

BEETHOVEN & BRAHMS

2019-20 CAFÉ LUDWIG SERIES

Orli Shaham, piano and host
Dennis Kim, violin
Meredith Crawford, viola
Joseph Morris, clarinet

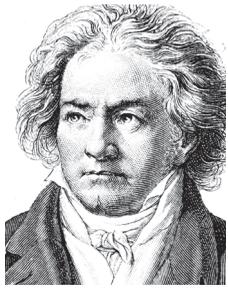
Beethoven	32 VARIATIONS ON AN ORIGINAL THEME IN C MINOR Orli Shaham
Beethoven	NOTTURNO IN D MAJOR Orli Shaham Meredith Crawford
Intermission	
Brahms	SONATA NO. 1 FOR CLARINET & PIANO IN F MINOR Orli Shaham Joseph Morris
Beethoven	VIOLIN SONATA NO. 8 IN G MAJOR Orli Shaham Dennis Kim

Sunday, Oct. 27, 2019 @ 3 p.m.
Samueli Theater

This evening's concert has been generously sponsored by
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PROGRAM NOTES

Ludwig van Beethoven: 32 Variations in C Minor



Beethoven published this set of 32 variations for piano in 1807, when he was a mature composer and pianist of high repute. His acclaimed fourth symphony and piano concerto dated from the

same year, and the 32 variations were received warmly by critics and listeners; the set remains popular and admired to this day. So why did Beethoven not give it an opus number? Of course, musicologists love to speculate about such minutiae, but they also wonder if the seeming neglect reflected some misgiving about the variations that no one has yet discovered. As reported by the author Alexander Thayer, later in life Beethoven professed not to recognize it when he heard a friend practicing it, and asked “Whose is that?” “Yours,” was the answer. “Mine? That piece of folly is mine?”

You decide: on hearing this piece years after its publication, was Beethoven’s reaction just an uncharacteristically self-effacing joke? A repudiation? Or a pun on *La Folia*, a musical theme that was common throughout Europe for centuries? *La Folia* was the inspiration for the last and most famous of Paganini’s 24 Caprices for Solo Violin, which are often compared to Beethoven’s set of 32 and were contemporaneous with it (composed between 1805 and 1817). A number of musicologists believe that *La Folia* provided an inspiration for the eight-bar

theme at the core of the 32 Variations.

Still, we listeners have every reason to believe that Beethoven relished the theme-and-variation format. He was famous not only as a virtuosic player but as an ingenious and daring improviser, and sets of variations specifically showcased these skills at the keyboard. But the quick-paced brilliance of these variations stands in contrast to the monumentality of the Diabelli Variations, which Beethoven would compose more than a decade later.

While the 33 variations based on Anton Diabelli’s waltz take about an hour to perform, the 32 Variations in C Minor are over all too soon—about one-fifth of the time required for the later set. Because they are based on a brief eight-bar theme rather than a full-on waltz, we can more easily hear the craft in Beethoven’s earlier variations. But, for the record, only the later set received an opus number. It’s 120.

Ludwig van Beethoven: Notturmo in D Major

It’s useful and undeniably fun for commentators to draw contrasts between Beethoven and Mozart. But in one respect they were much alike: When it came to their own music, both were what might be termed “control freaks” today. Mozart spent his brief adulthood in a near-constant snit over performance conditions and the inadequacies of the instrumentalists who performed his music. As for Beethoven, his irritations were many, among them the prevalence of unauthorized transcriptions. This was the generally accepted (though undeniably exploitative) practice of publishers maximizing their profits by publishing transcriptions without the involvement of the original composers—transcriptions by hacks on the music publisher’s payroll.

Scored for piano and viola, Beethoven’s Notturmo in D Major is one such transcription, but its circumstances were more to Beethoven’s liking than usual: this arrangement of his Serenade for String Trio, Op. 8, is by a legitimate composer, Karl Xaver Kleinheinz, who also arranged Op. 25 Serenade for Flute, Violin and Viola as Op. 41. Beethoven revised and corrected both scores, and they were published in 1804 by the Leipzig firm of Hoffmeister und Kühnel. In today’s terms, we may consider both opuses, 41 and 42, as “authorized transcriptions.”

As is typical of the form, this notturno—the word is interchangeable with “serenade”—is a brilliant and graceful assemblage of movements alternating fast-slow-fast tempi. Though such an entertainment was not expected to have the internal architecture of a symphony, Beethoven, as always, brings us through a beautifully constructed arc as we listen, with the middle movement, marked *adagio*, at its height. And what a movement! Constructed of two thematic ideas in tension with each other, the *adagio* actually takes on alternating tempi, oscillating from the *adagio* pace to a sprightlier *scherzo* in D Major. Years later, in his string quartets, Beethoven would return to this idea of placing contrasting themes in opposition to each other within a single movement. The arc reaches its conclusion as the surging final movement reprises the march we heard as the notturno opened.

Ludwig van Beethoven

Born: 1770. Bonn, Germany

Died: 1827. Vienna, Austria

32 Variations on an Original Theme in C Minor

Composed: 1806

World premiere: 1807

First Pacific Symphony performance: Today

Instrumentation: solo piano

Estimated duration: 11 minutes

Notturmo in D Major, Op. 42

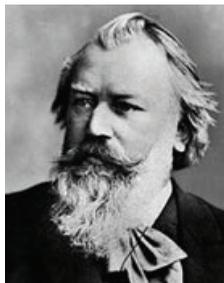
Composed: 1803

First Pacific Symphony performance: Today

Instrumentation: solo viola; solo piano

Estimated duration: 26 minutes

Johannes Brahms: **Clarinet Sonata No. 1 in F Minor**



Doing the work of a classical composer, especially in Europe during the 19th century, required listening to music and thinking about its development as an art form as well as making

new compositions. Imagine keeping tabs on the music scene before music could be recorded, let alone digitized! We can hear great music while riding to work or chopping vegetables; for Brahms, it meant attending a performance or reading through a score at the keyboard. In the latter case, the details of a composition might reveal themselves to him, but the sound of the instruments was lacking. And for Brahms, that sound could be revelatory.

One example came when hearing performances of Carl Maria von Weber's Clarinet Concerto No. 1 and the Mozart Clarinet Quintet at a music festival in Meiningen. The year was 1890, and the intensely private Brahms, now in his late fifties, had resolved to do no further composing. For Brahms' "unretirement," and for the composer's discovery of the clarinet's sonic richness, music lovers owe a debt of gratitude to Richard Mühlfeld, the solo clarinetist whom Brahms heard at Meiningen. Mühlfeld's poetic playing and liquid tone so impressed Brahms that he coined the epithet "Fräulein Klarinette" to describe them. Brahms and Mühlfeld became friends, and Brahms went on to compose four major works with him in mind: two clarinet sonatas; a trio for clarinet, cello and piano; and a quintet for clarinet and strings, all cornerstones of the

clarinet and chamber repertoires.

As we expect from Brahms, these are gorgeous works of meticulous craftsmanship with an infallible sense of flow. The first clarinet sonata opens with a movement in strict sonata form that flows in three-quarter time as the piano and clarinet exchange voices in F Minor. The second and third movements, an andante and an allegretto, are constructed almost like songs, their initial themes interrupted by a "break" and then reprised.

The lively fourth movement is marked *vivace*, and its energy and pace lead us to expect a rondo form. But after the first repeat of the initial theme, Brahms departs from the norm, introducing a quiet third theme. When the movement ends with its repeat of the movement's opening theme, Brahms rounds out the sonata in a satisfying F Major cadence.

Ludwig van Beethoven: **Violin Sonata No. 8 in G Major, Op. 30**

Musicologists including the late Piero Weiss have warned us not to seek Beethoven's biography in his music. They're right, but how can we resist? It's undeniable that the sonata form ideally suited Beethoven's desire to elevate and glorify the single voice, rather than embed it in a big ensemble. Still, even in Beethoven's era, the violin, with its particular range and singing qualities, was identified as one of the most "human" of instruments.

Thus, it is not surprising that Beethoven intensified the seriousness and the heft of the violin sonata. A Beethoven sonata for violin and piano could span four movements rather than the typical three and run three or four times as long as those of his predecessors. Though we would have to climb inside the great composer's head to

understand how his personal suffering and world events fired the forge of this music, we do know that he believed fervently in the highest ideals of the Enlightenment and saw the individual human being as the measure of all things. In these sonatas as well as the piano sonatas, the radiance of the music, though abstract, seems to reflect these values. Of Beethoven's ten violin sonatas, the three comprising Op. 30 were composed in 1802, the year of the famous Heiligenstadt Testament—the letter to his brother in which he affirmed these values in the face of his encroaching deafness. But as Piero Weiss would have reminded us, you'd never suspect the weight of these concerns by listening to the rambunctious allegro that opens No. 8. It is playfully virtuosic in both piano and violin parts. The middle movement, too, begins in light spirits, but gains in gravitas and complexity as it goes forward. But the final movement, a lively *vivace*, returns to the sonata's early vibrancy.

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.

Johannes Brahms

Born: 1833. Hamburg, Germany

Died: 1897. Vienna, Austria

Sonata No. 1 for Clarinet & Piano in F Minor, Op. 120

Composed: 1894

World premiere: January 7, 1895

Most recent Pacific Symphony performance: May 18, 1987

Instrumentation: solo clarinet; solo piano

Estimated duration: 12 minutes

Ludwig van Beethoven

Violin Sonata No. 8 in G Major, Op. 30 No. 3

Composed: 1801-2

First Pacific Symphony performance: Today

Instrumentation: solo violin, solo piano

Estimated duration: 20 minutes

ORLI SHAHAM

Piano



A consummate musician recognized for her grace, subtlety and brilliance, 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 Ms. Shaham's playing at the Proms was "perfection."

Shaham has performed with the Los Angeles Philharmonic and the Atlanta, Baltimore, Boston, Chicago, Cleveland, Dallas, Detroit, Houston, Philadelphia, St. Louis, San Francisco, Seattle, San Diego and Utah symphony orchestras; and internationally with the BBC Symphony Orchestra, Bilbao Symphony, Filarmonica della Scala, Israel Philharmonic Orchestra, Malaysian Philharmonic, Orchestra della Toscana, Orchestre National de France, Orchestre National de Lyon, Stockholm Philharmonic, Sydney Symphony Orchestra, and the Taiwan Philharmonic. A frequent guest at summer festivals, she has performed at Amelia Island, Aspen, Australian Festival of Chamber Music, Bravo Vail, Caramoor, La Jolla, Mostly Mozart, Music Academy of the West, Orcas Island, Peninsula, Ravinia, Spoleto, Sun Valley, Tanglewood, and Verbier music festivals.

Shaham has given recitals in North America, Europe, Asia and Australia at such renowned concert halls as Carnegie Hall, The Kennedy Center, Chicago's Symphony Hall, Amsterdam's Concertgebouw, Frankfurt's Alte Oper, the Herkulesaal in Munich and City Recital Hall in Sydney, and has worked with many eminent conductors including Sir Neville Marriner, Sir Roger Norrington, Christopher Hogwood, David Robertson, Wolfgang Sawallisch, Leonard Slatkin, Robert Spano, Jaap Van Zweden, Gerard Schwarz, Nicholas McGegan, Hans Graf and Jacques Lacombe among others. In performance she has collaborated with the pianists Emanuel Ax, Joseph Kalichstein, Jon Kimura Parker and Marc-Andre Hamelin, the cellist Lynn Harrell, the violinists Gil Shaham (her brother) and Phillip Setzer, and the sopranos Christine Brewer and Michelle DeYoung, among many others.

In addition to her activities on stage, Shaham frequently gives master classes and has served on the jury of numerous piano competitions, including the Cliburn International Junior, New York International, Sydney International, and Virginia Waring International piano competitions. Committed to music education, Shaham serves as a member of the Board of Trustees of Kaufman Music Center and as the Chair of The Advisory Board to the Lucy Moses School, New York's largest Community Music School.

Driven by a passion to bring classical music to new audiences, Shaham has maintained an active parallel career as a respected broadcaster, music writer and lecturer. In 2012 and 2013 she served as the host of "America's Music Festivals", a radio program nationally broadcast to over 100 stations. From 2005-2008 she was host of "Dial-a-Musician," a feature she created especially for The Classical Public Radio Network. The concept of the program was to enhance listeners' experiences of music and musicians by directing listeners' questions about classical music to internationally renowned musicians, calling them on the phone to discuss the topic. Ms. Shaham has taught music literature at Columbia University, and contributed articles to *Piano Today*, *Symphony* and *Playbill* magazines and NPR's "Deceptive Cadence" blog, and was artist in residence on National Public Radio's "Performance Today".

Orli Shaham was recognized early for her exceptional talents. She received her first scholarship for musical study from the America-Israel Cultural Foundation at age five to study with Luisa Yoffe at the Rubin Academy of Music in Jerusalem. By age 7, she traveled to New York with her family to begin study with Nancy Stessin, and became a scholarship student of Herbert Stessin at The Juilliard School a year later. She won the Gilmore Young Artist Award and the Avery Fisher Career Grant, two prestigious prizes given to further the development of outstanding talent. In addition to her musical education at the Juilliard School, Shaham holds a bachelor's degree in history from Columbia University and pursued a master's degree in musicology from Columbia. She is married to conductor David Robertson, and has two stepsons Peter and Jonathan, and twin sons Nathan and Alex.

DENNIS KIM

Violin



Dennis Kim is concertmaster of Pacific Symphony, performing his first concert in the position Sept. 8, 2018. A citizen of the world, 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. Most recently, he was concertmaster of the Buffalo Philharmonic Orchestra in New York. He was first appointed concertmaster of the Tucson Symphony Orchestra at the age of 22. He then served as the youngest concertmaster in the history of the Hong Kong Philharmonic Orchestra, before going on to lead the Seoul Philharmonic Orchestra and the Tampere Philharmonic Orchestra in Finland.

As guest concertmaster, Kim has performed on four continents, leading the BBC Symphony Orchestra, London Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Orchestre National de Lille, KBS Symphony Orchestra, Montpellier Symphony Orchestra, Malaysian Philharmonic Orchestra, Western Australia Symphony Orchestra and Symphony Orchestra of Navarra. He served as guest concertmaster with the Bergen Philharmonic Orchestra on their 10-city tour of the United Kingdom and led the Qatar Philharmonic Orchestra in their BBC Proms debut in 2014.

After making his solo debut at the age of 14 with the Toronto Philharmonic Orchestra, Kim has gone on to perform as a soloist with many of the most important orchestras in China and Korea. Highlights include performing on 10 hours' notice to replace an ailing William Preucil, performing Vivaldi's *Four Seasons* 20 times in one week and touring Japan with the Busan Philharmonic in 2008. During his tenure as concertmaster with the Buffalo Philharmonic Orchestra and the Tampere Philharmonic Orchestra, he was featured annually as a soloist. Over the last two seasons, he was a guest soloist with the Lebanon Philharmonic Orchestra and the Orchestra NOW, with repertoire ranging from Mozart and Haydn, to Glass and Penderecki. Future engagements include those with the National Symphony Orchestra of Cuba.

A dedicated teacher, Kim was recently on the faculty at the Royal Conservatory of Music in Toronto, Canada's PRISMA festival and the Interlochen Center for the Arts as Valade Concertmaster in the World Youth Symphony Orchestra summer program. He has also been on the faculty of the Hong Kong Academy of Performing Arts, Korean National University of the Arts, Yonsei University, Tampere Conservatory and the Bowdoin International Music Festival, Atlantic Music Festival and Suolahti International Music Festival. His students have been accepted to the Curtis Institute of Music, Colburn School, Juilliard School, Peabody Conservatory and the Queen Elizabeth College of Music and play in orchestras around the world. 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.

MEREDITH CRAWFORD

Viola



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 Bachelor of Music in Viola Performance and a Bachelor of Arts 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.

JOSEPH MORRIS

Clarinet



Joseph Morris is the principal clarinet of Pacific Symphony. Previously, he has held the positions of principal clarinet with the Sarasota Opera Orchestra and the Madison Symphony Orchestra (Wis.), where

he was featured as soloist in performances of Copland's Clarinet Concerto in September 2015. Morris has appeared as guest principal clarinet with the Cincinnati Symphony Orchestra and the Sarasota Orchestra. In addition, he has performed with the Utah Symphony and Opera, Kansas City Symphony, Milwaukee Symphony, Grant Park Music Festival Orchestra, North Carolina Symphony, Grand Rapids Symphony and New World Symphony. Morris has participated in festivals including the Token Creek Chamber Music Festival, Aspen Music Festival and School, Music Academy of the West, National Orchestral Institute and the National Repertory Orchestra.

Recent engagements as soloist include performances with the Burbank Philharmonic, Downey Symphony Orchestra, West Los Angeles Symphony and with the Colburn Orchestra in a performance of John Adams' *Gnarly Buttons* directed by the composer. A laureate of numerous competitions, Morris has been awarded first prize in the Pasadena Showcase House for the Arts Competition, the Hennings-Fischer Foundation Competition, the Downey Symphony Young

Artist Competition, the Music Teacher's National Association Solo Competition and concerto competitions at the Music Academy of the West, the Thornton School of Music and the National Repertory Orchestra. He was a semifinalist in the Fifth Carl Nielsen International Competition in Odense, Denmark in 2013.

An avid chamber musician, Morris has performed as part of the Colburn Chamber Music Society where he collaborated with musicians including Jean-Yves Thibaudet. He has performed live on Wisconsin Public Radio with pianist Christopher Taylor and collaborated with composer John Harbison at his Token Creek Music Festival in 2014. Morris was on the clarinet faculty at the Luzerne Music Center from 2014-15 where he performed as part of the Luzerne Chamber Players.

Morris received a professional studies certificate from The Colburn Conservatory of Music in 2014 where he studied with the renowned professor Yehuda Gilad. He graduated from the USC Thornton School of Music in May 2012. Morris has performed in masterclasses for Martin Fröst and has studied extensively with Yehuda Gilad, Richie Hawley, Bill Jackson, Mark Brandenburg and Fred Rast.

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The Nelsons are enthusiastic supporters of Pacific Symphony and we are very grateful for their sponsorship of this Café Ludwig performance. Dot and Rick are passionate advocates of Classical music for all generations and they have a deep commitment to the Café Ludwig series. In support of Pacific Symphony, Dot serves on the Youth Ensembles Board as well as on the Leadership Committee of the Board of Counselors and she is a member of Symphony 100. We extend our sincere gratitude and appreciation to Dot and Rick Nelson for their stalwart support of Pacific Symphony.