

*PACIFICA QUARTET*  
THE KORNGOLD COLLECTION



**CEDILLE**  
CF

*PACIFICA QUARTET* THE KORNGOLD COLLECTION

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)**

**This album is made possible by the generous  
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## *PROGRAM NOTES*

by Ben Winters

Erich Wolfgang Korngold (1897–1957) was born in Brno in what is now the Czech Republic and raised in Vienna as the son of one of the city’s leading music critics. A child prodigy, he was proclaimed a genius by Gustav Mahler. By the time he was in his early 20s, he enjoyed a prominent career in the concert halls and opera houses of Europe and America. Korngold subsequently found a new audience in the 1930s as a composer for Hollywood films, and in his later compositions found ways to bring these two often separated arenas of cultural life into productive dialogue (e.g., in his 1945 *Violin Concerto*).

The works presented here span virtually Korngold's entire career as a composer of instrumental chamber music and reveal many of the qualities associated with his larger-scale output. The teenaged composer worked on his ambitious new String Sextet in 1914 alongside *Violanta*, one of two one-act operas whose first performances, in March 1916, would create an international sensation and launch Korngold on the path to operatic superstardom. It was not until May 2, 1917, though, that the Rosé Quartet, augmented by violist Franz Jelinek and cellist Franz Klein, gave the Sextet its first performance. After a rather spiky opening, the first movement settles into warm D-major melodiousness redolent of Brahms, though ghostly passages of parallel fourths in the middle of the movement reveal Korngold's inherent grasp of the dramatic. A serious and somewhat Mahlerian *Adagio* is followed by an F-major *Intermezzo*, whose Viennese character was highlighted by contemporary critics. *Der Morgen's* reviewer heard in it a place "where elves, gnomes and other good and evil spirits of the Vienna Woods twirl in undulating waltz rhythms." The Sextet ends with a return to D major and one of Korngold's most joyous finales, with players instructed to play "as fast as possible with fire and humor."

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Critic Josef Reitler noted how Korngold tended to turn to chamber music after his stage works, and in the aftermath of the worldwide success of his opera *Die tote Stadt*, premiered in December 1920, Korngold did just that. The Piano Quintet and String Quartet No. 1 date from the years immediately following, with the Quintet given first in Hamburg on February 16, 1923, and then in Vienna on March 1 in a performance featuring the composer at the piano alongside the Mairecker-Buxbaum Quartet. The opening E-major movement revels in the complexity of Korngold's youthful harmonic language, albeit with the lyricism of his operatic writing also much in evidence. Reitler was suitably enthusiastic in his review, noting, "even as the boldly sweeping main theme begins with enthusiastic gestures, one has

the unmistakable feeling: Korngold!" Critic Heinrich Kralik astutely drew his readers' attention to the connections between the work and Korngold's recent set of songs, *Vier Lieder des Abschieds*, which provided the material for the Quintet's central movement and speak of Korngold's blossoming romance with Luise (Luzi) von Sonnenthal — whom he would marry on April 30, 1924, after much objection from Korngold's parents. This *Adagio* consists of a set of nine free variations on an eight-bar theme, drawn largely from the third of the *Abschiedslieder*, "Mond, so gehst du wieder auf," and incorporates some luminous string harmonics in the final, ninth variation. The Quintet's finale, introduced by unison declaration and a dramatic violin cadenza, is a typically good-natured affair full of off-kilter metrical complexities.

Critic Elsa Bienenfeld described the String Quartet No. 1, which Korngold dedicated to the Rosé Quartet (who gave the first performance in Vienna on January 8, 1924), as a joyful piece. "The writing," she said, "is short, concise, full of movement, nimble, with bold rhythms: full of life." Bienenfeld claimed that a new work by Korngold was by now a significant musical event akin to a new opera by Richard Strauss or Puccini,

and the complexities of the *Allegro molto* first movement suggest a piece of great skill and serious purpose. The passionate intensity of the song-like *Adagio quasi Fantasia* contrasts with the graceful *Intermezzo*, which makes use of a typical Korngold melody that would find further use in varied forms in later years. The opening melody of the *Allegretto amabile e comodo* finale, which uses the intervals of the composer's personal motto theme (the "motif of the cheerful heart," comprised of two interlocking, rising fourths plus a rising fifth), likewise found a new home in the 1930s in Korngold's last opera, *Die Kathrin*, in a rare instance of instrumental music being recast in a vocal context. (Usually, for Korngold, the process went in the other direction.) The movement is prefaced by a Shakespeare quotation from *As You Like It* ("When birds do sing, Hey ding a ding, ding. Sweet lovers love the spring."), and its intrinsically dramatic character is suggested by the imaginative use of atmospheric string effects and a charming, martial second subject.

If Korngold's star was very much in the ascendant in 1924, a decade later it had arguably peaked. His fourth opera, *Das Wunder der Heliane* (1927), had not been welcomed by critics or the public with the

same enthusiasm as *Die tote Stadt*. Korngold had, perhaps as a consequence, become increasingly drawn to the world of arranging Viennese operetta in collaboration with theatre director Max Reinhardt — an association that would shortly lead him further away from concert and operatic life to exciting opportunities as a composer of film scores in Hollywood. Written in 1933, the String Quartet No. 2 was premiered in Vienna by the ever-faithful Rosé Quartet on March 16, 1934, and is characterized by a simpler harmonic language that points to the musical world in which Korngold had recently immersed himself. Indeed, critic Paul Stefan suspected a new and cheerful stage work might be imminent, such was the good humor evident in the opening E-flat major *Allegro* and the following *Intermezzo*, which recalls Korngold's earlier incidental music to Shakespeare's *Much Ado About Nothing*. The *Larghetto* movement's opening (actually marked *Lento*) showcases Korngold's ongoing fondness for mysterious-sounding string harmonics before opening out into a rich, deeply felt cantilena melody. Stefan compared the waltz-finale with Ravel's *La Valse*, but it was the composer's "captivating lyricism" to which the critic attributed the work's success.

In October 1934, Korngold accepted an invitation to arrange Mendelssohn's music for Reinhardt's film version of *A Midsummer Night's Dream*, thus beginning his 12-year career as a composer for Hollywood — almost exclusively for the Warner Bros. studio. Korngold's activities in Hollywood helped elevate the art of film scoring to new heights. It also saved both his life and those

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of his extended Jewish family when the Nazi *Anschluss* of Austria occurred in 1938. During these war years he essentially gave up composing for the concert hall — until Christmas 1944, when Korngold presented his wife Luzi with bound sketches for a new work: his third string quartet. He finished the composition the following summer.

It was long thought to have been first performed by the Roth Quartet in 1946, but Korngold researcher Troy Dixon has established a revised premiere date of January 3, 1949, in Los Angeles by the New Art Quartet. Korngold's final work in this genre makes use of his film themes in three out of its four movements, the rather acerbic and chromatically rich opening *Allegro moderato* being the exception. The musical language of this first movement appears to return to the Korngold of the 1920s, as does the angular scherzo that follows, which seems a cousin of the *Groteske* of his Op. 23 Suite (1928–1930). The scherzo's trio section, however, shifts to E major and a diatonic theme associated with a kindly character from *Between Two Worlds*, a score Korngold wrote between December 1943 and March 1944. The third and fourth movements are even more dependent on film-score content: *Sostenuto*. *Like a Folk Tune* is based on music for a love scene from *The Sea Wolf* (1941) while the quicksilver *Allegro con fuoco* finale uses themes written for the Brontë sisters biopic *Devotion*, on which Korngold had worked from 1942 to 1943. The String Quartet No. 3

remained Korngold's final word in the arena of instrumental chamber music. In drawing upon material from his film scores, it set the pattern for his remaining concert works to follow.

*Dr. Ben Winters is Senior Lecturer in Music at The Open University, UK, and has published widely on the music of Korngold. His most recent book is Korngold in America: Music, Myth, and Hollywood (Oxford University Press, 2025).*

photo: Lisa Marie Mazzucco



# *PACIFICA QUARTET*

Simin Ganatra, violin  
Austin Hartman, violin  
Mark Holloway, viola  
Brandon Vamos, cello

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 repertory choices. Having served as quartet-in-residence at Indiana University's Jacobs School of Music for the past decade 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.

[PacificaQuartet.com](http://PacificaQuartet.com)



## 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.

[OrionWeiss.com](http://OrionWeiss.com)



## MILENA PÁJARO-VAN DE STADT

Praised by *The Strad* for “lyricism that stood out . . . a silky tone and beautiful, supple lines,” Milena Pájaro-van de Stadt has established herself as one of the most sought-after violists of her generation. In addition to appearances as soloist with the New York String Orchestra at Carnegie Hall, Tokyo Philharmonic, Jacksonville Symphony, Sphinx Chamber Orchestra, and Symphony in C, she has performed in recitals and chamber-music concerts throughout the United States, Latin America, Europe, and Asia, including

an acclaimed 2011 debut recital at London’s Wigmore Hall, which *The Strad* described as “fleet and energetic . . . powerful and focused.”

The founding violist of the multi-Grammy-nominated Dover Quartet, Ms. Pájaro-van de Stadt played in the group from 2008–2022. During that time, Dover was the First Prize-winner and recipient of every special award at the 2013 Banff International String Quartet Competition and winner of the Gold Medal and Grand Prize at the 2010 Fischhoff Chamber Music Competition. Also during her tenure, Dover received the Cleveland Quartet Award and an Avery Fisher Career Grant. Her numerous awards include First Prize at the Lionel Tertis International Viola Competition and top prizes at the Sphinx Competition and Tokyo International Viola Competition. While with Dover, she served on faculty at the Curtis Institute of Music and Northwestern University’s Bienen School of Music, and in the group’s tenure as Quartet in Residence at the Kennedy Center. She is now a member of the piano quartet “Espressivo!”, along with Jaime Laredo, Sharon Robinson, and Anna Polonsky.

A violin student of Sergiu Schwartz and Melissa Pierson-Barrett for several years, she began studying viola with Michael Klotz at the Bowdoin International Music Festival in

2005. Ms. Pájaro-van de Stadt graduated from Curtis, where she studied with Roberto Diaz, Michael Tree, Misha Amory, and Joseph de Pasquale. She received her Master's Degree in String Quartet with the Dover Quartet at Rice University's Shepherd School of Music as a student of James Dunham.

[MilenaPVDS.com](http://MilenaPVDS.com)



## *ERIC KIM*

Cellist Eric Kim enjoys a diverse career performing throughout the United States, Europe, South America, and the Middle and Far East as a recitalist, chamber musician, and soloist with orchestra. He joined the Indiana University Jacobs School of Music as professor of cello in 2009, served as principal cello of the Cincinnati Symphony from 1989 to 2009, and has held principal cello positions with the San Diego and Denver Symphonies.

Kim made his solo debut with the Chicago Symphony Orchestra at age 15 and has appeared as soloist with the symphony orchestras of Cincinnati, Denver, and San Diego, and with renowned conductors including Zubin Mehta, Alan Gilbert, Paavo Jarvi, Gianandrea Noseda, and Stanislaw Skrowaczewski. Kim has appeared in recital in New York, Chicago, Los Angeles, and San Francisco. Active as a chamber musician, he participated in several tours to South America and Israel with Pinchas Zukerman as a member of the “Pinchas Zukerman and Friends” chamber ensemble, plus chamber music debuts at Carnegie Hall, Boston’s Symphony Hall, and the Kennedy Center with Itzhak Perlman and Pinchas Zukerman, among others. Kim has also performed with such artists as Emmanuel Ax, Joshua Bell, Yefim Bronfman, Susan Graham, Lynn Harrell, Jaime Laredo, and Menahem Pressler, and has collaborated with members of the Emerson, Guarneri, and Pacifica string quartets.

Kim can be heard regularly at the festivals of Angel Fire (New Mexico), Aspen, Santa Fe, and Savannah. He has made several recordings for the RCA, EMI, Telarc, and Koch labels.

A proud teacher, he has students in major orchestras throughout the world. He is a regular teacher and performer at the Aspen Music Festival and School has been a frequent teacher/coach at the New World Symphony Orchestra and Music Masters Course Japan.

Born of Korean parents in New York City, Kim grew up in Illinois, where he began piano studies at age five and cello studies at age ten. He received his Bachelor and Master of Music degrees from the Juilliard School, where he studied with Leonard Rose, Lynn Harrell, and Channing Robbins. Upon graduation, Kim received the first William Schuman Prize for outstanding leadership and achievement in music.

[music.indiana.edu/faculty/current/kim-eric.html](http://music.indiana.edu/faculty/current/kim-eric.html)

## *CREDITS*

**Producer** Judith Sherman

**Engineer** Bill Maylone

**Engineer** (String Quartet No. 3 and Piano Quintet) Konrad Strauss

**Recorded**

May 11–13, 2024 (String Quartet No. 3 and Piano Quintet);

August 24–25, 2024 (Sextet); and

May 27–30, 2025 (String Quartets Nos. 1 & 2)

Auer Hall, Indiana University, Bloomington

**Cover Photo** Lisa-Marie Mazzucco

**Graphic Design** Bark Design

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