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Discoveries from the Fleisher Collection

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Saturday, March 6th, 2004, 5:00-6:00 p.m.

- [Clara Wieck Schumann](#) (1819-1896). Piano Concerto in A Minor, Op. 7 (1836). Bay Area Women's Philharmonic Orchestra, Angela Cheng, JoAnn Falletta. Koch 7169. 20:57
- [Hans Huber](#) (1852-1921). Piano Concerto No. 1 (1878), Movement III. Stuttgart Philharmonic Orchestra, Dan Franklin Smith, Michail Jurowski. Sterling CDS 1056-2. 5:27
- Hans Huber. Piano Concerto No. 3 (1899), Movements III, IV. Stuttgart Philharmonic Orchestra, Dan Franklin Smith, Michail Jurowski. Sterling CDS 1056-2. 13:58

The remarkable career of the pianist and composer Clara Wieck Schumann has been well documented, and recent scholarship has illuminated for us the astonishing reach of her activity. She lived her life in the highest circles of renown: she was unanimously hailed by critics, constantly sought after by conductors, and honored by royalty. Her virtuosity at the piano mystified, and perhaps only two or three pianists of the 19th century could be mentioned in the same breath as the name of Clara Schumann.

The *Piano Concerto* has, in addition to its obvious melodic charms, a surprising strength and depth of personality, surprising because she started composing it when she was 14. It was born under a number of lucky stars, in fact—the last movement had been orchestrated by Robert Schumann, and the premiere in 1835 was conducted by Felix Mendelssohn.

Hans Huber is perhaps the greatest Swiss composer of the 19th century, partly on his own merits, and partly because at the time he was unique in composing for virtually every type of ensemble. Today we listen to some of his first and third piano concertos, the last written just at the dawn of the new century. It is interesting to hear how a composer at different parts of his life deals with the same forms. There is an engaging freshness in the first concerto that has not evaporated by the third, but rather has another dimension added to it, a deeper texture.

Each of these recordings was made possible because the music resides in the Fleisher Collection. These two composers, and the new appreciation they've received in recent years, typify the unique role Fleisher plays in the realm of earlier music.

Hosted by [Kile Smith](#), Curator of the Fleisher Collection, and [Jack Moore](#), Program Director of WRTI. In *Discoveries from the Fleisher Collection* we uncover the unknown, rediscover the little-known, and take a fresh look at some of the remarkable treasures housed in the Fleisher Collection of Orchestral Music in the [Free Library of Philadelphia](#). The Fleisher Collection is the largest lending library of orchestral performance material in the world. For recording details, please go to our [web page](#). For a detailed list of all our shows, please visit our [archives](#).