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CLARA SCHUMANN'S LEGACY

Sunday, Nov. 6 @ 3 p.m.

Orli Shaham, piano
Dennis Kim, violin
Meredith Crawford, viola
Warren Hagerty, cello

Performance at the Segerstrom Center for the Arts
Samueli Theater

PROGRAM

- SCHUMANN*** **Three Romances for Violin and Piano, Op. 22**
I. Andante molto
II. Allegretto
III. Leidenschaftlich schnell
- JOACHIM** **Hebrew Melodies, Op. 9 (Selections)**
- MAIER** **Violin Sonata in B minor**
I. Allegro
II. Andantino
III. Allegro molto vivace
- SCHUMANN**** **Piano Quartet in E-flat Major, Op. 47**
I. Sostenuto assai – Allegro ma non troppo
II. Scherzo. Molto vivace
III. Andante cantabile
IV. Finale. Vivace

*Clara Schumann
**Robert Schumann

ABOUT THE ARTISTS



A consummate musician recognized for her grace and vitality, Orli Shaham has established an impressive international reputation as one of today's most gifted pianists.

Hailed by critics on four continents, Shaham is in demand for her prodigious skills and admired for

her interpretations of both standard and modern repertoire. *The New York Times* called her a "brilliant pianist," *The Chicago Tribune* recently referred to her as "a first-rate Mozartean" in a performance with the Chicago Symphony and London's *Guardian* said Shaham's playing at the Proms was "perfection."

Shaham has performed with nearly every major American orchestra, as well as many in Europe, Asia, and Australia. A frequent guest at summer festivals, her appearances include Tanglewood, Ravinia, Verbier, Mostly Mozart, La Jolla, *Music Academy of the West*, and Aspen. Shaham's acclaimed 2015 recording, *Brahms Inspired*, is a collection of new compositions alongside works by Brahms and his

compositional forefathers. Other recordings include John Adams' *Grand Pianola Music* with the pianist Marc-André Hamelin, and the San Francisco Symphony, with the composer conducting, *American Grace*, a CD of piano music by John Adams and Steven Mackey with the Los Angeles Philharmonic, David Robertson conducting, and *Nigunim - Hebrew Melodies*, recorded with her brother, the violinist Gil Shaham.



Pacific Symphony's Concertmaster Dennis Kim was born in Korea, raised in Canada, and educated in the United States. He has spent more than a decade leading orchestras in the United States, Europe, and Asia. He was first appointed concertmaster of the Tucson Symphony at the age of 22. He then served as

the youngest concertmaster in the history of the Hong Kong Philharmonic, before going on to lead the Seoul Philharmonic and Tampere Philharmonic in Finland. Previous to his current position, he was concertmaster of the Buffalo Philharmonic in New York.

After making his solo debut at the age of 14 with the Toronto Philharmonic, Dennis Kim has gone on to perform as a soloist with all of the most important orchestras in Asia. During his tenure as concertmaster with the Buffalo Philharmonic and Tampere Philharmonic, he was featured annually as a soloist. Over the last few seasons, he was a guest soloist with the Lebanon Philharmonic and Orchestra NOW, with repertoire ranging from Mozart and Haydn to Glass and Penderecki.

A graduate of the Curtis Institute of Music and Yale School of Music, Kim's teachers include Jaime Laredo, Aaron Rosand, Peter Oundjian, Paul Kantor, Victor Danchenko, and Yumi Ninomiya Scott. He plays the 1701 ex-Dushkin Stradivarius, on permanent loan from a generous donor.



Principal Violist Meredith Crawford, a Maine native, studied under the tutelage of Professor Peter Slowik at Oberlin College and Conservatory. She graduated in 2009 after completing Oberlin's double-degree program with both a B.M. in Viola Performance and a B.A. in English Literature. After

being inducted into the Pi Kappa Lambda honor society, she received the prestigious Prize for Musicianship, awarded to students judged to be "the most outstanding of those elected to Pi Kappa Lambda." Crawford was the first-prize winner of the Ohio Viola Society's annual competition in 2007, the 2009 Skokie Valley Symphony Annual Young Artist Competition and the 2009-10 Oberlin Conservatory Competition—the first win for a violist in over a decade.

At the age of 22—before the completion of her senior year at Oberlin Conservatory—she won her first orchestral audition and a seat with Pacific Symphony. In September 2012, she was awarded the position of assistant principal viola and five years later, she won her current position with the orchestra as principal viola. Additionally, she has been performing with the Los Angeles Philharmonic since April 2010, and more recently with the Riverside Philharmonic (as principal viola), the Los Angeles Chamber Orchestra and Irvine's Mozart Classical Orchestra. Crawford is also an active chamber musician, performing frequently with the L.A.-based Salastina Music Society, the Historic Portsmouth Chamber Music Series in Portsmouth, New Hampshire and the High Desert Chamber Music series in Bend, Ore. Crawford is also on the faculty of the Eastern Music Festival in North Carolina, where she is Assistant Principal Viola of the faculty orchestra under the baton of Gerard Schwarz.

She currently resides in beautiful Belmont Shore (where her neighbors include Pacific Symphony's Principal Flutist Benjamin Smolen and Principal Oboist Jessica Pearlman with her two cats, Twinkie and Rahula.



As of 2019, Warren Hagerty is the Principal Cellist of Pacific Symphony. An avid chamber musician, Warren was the founding cellist of the Verona Quartet. As a member of the quartet, he was awarded top prizes in international chamber music competitions on four continents, including

the Wigmore Hall International String Quartet Competition, Osaka International Chamber Music Competition, Melbourne International Chamber Music Competition, Fiscoff National Chamber Music Competition, and Concert Artists Guild's Victor Elmaleh Competition. He has performed at many of the world's most renowned venues, such as Carnegie Hall, Wigmore Hall, Alice Tully Hall, the Kennedy Center, and the Sydney Opera House. Warren holds degrees from The Juilliard School and Indiana University's Jacobs School of Music; his primary mentors have included members of the Juilliard String Quartet, Pacifica Quartet, Eric Kim, and Sharon Robinson. A strong proponent of new music, Hagerty was involved in commissioning and premiering composer Michael Gilbertson's first string quartet, which was a finalist for the 2018 Pulitzer Prize in music. He has also premiered works by Richard Danielpour and Sebastian Currier.

PROGRAM NOTES

Clara Schumann

Three Romances, Op. 22

(Transcribed for Cello and Piano)

Born: Sept. 13, 1819, in Leipzig, Germany

Died: May 20, 1896, in Frankfurt, Germany

Composed: 1853

Premiered: 1855

Most recent Pacific Symphony

performance: This is a Pacific Symphony premiere

Instrumentation: transcribed for cello and piano

Estimated duration: Approx. 10 minutes



Like her husband, Robert, Clara Schumann left us a far smaller legacy of musical compositions than we would wish. But for Clara, this was a matter of choice. Still in her 30s when her husband died tragically young, she had long since established herself as one of the most important pianists of her generation and a composer whose music drew praise from critics and colleagues. She had concertized since the age of 11, making the difficult transition from child prodigy to mature artist with unusual success. But while she continued to tour and perform after Robert's death, she focused more on ensuring the permanence of her husband's music than on composing her own. Many of the pieces she did compose, including the Three Romances comprising Op. 22, were scored for violin and piano—works she could perform on her many concert tours with the celebrated violinist and composer, Joseph Joachim.

Why did Clara not compose more? From her extensive writings and correspondence, musicologists find quotations to support many reasons, some of them contradictory. But from history and circumstance alone, one reason is clear: The weight of her professional and domestic partnership with Robert, both before and after his death, was enormous. Both artists were fiercely disciplined, but Clara bore the burden of finances and family—caring for her sick husband until his final hospitalization, bearing and raising eight children (seven of whom survived into adulthood and one of whom suffered the same illness as his father), and touring and teaching to sustain the family. A housekeeper kept the household afloat while Clara toured.

The Three Romances for Violin and Piano date from 1854, a year after Clara moved her family to Düsseldorf. In that fateful year her eighth child, Felix, was born and her husband was admitted to the hospital where he spent the last two years of his life. Dedicated to Joachim, the suite opens with a hint of the Magyar spirit much favored by violinists of the day (Joachim himself was of Hungarian-Jewish heritage), then opens onto a dynamic section of showy arpeggios. This movement, marked *andante molto*, closes with a romantic tribute to Clara's husband Robert: a quotation from his Violin Sonata No. 1. The second, marked *allegretto*, showcases a more poetic style for which both Clara Schumann and Joseph Joachim were noted; it is lyrical, even wistful, but with abundant ornaments for virtuoso showmanship. In the last romance, we hear both the poetry and the flash: it's marked in German, as "*leidenschaftlich schnell*"—passionately fast. Recent years have

seen a resurgence in the life and music of Clara Wieck Schumann. One noteworthy example is an opera based on her life, *Clara*, by the American composer Victoria Bond. *Clara* was presented in the U.S. and Germany in 2019 to mark the Clara Schumann bicentennial.

Joseph Joachim

Hebrew Melodies, Op. 9 For Viola and Piano

Born: June 28, 1831, in Kittsee, Austria

Died: Aug. 15, 1907, in Berlin, Germany

Composed: 1855

Premiered: 1855

Most recent Pacific Symphony

performance: This is a Pacific Symphony premiere

Instrumentation: viola, and piano

Estimated duration: Approx. 10 minutes



Joseph Joachim was born in 1831 in what is now the Austrian municipality of Kittsee—then a town in the Austro-Hungarian empire. His family were of Hungarian-Jewish heritage, and though they were not affluent, they recognized Joachim's musical talents early, and secured violin instruction for him with the concertmaster of the opera in Pest. Two years later, he made his first public performance—at age seven—and entered the Vienna Conservatory. He became one of the most revered violinists of the 19th Century, working with composers including Tchaikovsky and Brahms as well as Clara and Robert Schumann.

Even if Joachim's early teachers knew he was destined for a career as an important violinist, they still could not have anticipated that he would bring change to the music scene when he was just 13 and played a concert with the Leipzig Gewandhaus and its director Felix Mendelssohn. Joachim had met young Mendelssohn a year earlier through his cousin, Fanny Figdor, who had married into the brilliant and well-connected Wittgenstein family. When Mendelssohn waived longstanding rules to arrange for Joseph to perform as soloist in the Beethoven violin concerto, the music world took notice.

Everyone in attendance expected a prodigious talent. Even so, what they heard astounded them: not just technical accomplishment, but poetic, sensitive playing that delved deeply into the music. This was a performance style far different from the spectacular showmanship popularized by Niccolò Paganini almost fifty years earlier. Equally surprising was Joachim's mastery of the Beethoven concerto: In solving its seemingly impossible challenges and illuminating its inner grandeur, Joachim revealed it as a neglected masterpiece that would now take its place at the top of the violin repertoire.

Clara Schumann met Joseph Joachim the following year, when he was 14, beginning a professional relationship that evolved from mentorship to partnership. They were colleagues by the time Joachim wrote the three-movement suite of Hebrew melodies for viola and piano in 1855. The three-movement suite is based on melodies and lyrics published about forty years earlier, with poems by Lord Byron accompanying melodies collected and edited by Isaac Nathan—the Canterbury-born son of a prominent rabbi who himself studied for the rabbinate. Though Nathan's attributions of the melodies' "ancient" sources are inaccurate—they include traditional

Jewish and European folk-tunes—the melodies themselves are often melancholy, with a modality akin to more familiar minor scales. They are especially suited to the dark voice of the viola.

Amanda Maier

Violin Sonata in B Minor

Born: Feb. 19, 1853, Landskrona, Sweden

Died: July 15, 1894, in Amsterdam

Composed: 1878

Premiered: 1878

Most recent Pacific Symphony

performance: June 6, 2021, Movement 3 only, for online streaming

Instrumentation: violin, and piano

Estimated duration: Approx. 20 minutes



Almost everyone in this afternoon's audience is about to encounter the music of Amanda Maier for the first time—just as your intrepid annotator did about a month ago, researching the notes for today's program. The experience prompted me to send out an email blast to friends, including two violinists:

Stop reading this email, go to your favorite online music source, and find a good recording of the Violin Sonata in B Minor by Amanda Maier. The twenty minutes will fly by; it is ravishing. Maier was Swedish and had a fascinating, tragically short life. She performed internationally as a violinist in the 1870s, gaining fame as a soloist and composer; married her teacher's son; suffered from poor health (much like the Schumanns, whom she knew personally, in reverse). Maier wrote a violin concerto that she performed widely. Her Sonata in B Minor is lyrical, lustrous, darkly Romantic. It is melodically rich and beautifully put together, without any weak spots; when the violin has the secondo voice, Maier's deft craftsmanship and harmonic boldness keep the line from being just a lot of purling arpeggios as is so often the case in violin sonatas of the era. Never a dull moment!

At the height of Maier's career in the 1870s, her tours and compositions prompted breathless news stories in the Swedish press, and her star status extended to Norway, Germany, and Russia. A U.S. tour was planned in 1878, but her ill health intervened. Maier's story puts an oddly Swedish twist on the usual story of women facing obstruction and discrimination in the music world; despite quickly gaining highest honors at the Royal College of Music in Stockholm and in her career, she was all but forgotten after her death at age 41.

Robert Schumann

Piano Quartet in E-flat Major, Op. 47

Born: June 8, 1810 Zwickau Germany

Died: July 29, 1856, Bonn, Prussia

Composed: 1842

Premiered: 1844

Most recent Pacific Symphony

performance: May 11, 2008 in Samuelli Theatre

Instrumentation: violin, viola, cello, and piano

Estimated duration: Approx. 27 minutes



Born in the Saxon town of Zwickau (now Germany), Schumann began his musical studies at age six. After customary studies at the Zwickau Gymnasium and facing intense family pressure, he matriculated at the University of Leipzig to study law. But music continued to preoccupy him; the year before his enrollment at Leipzig he encountered another fantastically gifted young composer named Franz Schubert, nine years his senior. Inspired by Schubert's example as well as the poems of Jean Paul Richter, Schumann began exploring song composition—to the detriment of his law studies. He then turned to one of the most celebrated German piano teachers of the day, Friedrich Wieck, for intensive piano studies.

When he began his lessons in 1828, Schumann was 18 and Wieck's daughter Clara, who was only 9, was a piano prodigy who had already performed publicly. Two years later, Schumann finally won his own family's approval to prepare for a career in music, and he moved into the Wieck household. Abandoning his law studies hardly ended Schumann's troubles; his friendship with young Clara seems to have been one of the few bright spots in a life marked by dark moods made worse by deaths in his family and by injuries to his right hand that hindered his playing. He drank heavily yet somehow managed to compose prolifically, especially for the piano. And he wrote incisive, statesmanlike criticism, founding a music magazine that became the esteemed *Neue Zeitschrift für Musik*.

Clara and Robert's friendship turned to love, but not before he became romantically involved with another of Friedrich Wieck's pupils. Even when that entanglement ended, Friedrich objected to their engagement. When Clara and Robert finally married, in 1840, Clara, at age twenty, was already a renowned soloist. Robert composed the Piano Quartet in E-flat Major two years later, shortly after completing his piano quintet. It is scored for piano, violin, viola, and cello. Though he dedicated it to the cellist Mathieu Wielhorsky, he undoubtedly crafted the piano part with Clara in mind. The result, a perfectly realized piano quartet, has earned a place as a watershed work in the chamber literature—a definitive statement of the Romantic-era piano quartet.

The quartet announces its seriousness immediately in the first movement's hymn-like introduction, which opens onto a formal development section. The second movement grabs us with its quick, energetic staccato figures. But it is the third movement, with its gorgeous, singing cello melody, that demonstrates why Robert Schumann's music has often been described as the spirit of the Romantic era. The final movement provides a fitting culmination of all that came before, reprising motifs in dovetailed counterpoint.

Music history is full of what-if questions. One of the most tantalizing is suggested by Schumann's illness, which afflicted him in both body and mind. It would be treatable today. What if it had been treatable during his lifetime? Would Clara have been freer to express herself as a composer?

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.