

For Immediate Release



**THE PACIFICA QUARTET'S *THE KORNGOLD*
COLLECTION TO BE RELEASED ON CEDILLE RECORDS,
NOVEMBER 14**



The album features chamber works tracing composer Erich Wolfgang Korngold's extraordinary career, with pianist Orion Weiss, violist Milena Pájaro-van de Stadt, and cellist Eric Kim

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CHICAGO, ILLINOIS (September [BLANK], 2025) — On **November 14, 2025**, The Pacifica Quartet's *The Korngold Collection* will be released on Cedille Records. A landmark recording of Erich Wolfgang Korngold's complete string quartets and rarely heard chamber works, the album traces the composer's remarkable evolution from a prodigy of post-imperial Vienna to a pioneering film composer in Hollywood. The album features String Quartet No. 1 in A Major, Op. 16; String Quartet No. 2 in E-flat Major, Op. 26; String Quartet No. 3 in D Major, Op. 34; Piano Quintet in E Major, Op. 15 with pianist **Orion Weiss**; and String Sextet in D Major, Op. 10, with violist **Milena Pájaro-van de Stadt** and cellist **Eric Kim**.

"We believe that this music should be played, and we want younger musicians to be out there playing it. It is so special, communicative, expressive, with incredible harmonies and melodies,

and such a unique voice that only Korngold has. A child prodigy and proclaimed a genius by Mahler at the age of 10, it's amazing to see how well the music is written. It has emotion that really reaches a listener, and we hope people will realize the greatness of this music," states **Brandon Vamos**, Pacifica Quartet cellist.

Written during his teenage years, Korngold's String Sextet gained international recognition in the early 1900s, helping to establish his future fame in opera. When the sextet premiered in 1917, it was lauded by critics and described as a piece "where elves, gnomes, and other good and evil spirits of the Vienna Woods twirl in undulating waltz rhythms" by *Der Morgen*. By the time Korngold was 23, critics began to notice how he often incorporated themes from his stage works into his chamber music. Following the worldwide success of his opera *Die tote Stadt* (German for The Dead City), based on the 1892 novel *Bruges-la-Morte* by Georges Rodenbach, with a libretto by Erich Korngold and his father Julius Korngold written under the pseudonym "Paul Schott," Korngold composed The Piano Quintet (1923) and String Quartet No. 1 (1924). At the time, The Piano Quintet was noted for its "unmistakable feeling: Korngold!" by the renowned Austrian music critic Josef Reitler, with another critic linking it to his set of songs titled *Vier Lieder des Abschieds*, highlighting the song cycles presence in the quintet's central movement, which pays homage to his blossoming romance with Luise (Luzi) von Sonnenthal—whom he married in 1924. Composed just after serving in the Austro-Hungarian army during World War I, String Quartet No. 1 displays Korngold's early mastery of late-Romantic harmony and structure, and plants the seeds of his sweeping cinematic style to come.

By the 1930s, String Quartet No. 2 (1934) premiered in Vienna and was characterized by a simpler harmonic language, unlike that of Korngold's former compositions. This change suggests an influence from theatre director Max Reinhardt, and the time he spent with him arranging Viennese operettas. By extension of this relationship and the impending oppression of the Nazi regime, Korngold's path began to pivot, pushing him further away from concert and operatic life to opportunities as a composer of film scores in Hollywood, which ultimately saved his life.

His 12-year career as a composer for Hollywood started in the mid-1930s, with his arrangement of Mendelssohn's music for Reinhardt's film version of *A Midsummer Night's Dream* being the first of many in his long and exclusive career at Warner Bros. While he would return to Vienna occasionally during this time, the 1938 production of *The Adventures of Robin Hood* would help him narrowly escape prosecution, uprooting him from his life in Europe for years to come. This period as a film composer also forced him to give up composing for the concert hall until 1944, when he presented his wife with sketches for his third string quartet. The last chamber piece Korngold wrote, String Quartet No. 3 (1949), employs a masterful blend of Hollywood drama and Viennese refinement, and appears to return to the Korngold of the 1920s. Marking his reentry into concert music after WWII, the final quartet reflects his longing for Europe, his brilliance as a composer, and the deep scars left by exile and the Nazi regime. It's a blend of Hollywood drama and Viennese refinement, both a farewell and a homecoming.

Praised for their "remarkable expressive range and tonal beauty" (*The New York Times*), the

Pacifica Quartet has had a long and acclaimed partnership with Cedille Records, beginning in the early 2000s. Their recordings for the label include projects such as the GRAMMY award-winning *Complete String Quartets of Elliott Carter* (Best Chamber Music Performance) and the four-volume *Soviet Experience* series. They have also championed contemporary composers, earning a second GRAMMY award for *Contemporary Voices* (Best Chamber Music/Small Ensemble Performance), which featured works by living female composers. This collaboration has been central to the quartet's artistic identity, showcasing their versatility and commitment to both modern and underrepresented repertoire. In the 25/26 season, the Pacifica Quartet will tour a program that features three works that create a musical collage based on themes from the American experience. To recognize the historic Semiquincentennial (250th anniversary) of America in 2026, the Pacifica Quartet will perform the first quartet of Charles Ives, Korngold's String Quartet No. 3, and Dvořák's "American" Quartet. The Pacifica Quartet will perform the program at UC San Diego's Conrad Prebys Music Center on [November 9](#) (San Diego, CA), Tryon Concert Association on [November 18](#) (Tryon, NC), and Kutztown University's Schaeffer Auditorium on [February 12, 2026](#) (Kutztown, PA).

ABOUT THE PACIFICA QUARTET

With a career spanning over three decades, the multiple Grammy Award-winning Pacifica Quartet has achieved international recognition as one of the finest chamber ensembles performing today. The Quartet is known for its virtuosity, exuberant performance style, and often-daring repertoire choices. Having served as quartet-in-residence at Indiana University's Jacobs School of Music for the past decade, the Quartet also leads the Center for Advanced Quartet Studies at the Aspen Music Festival and School, and was previously the quartet-in-residence at the Metropolitan Museum of Art and University of Chicago. In 2021, the Pacifica Quartet received its second Grammy Award, for Cedille's *Contemporary Voices*, an exploration of music by three Pulitzer Prize-winning composers: Shulamit Ran, Jennifer Higdon, and Ellen Taaffe Zwilich.

Formed in 1994, the Pacifica Quartet quickly won chamber music's top competitions, including the 1998 Naumburg Chamber Music Award. In 2002, the ensemble was honored with Chamber Music America's Cleveland Quartet Award and appointment to Lincoln Center's The Bowers Program (formerly CMS Two) and, in 2006, was awarded a prestigious Avery Fisher Career Grant. With its powerful energy and captivating, cohesive sound, Pacifica has established itself as the embodiment of the senior American quartet sound.

The members of the Pacifica Quartet live in Bloomington, IN, where they serve as quartet-in-residence and full-time faculty members at Indiana University's Jacobs School of Music. Prior to that appointment, the Quartet was on the faculty of the University of Illinois at Champaign Urbana from 2003 to 2012, and also served as resident performing artist at the University of Chicago for 17 years.

ABOUT ORION WEISS

One of the most sought-after soloists and chamber music collaborators today, Orion Weiss is a

“brilliant pianist” (*New York Times*) with “powerful technique and exceptional insight” (*Washington Post*). He has dazzled audiences worldwide with his “head-spinning range of colors” (*Chicago Tribune*) and has performed with the major orchestras of North America, including the Chicago, Boston, Baltimore, National, and American Symphonies; Los Angeles and New York Philharmonics; and the Cleveland Orchestra.

In 2024 Weiss released *Arc III*, the final album in his critically-acclaimed *Arc* recital trilogy (First Hand Records). His live performances include engagements in London (Wigmore Hall), Tokyo, Seoul, Hong Kong, Bergen (Norway), New York (Carnegie’s Zankel Hall), Washington DC (Kennedy Center), Seattle, and Bloomington (Indiana). He has featured in recitals at the Santa Fe Chamber Music Festival, Italy’s Teatro Marrucino Biglietteria, Washington University (St. Louis), LaMusica Chamber Music Festival (Sarasota, Florida), and on tour with Chamber Music Society of Lincoln Center. Known for his affinity for chamber music, Weiss has performed with such artists as violinists Augustin Hadelich, William Hagen, and James Ehnes; pianists Michael Brown and Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica Quartets.

A native of Ohio, Weiss attended the Cleveland Institute of Music and Juilliard. Weiss’s awards include the Classical Recording Foundation’s Young Artist of the Year, a Gilmore Young Artist Award, and an Avery Fisher Career Grant.

ABOUT MILENA PAJARO-VAN DE STADT

Praised by *The Strad* for her “lyricism that stood out... a silky tone and beautiful, supple lines,” violist Milena Pajaro-van de Stadt is recognized as one of the leading artists of her generation.

She has appeared as soloist with the New York String Orchestra at Carnegie Hall, the Tokyo Philharmonic, Jacksonville Symphony, Sphinx Chamber Orchestra, and Symphony in C. Her recital and chamber music performances have taken her across the U.S., Latin America, Europe, and Asia—including a celebrated 2011 debut at London’s Wigmore Hall, described as “fleet and energetic... powerful and focused” (*The Strad*).

A founding member of the twice Grammy-nominated Dover Quartet, she performed with the ensemble from 2008 to 2022. During her tenure, the quartet won First Prize and every special award at the 2013 Banff International String Quartet Competition, as well as the Grand Prize at the 2010 Fischhoff Competition. The group also received the Cleveland Quartet Award and an Avery Fisher Career Grant. Ms. Pajaro-van de Stadt is a winner of the Lionel Tertis International Viola Competition and earned top prizes at the Sphinx and Tokyo International Viola Competitions. She was formerly on faculty at the Curtis Institute of Music and Northwestern University, and part of the Quartet-in-Residence at the Kennedy Center.

She is currently a member of the piano quartet *Espressivo!* with Jaime Laredo, Sharon Robinson, and Anna Polonsky. She holds degrees from the Curtis Institute of Music and Rice University’s Shepherd School of Music.

ABOUT ERIC KIM

Cellist Eric Kim enjoys a versatile international career as a soloist, recitalist, chamber musician, and teacher. He has performed throughout the United States, Europe, South America, and the Middle and Far East. Since 2009, he has been Professor of Cello at the Indiana University Jacobs School of Music.

From 1989 to 2009, Kim served as Principal Cello of the Cincinnati Symphony Orchestra and previously held principal positions with the San Diego and Denver symphonies. He made his solo debut at age 15 with the Chicago Symphony Orchestra and later appeared as soloist with the Juilliard Orchestra on its acclaimed Far East tour. Additional solo appearances include performances with the Cincinnati, Denver, and San Diego symphonies under conductors such as Zubin Mehta, Alan Gilbert, Gianandrea Noseda, and Paavo Järvi.

A dedicated chamber musician, Kim has collaborated with artists including Emmanuel Ax, Joshua Bell, Yefim Bronfman, Lynn Harrell, Jaime Laredo, Susan Graham, Menahem Pressler, and Gil Shaham, as well as members of the Emerson, Guarneri, and Orion quartets. At the invitation of Pinchas Zukerman, he has performed at the festivals of Athens, Mostly Mozart, Schleswig-Holstein, and Verbier, and toured South America and Israel with the Zukerman and Friends ensemble.

Career highlights include debut performances at Carnegie Hall, Boston's Symphony Hall, and the Kennedy Center, notably performing Brahms Sextets with Itzhak Perlman and others. Kim regularly appears at festivals including Aspen, Santa Fe, Angel Fire, La Jolla, Orcas Island, Savannah, and Sangat (India), and has recorded for RCA, EMI, Telarc, and Koch. His students hold positions in major orchestras worldwide.

ABOUT CEDILLE RECORDS

Launched in November 1989 by James Ginsburg, Grammy Award-winning Cedille Records (pronounced say-DEE) is dedicated to showcasing and promoting the most noteworthy classical artists in and from the Chicago area. A nonprofit record label, Cedille's mission is to produce and disseminate audiophile recordings presenting the finest classical music performers and composers in and from Chicago. The recordings further the careers and legacies of these Chicago artists as Cedille invests in not only the recordings but in the artists represented on them. The label's catalog of more than 200 front-line albums brims with attractive, off-the-beaten-path repertoire from the Baroque era to the present day, including world premieres of well over 400 classical compositions. Works from the classical canon, when they do appear, are usually heard in particularly imaginative pairings. Cedille never removes albums from its catalog and each recording is a permanent documentation of the artists' work. With more than 180 Chicago artists and ensembles, over 80 making their professional recording debuts on the label, Cedille brings the area's most significant classical music artists to a worldwide listening public. Cedille recordings are available on CD, as MP3 and hi-resolution FLAC downloads, and on

all major streaming platforms. Learn more Cedille Records and explore the label's catalog at cedillerecords.org.

The Korngold Collection

CEDILLE RECORDS — CDR 90000 240

Pacifica Quartet

Orion Weiss, piano

Milena Pájaro-van de Stadt, viola

Eric Kim, cello

TRACK LISTING

Pacifica Quartet

Orion Weiss, piano

Milena Pájaro-van de Stadt, viola

Eric Kim, cello

DISC 1 (77:57)

ERICH WOLFGANG KORNGOLD (1897–1957)

String Quartet No. 1 in A major, Op. 16 (33:22)

1. I. Allegro molto (8:25)
2. II. Adagio quasi Fantasia (8:44)
3. III. Intermezzo. Ziemlich lebhaft, mit Grazie (5:09)
4. IV. Finale. Allegretto amabile e comodo (10:54)

String Quartet No. 2 in E-flat major, Op. 26 (24:20)

5. I. Allegro (6:57)
6. II. Intermezzo. Allegretto con moto (3:53)
7. III. Larghetto (7:52)
8. IV. Waltz (Finale) (5:27)

String Quartet No. 3 in D major, Op. 34 (25:52)

9. I. Allegro moderato (6:50)
10. II. Scherzo. Allegro molto (4:06)
11. III. Sostenuto. Like a folk tune (8:50)

DISC 2 (70:59)

String Quartet No. 3 in D major, Op. 34

1. IV. Finale. Allegro (5:55)

Piano Quintet in E major, Op. 15 (31:19)

2. I. Mäßiges Zeitmaß, mit schwungvoll blühendem Ausdruck (12:03)

3. II. Adagio. Mit größter Ruhe, stets äußerst gebunden und ausdrucksvoll (11:29)
4. III. Finale. Gemessen, beinahe pathetisch (7:37)

String Sextet in D major, Op. 10 (33:24)

5. I. Moderato – Allegro (9:44)
6. II. Adagio (10:09)
7. III. Intermezzo (Moderato, con grazia) (6:24)
8. IV. Finale (Presto) (6:53)

TT: (2:28:56)

The Korngold Collection was produced and engineered by Judith Sherman and Bill Maylone. The album was recorded on May 11–12 and August 24–25, 2024, and May 27–30, 2025, in Auer Hall at Indiana University, Bloomington.

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