



SOUTH BAY CHAMBER MUSIC
PRESENTS

Pacific Trio

Edith Orloff, Piano
Roger Wilkie, Violin
John Walz, Cello

NOVEMBER 22, 2020 | 3:00 PM PST
VIRTUAL CONCERT

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CLASSICAL CONCERTS IN SOUTHERN CALIFORNIA
ROBERT THIES, ARTISTIC DIRECTOR

Pacific Trio



Edith Orloff, Piano
Roger Wilkie, Violin
John Walz, Cello

Bergerettes, H. 275.....Martinů
Piano Trio in B Major, op. 8.....Brahms



Happy Thanksgiving: Letter from the Artistic Director



Thank you to all members of the Board for coming together to address the unique challenges in keeping the 2020-21 season afloat during a pandemic, and providing our audiences virtual concerts until it is safe again to congregate for live performances. Thank you also to our musicians for "going the extra mile" in rehearsing and recording these concerts while respecting each other's safety and health. And finally, a big thank you to our patrons, without whom, any of this would be possible.

*With Gratitude,
Robert Thies, Artistic Director*



South Bay Chamber Music Society: About Us

The South Bay Chamber Music Society is a nonprofit corporation founded in 1963 by renowned violinist Ruth Breytspraak to promote the appreciation of great music in the South Bay. Our aim is to present the highest quality chamber music performances featuring the finest musicians in Southern California.

For the major part of our funding, we rely on the generous donations of individuals. As our organization is run entirely by volunteers, the majority of proceeds go to support the musicians' honorariums. If you would like to contribute, please [click here](#).

The concerts are also made possible by the City of Los Angeles Cultural Affairs Department, by the County of Los Angeles Arts Commission, by the Colburn Foundation, and by the City of Rolling Hills. Our corporate sponsors include Boeing and the Williams Companies, Inc.

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Pacific Trio: About Us



"Top string quartets pop up everywhere, but first-rate piano trios are rare. A concert by the Pacific Trio was a special treat, as the trio demonstrated in convincing manner, why it should be considered one of the best."

So began the Los Angeles Times review of Pacific Trio's debut. Each member has enjoyed a celebrated career on the international music scene, rich in recital, ensemble, and concerto performances.

Founded in 1979 in Los Angeles by John Walz and Edith Orloff, this renowned ensemble has played more than 1,000 concerts in the United States, Canada, and Europe. In addition to touring, they serve as trio-in-residence at the Idyllwild Arts Summer Program in southern California.

In 1986, the trio made its New York debut at Lincoln Center, in a concert benefiting the New York chapter of the Alzheimer's Foundation. "Pacific Trio's debut concert at Alice Tully Hall could easily have stood on its own merits, but the players had the generosity to turn the program into a benefit, donating all the proceeds to the Alzheimer's Disease and Related Disorders Association. The members of the trio played with warmth, expertise, and unanimity . . . elegantly tapered, yet directly emotive playing."
(The New York Times).

Pacific Trio began recording in 1989, with a CD of Brahms and Shostakovich, followed by trios of Dvorak and Smetana. Since then, they have completed many extensive European tours and have recorded the Beethoven Triple Concerto with the Czech National Orchestra in Prague. Their latest CD, "American Composers" – featuring music of Gershwin, Bernstein, Copland, and Muczynski - was released in fall of 2009 in conjunction with concerts in Germany, Poland, and France. Reviews in the German press rated their performances as...."chamber music of the highest order."



Pacific Trio: Edith Orloff



A versatile performer, pianist **EDITH ORLOFF** is acclaimed as recitalist, chamber musician, and concerto soloist whose music-making is praised at home and abroad for interpretive vitality and perceptive musicianship. Her concerts have taken her across the United States as well as to Germany, France, Czech Republic, Poland, Russia, Italy, and Canada. “Her passagework purled, delicacy or crunch emerged to order from her rapid playing, chords had a cushion of authority, articulation illuminated melody.” (*Los Angeles Times*). In 1998, her German debut was received as “elegant, a pleasure to hear”.

She is a founding member of the Los Angeles-based Pacific Trio, with violinist Roger Wilkie and cellist John Walz, which regularly tours the U.S. and Europe and is featured on numerous international radio broadcasts. In November of 2014, Pacific Trio made its Russian debut in St. Petersburg with a performance at the “Silver Lyre” Festival. The trio is also ensemble-in-residence at Idyllwild Arts summer festival, where Ms. Orloff has taught piano and chamber music since 1976. Pacific Trio’s most recent recordings include a CD of trios by Bloch, Korngold, and Zemlinsky, and the album “American Composers”, featuring works of Bernstein, Copland, Gershwin, and Muczynski.

She has been guest artist with such prestigious groups as the Houston Symphony Chamber Players, Ensemble Con Brio of Bruchsal, Germany, and the Czech String Trio. Promoting new music, she has launched series featuring works of contemporary composers. Ms. Orloff is a regular performer on prominent series in the Los Angeles area, also in duo recital with each trio colleague. She continues a long-standing musical collaboration with her husband, clarinetist David Peck. Their CD of modern works for clarinet and piano was released in 2004. She has also recorded for Yarlung, Marsyas, and Capriccio. Her most recent CD, “Personal Touch”, is an album of varied works for solo piano by old masters and contemporary composers on the Encora label.

Ms. Orloff holds two degrees from CalArts, where she studied piano with Earle Voorhies and chamber music with Cesare Pascarella. Other influential teachers were Reginald Stewart, Jerome Lowenthal, Rosina Lhevinne, Daniel Pollack, Hellmut Hidegheti, and Roberto Eyzaguirre.

In addition to her long-time summer faculty position at Idyllwild Arts, Edith Orloff also teaches privately and in master class. Along with musical activities, she enjoys travel, literature, and study of languages. She is fluent in Bulgarian, German, and French.



Pacific Trio: John Walz

Hailed as one of the outstanding cellists of his generation, **John Walz** has excited audiences on four continents. Born in Southern California, John Walz began his studies with Eleonore Schoenfeld. In 1966, he heard the great French cellist, Pierre Fournier, play the Dvorak Concerto with Zubin Mehta and the Los Angeles Philharmonic, an event that he says, “changed my life”. In 1973, he traveled to Switzerland to study with Fournier, becoming one of the French master’s finest pupils.

He has made twenty-five tours of Europe, playing recitals and concertos in such important musical centers as London, Paris, Zurich, Geneva, Lucerne, Rome, Vienna, Hamburg, and Oslo. 1983 took him to Australia, where he played in Sydney Melbourne, and Adelaide. His solo engagements with more than 120 symphony orchestras throughout the world have included performances of 25 different concertos. In 1997, he performed the Dvorak Concerto in Prague at the Rudolfinum, Dvorak’s own hall. This performance was subsequently recorded and released on Carlton Classics, to great acclaim. Most recently he performed and recorded Bloch’s Schelomo and the Shostakovich Concerto #1 with JoAnn Falletta and the Czech National Symphony Orchestra.



Equally at home in chamber music and orchestral playing, he is currently the principal cellist with the Los Angeles Opera, having previously held that position with the Long Beach Symphony for twenty years. As a chamber music artist, he has played with such luminaries as Leonard Pennario, Mona Golabek, Nathan Milstein, Jean-Pierre Rampal and Pierre Fournier.

In 1979, John Walz was a founding member of the Pacific Trio. This renowned ensemble, which consists of violinist Roger Wilkie, and pianist and co-founder Edith Orloff, has played more than 900 concerts throughout North America and Europe. In addition, Mr. Walz is currently on the faculty of the Idyllwild Arts Academy in Idyllwild, CA. Future engagements include a debut with the Phillipine Philharmonic in Manila, and the release of a new cd by the Pacific Trio, featuring Beethoven’s Triple Concerto and “Archduke” Trio.



Pacific Trio: Roger Wilkie



A Southern California native, violinist **Roger Wilkie** has enjoyed a rich and varied musical life. Born to a musical family, Mr. Wilkie's professional career began in 1983, with a six-year tenure in the Los Angeles Chamber Orchestra, eventually serving as principal second violinist.

He has since returned to the ensemble appearing as guest concertmaster. This experience led to other opportunities as guest concertmaster with such groups as the Los Angeles Opera, including productions of Strauss operas *Die Frau Ohne Schatten* and *Der Rosenkavalier*, the Round Top Festival Orchestra of Texas, the Music Academy of the West in Santa Barbara, and the Real Filharmonia de Galicia, Spain, under music director Helmut Rilling. Presently, Mr. Wilkie's orchestral life is centered around the Long Beach Symphony, where he has served as concertmaster since 1990.

He has had many opportunities to solo with the orchestra, performing the violin concertos of Brahms, Mendelssohn, Sibelius, Bruch, Prokofiev, and the Brahms Double Concerto with cellist John Walz.

Mr. Wilkie is in great demand as a chamber musician. He was a founding member of the Angeles String Quartet, performing and touring from 1988-1993. He was solo violinist with the Santa Barbara based Camerata Pacifica, on whose series he played hundreds of concerts as recitalist and chamber musician over a ten year period. He has appeared at many chamber music festivals including La Jolla Summerfest, Santa Fe Chamber Music Festival, and Martha's Vineyard Chamber Music Festival.

Presently, Mr. Wilkie is a member of the Pacific Trio with cellist John Walz and pianist Edith Orloff. This renowned ensemble has concretized in Europe in 2002, and again in 2004. Highlights of these tours included a performance and recording of Beethoven's Triple Concerto with the Czech National Symphony Orchestra.

Mr. Wilkie's career also extends to the Hollywood Studios, where he has participated in the soundtracks for hundreds of films. In 2005, he received the honor of serving as concertmaster for John William's scores for "Munich", and "Memoirs of a Geisha".



Program Notes

Bergerettes for Violin, Cello, & Piano H.275

Bohuslav Martinů (1890 - 1959)

Published: 1939

Martinů was an active and multifarious composer; he mastered his artistry in orchestral music, including symphonies, keyboard, solo instrument, vocal, choral, ballet, opera, and chamber music. Evidenced by his music, Martinů never forgot about his Czech heritage. He colored his roots with influences by the music of twentieth contemporary composers in France and Stravinsky.

Martinů savored his first success in France; Nazi occupation in Paris led him to migrate to the United States of America, which was more than well-received. 1944 was referred to as "the Martinů Year" by the writers of the time due to the numerous premieres. He taught composition at Massachusetts, Princeton, and at the Mannes School of Music in New York. He returned to Europe after receiving his American Citizenship in 1952. He came back to teach composition at the Curtis Institute for a year. Alas, he spent the final few years in Switzerland.

The five moments of Martinů's Bergerettes intertwines both his homage to his Czech heritage and his love for the French music at the time. One might wonder why this is not titled a "trio" when he has three trios of his own. "Bergerette" in French means "little shepherdess." The word "Bergerette" also has a historical background, where the bergerette follows the same poetic and music structure of the fifteenth century formes fixes *virelai* (AbbaA). Then, three centuries later, Bergerette was a French pastoral song about love. Please enjoy the conversation between the three instruments that tell Martinů's roots and French poetry.



[Bohuslav Martinů and His Cat](#)

To listen to Martinů's Bergerettes for Violin, Cello, & Piano with the score, [please click here.](#)



Piano Trio in B Major, op. 8
Johannes Brahms (1833-1897)



Standing: Ignaz Brüll, Anton Door, Josef Gänsbacher, Julius Epstein (Brüll's piano teacher), Robert Hausmann. Sitting: Gustav Walter, Eduard Hanslick, Johannes Brahms

The Piano Trio began when Brahms was twenty years old. While he was working on the piece, he met Robert and Clara Schumann via a letter of introduction by Joseph Joachim, a renowned German violinist and friend of Robert and Clara. They met in the Schumanns' home, and the Schumann family welcomed Brahms wholeheartedly. Brahms spent the next few weeks with them, creating a life-long bond and precious musical moments with the Schumann family. The family was rather fond of him and helped him become a successful composer in his own right, by introducing him to the storied publishing house Breitkopf & Härtel and discussing his works in Robert Schumann's own musical periodical, *Neue Zeitschrift für Musik*.



Brahms kept in touch with the family in the subsequent year after their happy meeting. However, when he heard about Robert's suicide attempt, he completed this trio in a sorrowful state. Many moons passed—about thirty-five years later in 1890—when he had a chance to revise the edition. Brahms wrote to his friend J. O. Grimm after performing this edited trio:

"Do you still the remember the B major Trio from our early days? and wouldn't you be curious to hear it now? as I have (instead of placing a wig on it -!) taken the hair and combed and ordered it a bit?" Indeed, the passage of time only refined his mastery of lyricism and put life into the work of this final four-movement edition. Do not let the title of "B Major Trio" fool you, the solemn modality of B minor is introduced rather early in the trio and never resolves as one would expect. B minor persists until the very the end, elucidating the years and the tribulations of Brahms' life and his relationship to those he lost and loved.

To listen to Brahms' Piano Trio, op. 8, with the score, [please click here](#).

- Christina Kim



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Your tax-deductible contribution is gratefully appreciated. For the major part of our funding, we rely on the generous donations of individuals. Our organization is run entirely by volunteers. Your donation primarily supports the performing musicians.

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South Bay Chamber Music Society

P.O. Box 2313

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Our Next Concert

Los Angeles Wind Sextet

January 10, 2021 at 3:00 PM PST



Los Angeles Wind Sextet

Sergio Coelho clarinet; Max Opferkuch clarinet; Amy Jo Rhine horn; Gregory Roosa horn; Judith Farmer bassoon; Elliott Moreau bassoon

Serenade in E Flat, K. 375 Mozart

(original version for two clarinets, two horns and two bassoons)

Three Short Stories Gernot Wolfgang

(clarinet & bassoon)

Sextet in E Flat, Op. 71..... Beethoven

(two clarinets, two horns and two bassoons)

