

Café Ludwig is sponsored by
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SCANDINAVIAN DREAMS

Sun., Oct. 26, 2025 @ 3 p.m.

Orli Shaham, piano and host
Dennis Kim, violin
Yoomin Seo, violin
Meredith Crawford, viola
Warren Hagerty, cello

JOHAN SVENDSEN Romance for Violin and Piano
Dennis Kim, violin
Orli Shaham, piano

SIBELIUS *Malinconia* for Cello and Piano
Warren Hagerty, cello
Orli Shaham, piano

GRIEG Violin Sonata No. 2 in G Major
*Lento doloroso – Poco allegro –
Allegro vivace – Presto
Allegretto tranquillo
Allegro animato*
Yoomin Seo, violin
Orli Shaham, piano

—INTERMISSION—

AMANDA MAIER Piano Quartet in E Minor
*Allegro
Andante
Presto con fuoco
Largo espressivo – Presto*
Dennis Kim, 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



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 Ms. 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.



Dennis Kim, violin



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.



Yoomin Seo, violin



Born in 1998, South Korean violinist Yoomin Seo made her recital debut at the Kumho Art Center and her solo debut with the Suwon Philharmonic at age 12. She has since appeared with the Slovak Radio Symphony, New Korea Philharmonic, Kazakhstan Eurasian Symphony, Ukraine Symphony, and

Korean Symphony, among others. Seo has earned top prizes in competitions including the Aspen Music Festival Concerto Competition (2021), Vienna Classic International Strings Competition (2019), Singapore Violin Festival Competition (2016), and Shinhan Music Competition, as well as awards from the Tchaikovsky International Competition for Young Musicians, EuroAsia Italy Strings, and Ewha & Kyunghyang.

She is an Artist Diploma candidate at the Colburn Conservatory of Music, studying with Robert Lipsett, and a recipient of the Dorothy Richard Starling Grant. She previously earned her bachelor’s degree from Korea National University of Arts, graduating with the president’s and highest performance awards.



Meredith Crawford, viola



Meredith Crawford, principal viola of Pacific Symphony, is a Los Angeles–based musician 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.



Warren Hagerty, cello



Warren Hagerty has served as principal cellist of Pacific Symphony since 2019. An avid chamber musician, he was the founding cellist of the Verona Quartet, winners of top prizes at the Wigmore Hall, Osaka, Melbourne, and Fischhoff competitions, as well as the Concert Artists Guild’s Victor

Elmaleh Competition. Named *Musical America’s* “New Artist of the Month” in 2016, the quartet performed at Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Kennedy Center, and the Sydney Opera House.

Hagerty has collaborated with Renée Fleming, David Shifrin, Cho-Liang Lin, and Orion Weiss, and appeared at festivals including La Jolla SummerFest, Chelsea Music Festival, and the New York String Orchestra Seminar. A proponent of new music, he helped premiere Michael Gilbertson’s Pulitzer-nominated string quartet. A Juilliard and Indiana University graduate, Hagerty directs Junior Chamber Music Los Angeles and has held teaching positions at Juilliard, Indiana University, and Oberlin.



PROGRAM NOTES

Johan Svendsen

Born: Sept. 30, 1840, in Christiania (now Oslo), Norway
Died: June 14, 1911, in Copenhagen, Denmark

Romance for Violin and Piano



Composed: 1881
Premiered: Oct. 30, 1881, Kristiania (now Oslo); soloist Stanisław Barcewicz; conducted by Johan Svendsen.
Approximate duration: 8 minutes.

The Norwegian composer Johan Svendsen displayed his musical talents at an early age, playing various instruments in local dance bands by the time he was nine years old. By age eleven, he was composing. He joined the Norwegian army as a band clarinetist and later served as a violinist in the orchestra of the Norwegian national theatre. But despite his eclectic youthful career, he did not engage with the mainstream classical repertoire until 1857, when he performed as first violinist in a classical concert series.

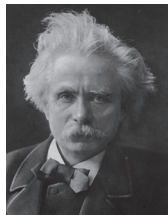
A watershed moment for Svendsen came in 1882, when he led the first performances in Norway of Beethoven's 9th Symphony, followed by two concerts of his own works in Copenhagen. With increasing success, Svendsen made his career in both Denmark and Norway, where he earned the acclaim of composer Edvard Grieg.

In his Romance for Violin and Piano we can hear that Svendsen learned much from his chief influence, Beethoven, as well as from Grieg, but we also hear a uniquely personal and distinctively Norwegian voice. From his wide-ranging career we know he was a man in a hurry, and he reportedly completed the Romance in only two days. His publisher recognized its merits immediately, and in Europe it has retained its popularity since its original publication. It is structured in two sections, opening with a lyrical idyll in G major. The tension and energy increase in the contrasting middle section in G minor, framing the close.

Edvard Grieg

Born: June 15, 1843, Bergen, Norway
Died: Sept. 4, 1907, Bergen, Norway

Violin Sonata No. 2 in G Major, Op. 13



Composed: 1867
Premiered: Nov. 14, 1867, in Christiania (now Oslo), with Grieg at the piano and Gudbrand Bøhn on violin.
Approximate duration: 20 minutes.

Like Sibelius, Edvard Grieg was his country's most prominent composer and remains the one whose music still captures its national spirit—so much so that the Hollywood biopic about him is called "Song of Norway." Born seven years before the midpoint of the 19th century, Grieg emerged as an internationally important composer at a time when classical composers throughout Europe were exploring roots music and regional culture, developing the national voices of their respective countries.

Though Grieg was a virtuoso pianist who originally expected to make his career as a piano soloist, the violin played a key role in his development as a composer. An early violin sonata by the young composer prompted Franz Liszt—then a celebrity virtuoso and musical influencer—to write a powerful letter of encouragement and advocacy, praising his "strong, creative, inventive and well-disciplined talent" and inviting him to visit. In 1870, a year after the successful premiere of Grieg's piano concerto, Grieg called on Liszt and they performed the sonata together. Later, Liszt astonished his visitor by improvising a version incorporating both violin and piano parts.

Grieg's Violin Sonata No. 2 predates this incident by three years. He composed it in 1867 during the happy period just after his marriage, and it is considered a prime example of his nationalistic style. Despite its misty, Nordic sound, Grieg's fellow Norwegian and composer Gerhard Schjelderup called it "the work of a youth who has seen only the sunny side of life."

Jean Sibelius

Born: Dec. 8, 1865, in Hämeenlinna, Finland
Died: Sept. 20, 1957, in Järvenpää, Finland

Malinconia for Cello and Piano



Composed: 1900
Premiered: Mar. 12, 1900, in Helsinki, Finland. Cellist: Georg Schnéevoigt; pianist: Sigrd Schnéevoigt.
Approximate duration: 12 minutes.

As a composer of symphonies and chamber music as well as one of the most successful violin concertos in the repertory, Jean Sibelius was the very soul of Finnish classical music. He can hardly be called a "neglected" composer. Yet somehow, in the

literature on Sibelius, there is a nagging sense that this great composer has never quite achieved the place in the musical pantheon that his greatness would justify. The reason may be one of the very qualities that his admirers value most: his originality.

Sibelius' long life spanned a period of astounding change in history and in classical music. Born in 1865, the last year of the Civil War and Lincoln's presidency, he survived until 1957—the year that the Soviet Union launched Sputnik and Van Cliburn launched his career. When Sibelius began composing, the Romantic style strongly prevailed in European music, but its esthetic boundaries were expanding quickly, and the challenge of Richard Wagner was forcing composers to re-think everything.

Surrounded by change, Sibelius never stopped exploring ways to advance his musical style, never compromised his expressiveness, and never sounded like anybody else. Scholars frequently contrast his creativity to that of Camille Saint-Saëns, who at first would seem to have almost nothing in common with the Finnish master. But in a way, that is the point: Saint-Saëns, who was born about a generation before Sibelius (in 1835), also survived well into the 20th century. He was, like Sibelius, a composer of great technical mastery who witnessed enormous changes in the musical world. And for Saint-Saëns, "witness" was the operative word: he looked on and commented but never changed his style, always continuing to produce music effortlessly and unquestioningly, with—according to some critics—little of the originality that Sibelius demonstrated.

A strong, distinctive sense of expressiveness, deep and dark-hued, seems to be what musicologists are getting at when they struggle with Sibelius' uniqueness. His work is unmistakably Nordic, but also highly personal. Hearing it is like a journey northward. No one put it better or more succinctly than Phillip Huscher, the distinguished musicologist and annotator for the Chicago Symphony Orchestra: "Sibelius' sense of mood and color is keen." Coming from him, those eight words speak volumes.

While we know he was partial to the violin in these moods and colors, in his *Malinconia* ("melancholy") we hear his style's great affinity for the cello. Composed when a typhus epidemic swept through southern Finland, *Malinconia* must surely have been borne of tragic inspiration: When typhus claimed the lives of many members of Sibelius' brother-in-law's family, he was devastated. He reportedly turned to alcohol during this period, as well as the tragic outpouring of creativity we hear in *Malinconia*, which he reportedly composed in just three hours' time. It was premiered in Helsinki on March 12, 1900, with the epidemic still afflicting Finland. Its adagio pace and the humanness of the cello's voice give it a singing, contemplative quality.

Amanda Maier

Born: Feb. 20, 1853, in Landskrona, Sweden

Died: July 15, 1894, in Amsterdam, Netherlands

Piano Quartet in E minor



Composed: 1891

Premiered: Likely performed in 1891 with Amanda Maier playing violin.

Approximate duration: 27 minutes.

The history of music is full of tragic what-if questions like this one: What if tuberculosis had not prematurely

ended Amanda Maier's life and career? Born into a musical family in the town of Landskrona, Sweden, she received her early musical instruction from her father, who achieved distinction both as a musician and as a confectioner. At 16 she enrolled at the Royal College of Music in Stockholm—virtually unheard-of for a young woman at that time—and studied violin, organ, piano, cello, composition, and harmony.

Maier quickly made her mark as a violinist and began performing internationally while continuing her studies. While studying in Leipzig she produced her first published compositions, a violin sonata, piano trio, and a violin concerto, which she successfully premiered. She also encountered the pianist and composer Julius Röntgen—fortuitously, the son of her violin teacher in Leipzig. They soon married and became part of the collegial social circle that included Nina and Edvard Grieg, the pianist and composer Anton Rubinstein, the violinist Joseph Joachim, Clara and Robert Schumann, and Johannes Brahms. Maier also befriended composer Ethel Smyth.

Her Piano Quartet in E minor is Maier's most popular work, but not necessarily the most representative of her style. At the height of her fame as a composer in Sweden in the 1870s and 1880s, her large-scale, expansively scored compositions were popular. This piano quartet gives us a more intimate listening experience. It is a late work, completed less than three years before her death, and bears the earmarks of a composer who has reached stylistic maturity and a strong personal voice—from its strongly stated opening, marked *allegro*, to the more sweetly introspective development of the second movement, marked *allegro*. The final movement, which begins with a dignified *largo*, gives rise to a lively *allegro*. It is boldly stated, with emphatic musical phrases and sonorities, and though it has been called Brahmsian, the overriding impression is of its utter originality. What might she have composed five—or 25—years later?

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