

Café Ludwig is sponsored by
Dot & Rick Nelson

ROMANTIC VIRTUOSITY

Sun., May 17, 2026 @ 3 p.m.

Orli Shaham, piano and host
Rose Corrigan, bassoon
Barry Perkins, trumpet
Dennis Kim, violin
Madalyn Parnas Möller, violin
Meredith Crawford, viola
Warren Hagerty, cello
Richard Cassarino, bass

BOULANGER

Three Pieces for Cello and Piano
Modéré
Sans vitesse et à l'aise
Vite et nerveusement rythmé
Warren Hagerty, cello
Orli Shaham, piano

HINDEMITH

Concerto for Bassoon, Trumpet,
and Strings
Allegro spiritoso
Molto adagio
Vivace
Rose Corrigan, bassoon
Barry Perkins, trumpet
Dennis Kim, violin
Madalyn Parnas Möller, violin
Meredith Crawford, viola
Warren Hagerty, cello
Richard Cassarino, bass

—INTERMISSION—

KORNGOLD

Piano Quintet
*I. Mäßiges Zeitmaß, mit schwungvoll
blühendem Ausdruck (Moderate timing,
with a lively, blooming expression)*
*II. Adagio. Mit größter Ruhe, stets
äußerst gebunden und ausdrucksvoll*
*(Adagio, with the greatest ease, always
extremely committed and expressive)*
III. Finale. Gemessen beinahe pathetisch
(Finale. Measured almost emotional)
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



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 released 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.



Rose Corrigan, bassoon



Rose Corrigan, principal bassoon and holder of the Ruth Ann and John Evans Chair, began playing bassoon as a teenage act of rebellion, trading the flute section for a deeper voice—only to discover her mother had done the same. Undeterred, she embraced the instrument’s rich tone and lyrical

range, drawn to its expressive and supportive role.

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 Los Angeles Opera Orchestra. A graduate of the University of Southern California, she later served on its faculty for nearly two decades.

A prolific studio musician, she has performed on more than 500 film scores, working with composers including John Williams, Hans Zimmer, and Danny Elfman. Her credits include *The Lion King*, *WALL-E*, *Life of Pi*, and *Pirates of the Caribbean*.

She lives in Sierra Madre with her family and tends an abundant organic garden. **Scan for full bio.**



Barry Perkins, trumpet



Barry Perkins, principal trumpet and holder of the Susie and Steve Perry Chair, has served with Pacific Symphony since 2004. He has performed with world-renowned orchestras, leading classical and jazz artists, and distinguished conductors on major stages across Europe and

the United States, including Munich, London, Paris, Vienna, and the Kennedy Center Honors.

In his early twenties, he was associate principal trumpet of the Mexico City Philharmonic. He has since performed with the San Diego Symphony, San Diego Opera, Baltimore Symphony, Los Angeles Philharmonic, and American Ballet Theatre, and served as principal trumpet with the Mainly Mozart Festival.

Perkins is on the music faculty at California Baptist University and the University of California, Irvine, and is founder of the Barry Perkins Trumpet Academy. He is also an active Hollywood studio musician, with credits including *Avatar: The Way of Water*, *Indiana Jones and the Dial of Destiny*, *Black Adam*, and *Star Wars* films. **Scan**

for full bio.



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



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. 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, she has toured France with L'Orchestre National des Pays de la Loire and performed with ensembles including the London Philharmonic Orchestra, Albany Symphony, and Hudson Valley Philharmonic.

Committed to expanding the repertoire, Parnas Möller has presented numerous world premieres, including works by Sven-David Sandström and Don Byrd, and has appeared at venues such as the Kennedy Center, San Francisco Performances, and Shriver Hall. Her solo recording was released by Aqua Records and distributed by Naxos.

A passionate chamber musician, she is a founding member of Duo Parnas, with whom she has performed at major festivals including Tanglewood and Banff and recorded for Sheffield Lab.

Since relocating to Los Angeles in 2016, she has remained active as a performer and educator and joined Pacific Symphony in 2024. **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 Lyrus 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, 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, 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.**



Richard Cassarino, bass



San Diego native, Richard Cassarino, began playing the double bass at the age of 14. His first teacher was Margaret Johnston of the San Diego Symphony, whom he studied with throughout high school. Richard later studied with Neil Garber at UC Santa Barbara, Nico Abondolo and

Timothy Eckert at Azusa Pacific University, Bruce Bransby at Indiana University, and privately with Jeffery Turner. Richard attended the Aspen Music Festival, the Music Academy of the West, and the Pacific Music Festival.

Before joining Pacific Symphony, Richard served for twelve years as the Assistant Principal Double Bass of the Alabama Symphony. During his time in Alabama Richard taught at Samford University and the Alabama School of Fine Arts. Richard also spearheaded "Inspire," a volunteer outreach initiative which has brought music to thousands of students in classrooms throughout Alabama.

PROGRAM NOTES

Nadia Boulanger

Born: Sept. 16, 1887 in Paris, France

Died: Oct. 22, 1979 in Paris, France

Three Pieces for Cello and Piano



Composed: 1911 (originally for organ, transcribed for cello and piano in 1914).

Premiered: Unknown; cello and piano version first published in 1915.

Approximate duration: 8 minutes.

Nadia Boulanger and her sister Lili ranked among the foremost musical pedagogues of the 20th century. Their salon in Paris became a kind of musical shrine where some of the most accomplished composers in the world—George Gershwin, Aaron Copland, and Phillip Glass among them—sought to find their own unique compositional voice. Small wonder, then, that both sisters also produced compositions of their own.

Nadia, in particular, was known to be a tough critic with an infallible ear, and she may well have been tougher on herself than on anyone else. Though she also composed, she insisted that her sister Lili had more talent as a composer. While Lili died tragically young (at age 24), Nadia remained productive until her death at age 92. Between World Wars I and II she was a presence on the American classical music scene, teaching at Wellesley College, Radcliffe College, and The Juilliard School, and as a guest conductor at the Boston Symphony Orchestra, Philadelphia Orchestra, and the New York Philharmonic.

Boulanger was insistent on finding the individual style of each composer she worked with—and no less so for herself. In her *Three Pieces for Cello and Piano*, which she transcribed from her original (1911) version for solo organ in 1914, we hear characteristically French, diaphanous textures along with wide-ranging, creative use of her own musical vocabulary. In the first piece, the piano ripples fluidly, complementing long cello lines that build and ebb in arch form. The second piece incorporates a folklike melody with short, repeated motifs that are imitated by the piano. The final movement brings a dynamic contrast with energetic dance rhythms.

Paul Hindemith

Born: Nov. 16, 1895 in Hanau, Germany

Died: Dec. 28, 1963 in Frankfurt, Germany

Concerto for Bassoon, Trumpet, and Strings



Composed: 1949

Premiered: Nov. 4, 1949 at Yale University in New Haven, CT, with Robert Mentesi on trumpet and William Skelton on bassoon, with the Yale School of Music Strings conducted by Keith Wilson.

Approximate duration: 16 minutes.

The composer Paul Hindemith is remembered today for more than just his music. Although his most important compositions have entered the standard orchestral repertory, Hindemith was also an important music theorist and educator. As a leading proponent of a musical ideology known as *Gebrauchsmusik*, Hindemith explored new ways to bring great music into people's lives and homes. The principles of *Gebrauchsmusik* were designed to make musical performance and enjoyment available to everyone, not just a privileged elite. We can see the power of this kind of idea in programs such as *El Sistema*, the remarkable music education program that began in Venezuela in 1975 and has transformed millions of lives throughout Central and South America.

Born in 1895 in the German town of Hanau, Hindemith studied violin as a child and later at conservatory, beginning his career as an instrumentalist. In 1917 he became leader of the Frankfurt Opera Orchestra and was also active in chamber music during this period, playing second violin in one string quartet and founding another in which he played viola. In 1922 Hindemith turned to composition and music education. His commitment to music education and to music as a positive social influence took shape during this period.

The emerging Nazi regime in Germany seemed ambivalent toward Hindemith—sometimes approving of his educational efforts and his interest in German folk music, but later condemning him along with many other musical thinkers. Minister of Propaganda Joseph Goebbels publicly criticized him as an "atonal noisemaker." As music theory, *Gebrauchsmusik* did not have lasting influence; Hindemith's own remarkable compositions seemed to undercut the idea that anyone could create classical music just by applying basic principles that were easily learned. Later, the social philosopher and music critic Theodor Adorno lambasted *Gebrauchsmusik* as emotionally shallow.

As a moment in cultural history, *Gebrauchsmusik* was noteworthy for its resistance to Nazism. As a musical movement, *Gebrauchsmusik* ran counter to the idea of Germany's heritage of classical music as high culture—an almost holy realm of art and a symbol of Aryan superiority. (Its title is usually translated as "music for use.") The works of prominent composers in the movement including Hindemith and the Jewish composers Kurt Weill and Erich Korngold were declared "degenerate art." Weill fled to the U.S., as did Adorno, Korngold, and Hindemith himself—but not before condemning the Nazi regime publicly and privately at the risk of his own safety.

After Hitler's election in 1933 Hindemith's life was in serious danger, as can be judged from Goebbels' denunciation of him in 1934: "Purely German his blood may be," said Goebbels, "but this only provides drastic confirmation of how deeply the Jewish intellectual infection has eaten into the body of our own people." (Weill was Jewish, as was Hindemith's wife.) Performances of his music were banned in Germany in 1936, by which time he had fled to Turkey, where he helped many Jewish musicians escape to safety.

Hindemith arrived in the U.S. in 1940, becoming a citizen and taking a professorship at Yale University. He composed the Concerto for Bassoon, Trumpet and Strings in 1949, four years after the end of World War II. The concerto's first movement, with its driving rhythms, suggests the style of a Baroque concerto grosso, with the two solo instruments playing against the strings, which form the equivalent of the Baroque "ripieno." The lyrically beautiful second movement offers a solo trumpet melody accompanied by insistent, dissonant chords in the strings. The brief, light finale is played at vivace speed and has the quality of a scherzo.

Erich Wolfgang Korngold

Born: May 28, 1897 in Brünn, Austria-Hungary (today, Brno, Czech Republic)

Died: Nov. 29, 1957 in Los Angeles, CA

Piano Quintet



Composed: 1921–22

Premiered: Feb. 16, 1923 in Hamburg, Germany, with Korngold on piano and the Mairecker-Buxbaum Quartet.

Approximate duration: 32 minutes.

Erich Korngold was born in Brno, Czech Republic, just a stone's throw from Vienna, the city that had been

the capital of the European classical music tradition for two centuries. Jewish musicians were a particular target of the Third Reich, and Korngold was in the vanguard of Jewish-Viennese composers who fled before the onset of World War II to settle in Hollywood, helping to create a musical golden age to match the golden age of American Cinema.

Earlier, growing up in Brno, Korngold was already well known in Austrian and German musical circles. His mentor Gustav Mahler called him a genius, and at age 13 his first opera, *Der Schneemann*, confirmed his status as one of the most remarkable prodigies in music history. After his work with the director Max Reinhardt, who brought him to Hollywood to score the film *Robin Hood*, movie buffs joked that he "invented" the career of Errol Flynn, magically capturing and magnifying the star's swashbuckling virility and roguish charm in music.

Korngold arrived in the U.S. believing he was on a temporary assignment. But he had no illusions about conditions in Europe, and stayed in California at the urging of colleagues and friends. Grateful for the security he found here for his family, he resolved to compose only film music until Hitler's final defeat. But his success in the film industry resulted in an oddly bifurcated career: In Europe he is known to this day as a classical composer; in America his name is inseparable from popular movies. When he rededicated himself to composing for the concert hall and the opera house, few of his works found their places here.

Today, film buffs recognize his many film scores as masterpieces of the genre. Classical listeners point to his opera *Die tote Stadt* as a hauntingly beautiful and gripping tale of memory and obsessive love and to his violin concerto, composed in his characteristically lush, melodic style. The Piano Quintet, catalogued as his Op. 15, dates from the period following *Die tote Stadt*, which had received simultaneous premieres in Hamburg and Cologne in December 1920. The following year, as he shepherded his opera to worldwide success, conducting performances in Dresden, Frankfurt and Vienna, Korngold began work on a pair of chamber-music works: the first of his three string quartets, and this piano quintet.

The quintet was first performed in Hamburg on Feb. 16, 1923 and in Vienna on Mar. 1, with Korngold at the piano alongside the Mairecker-Buxbaum Quartet. Perhaps unsurprisingly, the Viennese music critics gave the work considerable attention, and in a brief feature in the *Neue Freie Presse* (the newspaper of which Korngold's father, Julius, was chief music critic), Josef Reitler waxed lyrical, noting, "as soon as the bold main theme begins with enthusiastic gestures, one has the unmistakable feeling: Korngold!"

Inevitably, long after the fall of the Third Reich, its horrors cast a shadow over Korngold's success. As he told his friends here, "We thought we were Viennese. Hitler taught us we were Jewish."

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