Pacific Symphony premiere.

Instrumentation: Solo piano, and viola.

Approximate duration: 18 minutes.

Over the past 30 years, Kenji Bunch has established himself as one of America's most engaging, influential, and prolific composers, with genre-defying music that has been performed on six continents and by over seventy American orchestras. Cited by Alex Ross in *The Rest Is Noise* and dubbed "One of the new faces of new music" by Anthony Tommasini in *The New York Times*, Bunch possesses a unique compositional voice has earned acclaim from audiences, performers, and critics alike.

Influenced by his mother's experience as a Japanese immigrant and his father's as a political and social activist, Bunch spent his childhood in the meditative natural beauty of the Pacific Northwest. His compositional approach combines his interests in history, philosophy, nature, and intergenerational and cross-cultural dialogue with the intention to entertain, inspire, and facilitate healing with his music—at times with vulnerable sincerity, offbeat humor, instrumental virtuosity, or by confronting traumatic issues from our shared histories.

Bunch is a viola soloist and is widely recognized for performing his own works for that instrument. He currently serves as Artistic Director of the new music group Fear No Music and is deeply committed to music education in his home town of Portland, Oregon.

Antonín Dvořák

Born: Sep. 8, 1841, Nelahozeves, Austro-Hungarian Empire (now Czech Republic)

Died: May 1, 1904, Prague, Austria-Hungary (now Czech Republic)

String Quartet No. 12 in F Major, Op. 96 ("American")

Composed: 1893

Premiered: Jan. 1, 1894 by the Kneisel Quartet in Boston, MA

Most Recent Pacific Symphony Performance: Apr. 21, 2002, in Segerstrom Hall, as part of the Dvořák Festival.

Instrumentation: Two violins, viola, and cello.

Approximate duration: 25 minutes.

For three decades starting in 1950, the Pulitzer Prize-winning music critic Harold C. Schonberg reigned from his desk at *The New York Times* as most influential arbiter of American tastes in classical music. "Smetana," he wrote, "was the one who founded Czech music, but Antonín Dvořák...was the one who popularized it." When Schonberg made this pronouncement, the American taste for Dvořák was based largely on his symphonies, especially "From the New World." His esteem here has only risen since then. Dvořák was not only a key figure in the Czech nationalist movement in music, but strongly advocated for an American style based on indigenous folk sources.

Dvořák is also recognized as one of the great composers of chamber music, and his String Quartet No. 12 reflects not only this affinity, but also his strong ties to American musical culture. He had come to New York in 1892 at the invitation of the progressive-minded Jeannette Thurber to serve as director of her newly-founded National Conservatory of Music. Thurber was a strong believer in cultural diversity, and knew Dvořák was an advocate for incorporating folk sources in classical music. For his part, Dvořák—when he heard the richness of what we now call "roots music"—was baffled by the American intelligentsia's dismissal of folk music as primitive. In interviews he insisted that the future of American music should be founded on what were called "Negro melodies," a classification that also included American Indian tunes. "These can be the foundation of a serious and original school of composition, to be developed in the United States," he told an interviewer in *The New York Herald*. "These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them."

Dvořák composed this quartet in the summer of 1893 while on vacation from the National Conservatory. He found relaxation and reminders of home in the Iowa town of Spillville, rich in Czech and Slovak immigrant culture to this day. Critics have been hard-pressed to find specifically American references in the F-Major quartet, and a letter to a friend suggests that in this case, ethnomusicology was far from the composer's mind. "When I wrote this quartet in the Czech community of Spillville in 1893, I wanted to write something for once that was very melodious and straightforward, and dear Papa Haydn kept appearing before my eyes, and that is why it all turned out so simply. And it's good that it did."

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and has written numerous articles for magazines and newspapers in the U.S. and U.K. and hundreds of program notes for orchestras and opera companies. Operahound.com