

Café Ludwig is sponsored by
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BARBER, BEACH & MORE

Sunday, Nov. 8, 2026 @ 3 p.m.

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

JONATHAN LESHNOFF

*Radiance, In Memory Of
Christina Tarsell, for Piano Quintet*
Dennis Kim, violin
Madalyn Parnas Möller, violin
Meredith Crawford, viola
Warren Hagerty, cello
Orli Shaham, piano

PETER DAYTON

Fantasy for Viola and Piano
Meredith Crawford, viola
Orli Shaham, piano

—INTERMISSION—

SAMUEL BARBER

Sonata for Cello and Piano, Op. 6
I. Allegro ma non troppo
II. Adagio - Presto
III. Allegro appassionato
Warren Hagerty, cello
Orli Shaham, piano

AMY BEACH

Piano Quintet, Op. 67
I. Adagio - Allegro moderato
II. Adagio espressivo
III. Allegro agitato - Adagio come prima
- Presto
Dennis Kim, violin
Madalyn Parnas Möller, violin
Meredith Crawford, viola
Warren Hagerty, cello
Orli Shaham, piano

Performance at the Segerstrom Center for the Arts
Samueli Theater



ABOUT THE ARTISTS

Orli Shaham, piano and host



Recognized for her grace, subtlety, and brilliance, Orli Shaham is admired for her interpretations of both standard and modern repertoire. She has performed with many of the major orchestras around the world, and has appeared in recital internationally from Carnegie Hall to the Sydney

Opera House. Since 2007 she has been artistic director of Café Ludwig, Pacific Symphony's chamber series in California, where she is host and featured performer in each of the concerts.

Performance highlights of her 2026–27 season include *Light forming* by David Robertson and Reena Esmail's Double Concerto with Gil Shaham with Utah Symphony, as well as appearances with the Milwaukee, Sao Paulo (Brazil), and Eugene symphonies and the Florida Orchestra, a recital of Clara Schumann's music in New York, and a series of recitals and recordings with the violinist Deborah Buck.

In 2026, Orli Shaham and Pacific Symphony released an acclaimed album of American chamber music including commissions by Margaret Brouwer and Avner Dorman alongside works by Reena Esmail, Sarah Kirkland Snider, and others. Ms. Shaham's discography of over a dozen titles on Deutsche Gramophone, Canary Classics and other labels includes her complete set of sonatas by Mozart, her solo album, *Brahms Inspired*, John Adams' *Grand Pianola Music* with pianist Marc-André Hamelin and San Francisco Symphony, and *American Grace*, featuring Steven Mackey's *Stumble to Grace*, written for her, with the Los Angeles Philharmonic.

Orli Shaham is on faculty at The Juilliard School. She has served on the jury of numerous piano competitions, including the Cliburn, Honens, New York, Sydney, and Virginia Waring international piano competitions. Ms. Shaham is chair of the Board of Trustees of Kaufman Music Center.

She is a major presence on public radio coast to coast as Co-Host and Creative for NPR's *From the Top* and was host of *America's Music Festivals* and *Dial-a-Musician*, a radio feature series she created. She is regularly featured on the popular music education platform Tonebase. Founded in 2010, Shaham's live interactive concert series for young children, 'Orli Shaham's Bach Yard', has been cited as "magical" and "a terrific family event" in the press. It's been presented by 92nd Street Y, the Aspen Music Festival, and elsewhere.

In addition to her musical education at The Juilliard School, Orli Shaham holds a bachelor's degree in history from Columbia University and pursued a master's degree in musicology from Columbia. She is winner of the Gilmore Young Artist Award and the Avery Fisher Career Grant.

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, Dennis Kim has held concertmaster positions with orchestras around the world. Appointed concertmaster of the Tucson Symphony

at age 22, he has since served in that role with the Hong Kong Philharmonic, Seoul Philharmonic, Tampere Philharmonic in Finland, and Buffalo Philharmonic.

Kim has appeared as guest concertmaster on four continents with ensembles including the BBC Symphony, London Philharmonic Orchestra, Royal Stockholm Philharmonic, Singapore Symphony, and KBS Symphony. He has collaborated with leading conductors including Riccardo Chailly, Charles Dutoit, Riccardo Muti, André Previn, and Sir Simon Rattle.

During the summer, Kim performs with the Mainly Mozart All-Star Orchestra and serves as concertmaster of the Peninsula Festival Orchestra in Door County, Wisconsin. As a recording artist, he can be heard on the soundtracks of *Star Wars: Episode IX - The Rise of Skywalker*, *Jumanji: The Next Level*, *The Lego Movie 2*, *Moana 2*, and *The Man from Toronto*.

Kim is assistant professor of violin at the University of California, Irvine, and teaches at the Interlochen Arts Camp. His students have gone on to study at leading institutions, including the Curtis Institute of Music, Colburn School, Juilliard School, and Peabody Conservatory.

An avid chamber musician, Kim is a violinist with Trio Barclay, the resident ensemble of the Irvine Barclay Theatre. The trio has commissioned more than nine works by living composers and has performed internationally. He also performs regularly in Pacific Symphony's Café Ludwig series.

Kim made his solo debut at 14 with the Toronto Philharmonic Orchestra and has since appeared as a soloist with orchestras throughout Asia, Europe, and North America. He is a graduate of the Curtis Institute of Music and the Yale School of Music and performs on the 1701 "ex-Dushkin" Stradivarius, on permanent loan from a generous donor. **Scan for full bio.**



Madalyn Parnas Möller, violin



Madalyn Parnas Möller, principal second violin of Pacific Symphony and holder of the Elizabeth and John Stahr Chair, brings a distinctive artistic voice and refined musical insight to the concert stage. Since making her solo debut at age 12 with the Kabalevsky Violin Concerto, she has performed 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 the London Philharmonic Orchestra, Albany Symphony, Hudson Valley Philharmonic, and New York String Alumni Orchestra. She has presented several world premieres, including Sven-David Sandström's violin concerto **Force and Beauty** and Don Byrd's Violin Concerto. Recent recital appearances have included the

Kennedy Center, San Francisco Performances, and the Shriver Hall Concert Series. Her solo recording project with Aqua was distributed by Naxos in 2021.

A dedicated chamber musician, Parnas Möller has collaborated with artists including Peter Serkin, Jaime Laredo, and Zuill Bailey. She also performs with her sister, cellist Cicely Parnas, as Duo Parnas. Winners of first prize at Carnegie Hall's International Chamber Music Competition in 2007, the duo has appeared at festivals throughout North America, Europe, Asia, and Israel and has released three recordings featuring works and commissions by contemporary composers.

Since relocating to Los Angeles in 2016, Parnas Möller has maintained an active performance and teaching career throughout Southern California. She has served as guest concertmaster with ensembles including Long Beach Opera and Pacific Opera Project. She also serves on the faculty of California State University.

Parnas Möller holds degrees from UCLA, Indiana University, the Royal Academy of Music, and The College of Saint Rose. A 2012 Marshall Scholar, she 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.

During Pacific Symphony's 2024–25 season, Crawford appeared as soloist in Kenji Bunch's *The Devil's Box* for viola and orchestra.

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.

Warren Hagerty, cello



Warren Hagerty, principal cello and holder of the Catherine and James Emmi Chair, has served with Pacific Symphony since 2019.

An accomplished chamber musician, he was the founding cellist of the Verona Quartet. As a member of the quartet, he earned 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. In May 2016, the Verona Quartet was named *Musical America's* "New Artist of the Month."

Hagerty has performed at many of the world's leading venues, including Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Kennedy Center, and the Sydney Opera House. He has collaborated with artists including Renée Fleming, David Shifrin, Cho-Liang Lin, and Orion Weiss. His festival appearances include 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 served as principal cellist in 2010.

A strong advocate for contemporary music, Hagerty participated in the commissioning and premiere of 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.

Hagerty 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 and Pacifica Quartet, as well as Eric Kim and Sharon Robinson.

His teaching experience includes teaching assistant positions at The Juilliard School and Indiana University, faculty roles at the Indiana University String Academy and Oberlin String Quartet Intensive and Festival, and teaching artist positions with Youth Orchestra Los Angeles and Caesura Youth Orchestra. Hagerty is director of Junior Chamber Music Los Angeles.

PROGRAM NOTES

Jonathan Leshnoff

Radiance, In Memory of Christina Tarsell, for Piano Quintet

An expressive, lyrical flow is characteristic of Jonathan Leshnoff's music. Are you ready to go where it takes you? In interviews, Leshnoff has said that he wants his compositions to be a journey—but that where the journey leads is up to each listener. In the case of *Radiance*, we take a journey of remembrance: This eloquent piano quartet was commissioned in 2014 by Emily Tarsell in memory of her daughter Christina Tarsell, who died at age 21. Like her mother, Christina created paintings that were suffused with color and light—with radiance.

Leshnoff's music is always deeply felt and often spiritual in subject. Cited by *The New York Times* as "a leader of contemporary American lyricism," Leshnoff is renowned for his music's striking harmonies, structural complexity, and powerful themes. His works have been performed by more than 65 orchestras worldwide in hundreds of orchestral concerts. He has received recent commissions from Carnegie Hall, the Philadelphia Orchestra, and the symphony orchestras of Atlanta, Baltimore, Dallas, Kansas City, Nashville, and Pittsburgh. Leshnoff's compositions have also been premiered by artists including Gil Shaham, Roberto Díaz, Johannes Moser, Manuel Barrueco, Ricardo Morales, and Joyce Yang.

Leshnoff ranks among the most performed living composers by American orchestras. His engagements have included a piano concerto premiered by Joyce Yang with the Kansas City Symphony, a chamber orchestra overture written for the IRIS Orchestra, a symphonic work commissioned by the Oklahoma City Philharmonic to commemorate the 25th anniversary of the Oklahoma City bombing. Celebrated by *Fanfare* magazine as “the real thing,” Leshnoff’s music has been lauded by *Strings Magazine* as “distinct from anything else that’s out there” and by *The Baltimore Sun* as “remarkably assured, cohesively constructed and radiantly lyrical.” Leshnoff’s catalog is extensive, including symphonies and oratorios as well as concertos, solo, and chamber works. He is Professor of Music at Towson University (Maryland), teaching music theory and orchestration. His works are extensively recorded and have earned numerous GRAMMY® nominations.

Peter Dayton

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.”

Samuel Barber

Sonata for Cello and Piano, Op. 6

Writing about Barber’s Concerto for Violin and Orchestra, musicologist Paul Horsley calls the composer “a born romantic.” It’s an apt description of one of America’s most cherished composers. Born in 1910, Barber reached musical maturity in a time when spiky atonality was in vogue, but he never flinched from writing music “as tonal as it needed to be” to express heartfelt emotion. We hear these compositional principles in Barber’s Cello Sonata, an early work that portends how his broad-ranging aesthetic beliefs encompassing both traditional and modern musical values, would manifest in his composing career.

A native Pennsylvanian, Barber composed the Sonata for Cello between June and December 1932 during a trip to Europe, toward the end of his studies at Philadelphia’s famously rigorous Curtis Institute of Music. He dedicated the score to his composition teacher, Rosario Scalero, and played the piano part at its premiere on March 5, 1933, with his friend Orlando Cole taking the cello part.

Together with his *Music for a Scene from Shelley*, the Cello Sonata won both a Pulitzer travel stipend and the Rome Prize, enabling Barber to study at the American Academy in Rome in 1937.

Barber’s music combines traditional tonality and harmony with modern atonality in a way that sounds completely natural. Writing for *thelistenersclub.com*, violinist and author Timothy Judd compares Barber favorably to Brahms, and invites us to imagine how Brahms might have written for the cello and piano in the 20th century: “Chances are good that it might have sounded something like Samuel Barber’s Cello Sonata.”

Amy Beach

Piano Quintet, Op. 67

Born in Henniker, New Hampshire, Amy Beach rose to become one of the most prominent and accomplished American composers of the 19th and 20th centuries. But as a young musical prodigy, composing was not where her heart lay. Her great love was piano performance, and she avowed that “I thought of myself as a pianist first and foremost” until she married—despite her demonstrable talents in composition. An article she published in *The Etude* magazine was aptly titled “Don’t Give Up Music at the Altar.” It would seem that her own mother had done just that: a talented singer and pianist, she did not perform publicly, but managed the early musical education of her daughter. Amy was able to sing 40 songs accurately by age one, could improvise countermelodies for them by age two, and taught herself to read at age three. At four she composed waltzes for piano during one summer at her grandfather’s farm despite the absence of a piano, memorizing them and notating them at home with her mother’s help.

After early appearances as a child-prodigy pianist—a popular genre during the Victorian and Edwardian eras—Beach’s concert career was cut short. At age 16 she married Dr. Henry Beach, a physician 24 years her senior. She considered her marriage a happy one, even calling it “a golden time.” But her husband’s concept of a happy marriage would not allow his wife to perform publicly more than once annually. Even formal composition studies were foreclosed to her, although as a brilliant autodidact and by composing at home she advanced further and faster than she might have done at conservatory.

The death of Henry Beach in 1910 freed Amy to embark on a belated concert tour that included her own compositions. She wrote in most genres and was the first American woman to write and publish a symphony, the “Gaelic,” earning her a reputation as one of America’s leading composers. Today her late-Romantic style is considered more technically advanced than those of such contemporaries as Arthur Foote and George Chadwick, and her Piano Quintet—dating from 1908—stands as a watershed work in American chamber music. Its three movements take us from an eloquent, melancholy opening presented by the violin, through an expressive adagio in the middle movement, to a forceful, energized finale. The quintet sustains a remarkable quality that is characteristic of Beach’s compositions, expressing passionate emotion without resorting to extreme dynamics.

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