The German Society of Pennsylvania

presents

Concert Operetta Theater

presenting

“The Best of Viennese Operetta”

Sunday, October 26, 2014 at 3:00 pm

The German Society of Pennsylvania

611 Spring Garden Street

Philadelphia, PA 19123

www.germansociety.org
Calendar of Events

October 2014
Thurs. Oct. 30  Lecture: Regina Lee Blaszczyk - “Mr. Otto Haas: A Portrait in Entrepreneurship” in cooperation with the Chemical Heritage Foundation, 6pm

November 2014
Fri. Nov. 7    Friday FilmFest presents “Nikolaikirche” [German with English subtitles], 6.30 pm
Sun. Nov. 9    St. Martin’s Parade
Wed. Nov. 12   Konversationsabend: Jean Godsall-Myers - “Social Games: The Role and Function of Social Games in Literature,” 7pm
Sat. Nov. 15   Buchclub: Florian Illies’s “1913. Der Sommer des Jahrhunderts/1913. The Year Before the Storm”, 1.30pm
Sat. Nov. 22   250th Annual Stiftungsfest Gala, 6pm
Sun. Nov. 30   Alpine Christmas Music Concert, 3pm

December 2014
Sat. Dec. 6    Women’s Auxiliary Christkindlmarkt, 12pm
Wed. Dec. 10   Lecture: Dr. Frank Trommler - “German Diplomacy: Not a Topic for Diplomats”, 6pm
Sun. Dec. 28   Closing Event of our 250th Year, 3pm

January 2015
Fri. Jan. 16   Friday FilmFest presents “Die Vermessung der Welt” [German with English subtitles], 6.30 pm

...Save the dates for our next concerts:

Sun. Nov. 16   The Delius Society and The German Society present The Wister Quartet featuring Marcantonio Barone, 3pm
Selections will include: Frederick Delius’s “Sleigh Ride”, the Intermezzo from Delius’s “Fennimore and Gerda”, Norman O’Neill’s String Quart in C Major, and Edward Elgar’s Piano Quintet in A Minor, Op. 84


Sun. Jan. 4    Claire Hungci, piano, 3pm
Selections will include works by Bach, Beethoven, and Chopin
Concert O peretta Theater

PROGRAM

Love, Live Forever from Paganini (1925)  
Ms. Holbrook

O Mädchen, mein Mädchen from Frederica (1928)  
Mr. Davenport

Warum hast du mich wachgeküsst from Frederica  
Ms. Sweeney

Czardas from Die Fledermaus (1874)  
Ms. Holbrook

Freunde, das Leben ist lebenswert! from Guiditta (1934)  
Mr. Davenport

Vilja from The Merry Widow (1905)  
Ms. Holbrook

I'm Parisienne from The Merry Widow (London 1907)  
Mr. Pantano

Dein ist mein ganzes Herz  
from Das Land des Lächelns (1923)  
Mr. Davenport

Meine Lippen, sie küssen so heiß, from Guiditta (1934)  
Ms. Sweeney

Merry Widow Waltz from The Merry Widow  
Ms. Holbrook, Mr. Davenport  
guest dancers, Mary Brown and Peter Kadel

::IN TERM ISSIO N ::

There will be one 15-minute intermission. We offer refreshments from our bar during that time.
Schenkt man sich Rosen in Tirol
from *Der Volgelhändler* (1891)  
Dance Presentation by Mary Brown and Peter Kadel  
Carl Zeller

Maritza’s Entrance
(Höre ich Zigeunergeigen “Wo wohnt die Liebe?”)
from *Countess Maritza* (1924)  
Ms. Holbrook  
Emmerich Kálmán

Chacun à son goût from *Die Fledermaus*  
Ms. Sweeney

Vienna Mine
(Grüss mir mein Wien) from *Countess Maritza*  
Ms. Holbrook  
Emmerich Kálmán

Vienna Music
from *The Duchess of Chicago* (1928)  
Mr. Davenport  
Emmerich Kálmán

A foxtrot with Mary
from *The Duchess of Chicago*  
Ms. Sweeney  
Emmerich Kálmán

Girls are the things for the gents
from *Gypsy Princess* (1915)  
Mr. Pantano  
Emmerich Kálmán

Nut-Brown Maiden from *Countess Maritza*  
Ms. Sweeney, Mr. Pantano  
Emmerich Kálmán

Oh la, la, that’s the way I am from *Gypsy Princess*  
Ms. Holbrook  
Emmerich Kálmán

Come Zigeuner, take your bow
from *Gypsy Princess*  
Ms. Holbrook, Ms. Sweeney, Mr. Pantano  
Emmerich Kálmán

Your ticket to our concert also invites you to a complimentary reception with the artist in the Ratskeller (downstairs) following the performance.
Franz Lehár was born on April 30, 1870 in Komáron (now Slovakia), and was the eldest son of a bandmaster in the Austro-Hungarian army. During his boyhood years the family moved from post to post, but the atmosphere was always full of music. At the age of fifteen, he was admitted to the Prague Conservatory of Music, where he studied violin and composition, and he shared a desk with his friend and fellow composer Leo Fall. After graduation he played for a time in his father's orchestra, and at the age of twenty he became the youngest bandmaster in the Austro-Hungarian army.

A military post in Vienna finally allowed Lehár to leave military service and take on the post of Kapellmeister at the Theater an der Wien, for which he wrote the operetta Wiener Frauen for the Christmas 1902 season. On December 30, 1905, Die lustige Witwe (The Merry Widow) was premiered, and after a few anxious weeks, became a modest success, and has been a standard in opera houses throughout the world ever since.

After The Merry Widow, Lehár’s next triumph was Der Graf von Luxembourg in 1909, which ran for 299 performances in Vienna. Upon meeting tenor Richard Tauber, Lehár was so impressed that he created his next six operettas for him. Each operetta had an endless flow of lyrical songs, duets and ensembles, and each included what became known as the “Tauber-Lied.” Zigeunerliebe (1920) and Frasquita (1920) were the first of these operettas followed by Paganini (1925), Der Zarevitch (1927), Friederike (1928), and Das Land des Lächelns (1929).

In February 1935 Lehár decided to found his own publishing company, Glocken Verlag, in order to have the greatest control over the performance of his works.

He died in Bad Ischl, Austria on October 24, 1948.
Emmerich Kálmán was born on October 24, 1882 in the town of Siófok on the southern shore of Lake Balaton, Hungary. His family moved to Budapest when he was 14 after his father’s business collapsed. There he began composition lessons at the Budapest Academy of Music with Hans Kössler. His contemporaries included Bartók and Kodaly.

Kálmán had initially set his sights on becoming a concert pianist, but over-assiduous practice led to the onset of arthritis. Kálmán made his debut as an operetta composer with Ein Herbstmanöver (Autumn Maneuver), which was mounted in Budapest in 1908. A string of successes followed, among them Der Zigeunerprimas (1912), Die Csárdásfürstin (1915), Gräfin Maritza (1924) and Die Herzogin von Chicago ( 1928). Kálmán’s principal contribution to the genre was the apparent facility with which he fused Viennese sentimentality with the colorful rhythms and energy of his native Hungary.

Although Kálmán was Jewish, the Nazis could not bring themselves to eliminate all traces of Operetta by Jewish composers from German culture. Various ruses were devised to keep certain works by these composers in the theatrical repertoire. In a brazen attempt to satisfy Nazi audiences, the authorities tried to keep Kálmán’s body of work available by offering to grant him the status of “Honorary Aryan.” This idea revolted him, while it was refused on the grounds that the composer was a Hungarian national. The family fled the Nazi regime in 1938 to the USA via Zurich and Paris, where he remained until after the war. He returned to Europe and settled with his family in Paris, where he died shortly after his seventy-first birthday on October 30, 1953.

…”People came because they knew they would have a good night. His operettas were entertaining, they were romantic, glamorous and beautiful to look at; nobody dies and everyone went home happy”

Yvonne Kálmán, daughter
Johann Strauss, Jr. was born on the 25th of October 1825, as the first son of Johann Strauss, Sr. His father, a famous musician himself, forbade him a musical career. But Johann Strauss, Jr. cared more for his violin lessons than his schoolwork. In 1844 he performed his first concert at the Dommayer in Hietzing, a Viennese suburb. He was successful and soon rose to be the most dangerous competitor to his father.

When his father died in 1849, Strauss Jr. had already established himself as the “Viennese Waltz King”. He conquered big crowds of fans with his tours through Europe and America and triggered a world wide Strauss hysteria. Jacques Offenbach’s operettas inspired Johann Strauss, Jr. to drift towards stage work himself categorizing his work as comical operas. His first operetta *Die Fledermaus* had its premiere in 1871, and in 1874 he released *Der Zigeunerbaron*. He was married three times, he wrote 17 operettas and an uncountable number of waltzes and his *Schöne Blaue Donau* is kind of an unofficial anthem for Austria to this day.

**Concert Operetta Theater** is dedicated to presenting, preserving, and educating audiences about operetta through professional performances from the Golden, and Silver ages of operetta. A minimalist production concept highlights the story and the music, bringing the production closer to the audience in an intimate setting.

COT is the only performing arts group in the USA that produces operettas in a concert version in new translations or original language. These productions are unique because this type of music does not get performance time on a regular basis in the USA. In the past thirteen seasons, COT has presented twenty-five operettas, thirteen potpourri concerts, one USA premiere, and ten Philadelphia premieres. COT has presented programs for the Ocean City Pops Orchestra (NJ), Michener Museum, and the Hadley Memorial Fund.

Over one hundred fifty performers have graced the stage and pit of COT productions. Many have gone on to perform at the NYC Opera, the Metropolitan Opera, Deutsche Oper Berlin, Staatsoper Vienna, La Scala, Paris Opera, St. Gallen Opera, Dallas Opera, Opera Theater of Saint Louis, San Francisco Opera, Des Moines Opera, Opera Philadelphia, and many more.
The Artists

William Davenport, tenor, is from Rockville, Maryland. He is a National Semi-Finalist, Metropolitan Opera National Council Auditions and finalist in the Loren L. Zachary Society Vocal Competition. He was the first place winner of AVA’s Giargiari Bel Canto Competition and won third place in the Mario Lanza Scholarship competition, both in 2011. Recent roles include Nemorino (Elixir of Love), Alfredo (Traviata), Riccardo (Ballo in maschera), Richardo, concert version (Oberto), Edgardo (Lucia), the title role in Les Contes d’Hoffmann. He holds a B.M. from The Peabody Conservatory of Music, and is a fourth year Resident Artist at the Academy of Vocal Arts. He performed as tenor soloist in Beethoven’s Symphony No. 9 with the Concert Artists of Baltimore, Dvořák’s Mass in D major with Columbia Pro Cantare, Handel’s Messiah with the Frederick Chamber Singers, Mozart’s Coronation Mass with the Montgomery College Symphony Orchestra and Chorus. Recently, he was a soloist in the Fifth Annual Virginia Maitland Sachs Charity Concert at Carnegie Hall. Mr. Davenport has completed young artist programs with Chautauqua Opera, Glimmerglass Opera, and Songfest. In November Mr. Davenport will sing Rodolfo (La bohème) with Opera Naples (FL) and Alfredo (Die Fledermaus) for Concert Operetta Theater in May 2015.

Jennifer Holbrook, soprano, has appeared as a soloist with the Baltimore Symphony Orchestra, the Sioux City Symphony, Bel Cantanti Opera, the Seattle Opera Young Artist Program, and at the Kennedy Center’s Millennium Stage. She is a recent graduate of the Peabody Institute where she performed the title role in Massenet’s Manon, Fiordiligii (Cosi fan tutte) and Violetta (La Traviata). Other recent operatic roles include Donna Anna (Don Giovanni), Juliette (Roméo et Juliette), Konstanze (cover) in Die Entführung aus dem Serail, and Echo (Ariadne auf Naxos). Most recently, Ms. Holbrook made her debut at the Model Performing Arts Center at The Lyric, performing as soprano soloist in Orff’s Carmina Burana with the Concert Artists of Baltimore. Ms. Holbrook is a graduate of the University
of Central Arkansas and received her Master’s degree and Graduate Performance Diploma in Opera from the Peabody Institute of the Johns Hopkins University. Ms. Holbrook’s recent engagements with COT include Sylvia in *The Gypsy Princess*, The Music of Jeanette MacDonald and Nelson Eddy, Thine Alone! The Music of Victor Herbert (with the Ocean City Pops Orchestra), and will sing the role of Rosalinde (*Die Fledermaus*) for COT in May 2015.

Daniel Pantano, baritone, Executive and Artistic Director, is widely recognized as a versatile singer with repertoire in opera, oratorio, lieder, and cabaret. An acclaimed actor, he has made a home in supporting and character roles. Mr. Pantano has appeared as a soloist with Boston Lyric Opera, Opera Company of Boston, Opera Delaware, Augusta Opera, Pennsylvania Opera Theater, Banff Opera in Canada, Des Moines Metro Opera, Boston University Opera Theater and The Academy of Vocal Arts Theatre. Daniel has been a featured artist on television and in recordings. He sang Fiorello for the Des Moines Metro Opera’s highly praised production of *The Barber of Seville* that was televised live for PBS and aired nationally.

He was Board President for The Voices for Children Foundation of Philadelphia, a local music project which consisted of a professional chorus that volunteered their time and talent to raise money for pediatric AIDS. Their recordings were the number one rated holiday recording in the region, and raised over $65,000 for pediatric AIDS charities. Mr. Pantano is a graduate of Boston University, an alumnus of AVA and Eckerd College in St. Petersburg, Florida. He is currently the Director of Memberships and Community Relations at The Academy of Vocal Arts.

Karina Sweeney, mezzo-soprano, hails from Annapolis, Maryland. Her recent opera roles include Cherubino and Marcellina (*Le nozze di Figaro*), Mother (*Hansel and Gretel*), Rosemary (*Summer and Smoke*) and Drei Knaben (*Die Zauberflöte*). Ms. Sweeney graduated from Towson University and received her Masters in Vocal Performance with honors from West Virginia University. Ms. Sweeney has been a featured soloist with the Baltimore Symphony Orchestra, as well as a soloist in Britten’s *Rejoice in the Lamb* with the Napier University Chamber Choir in Edinburgh, Scotland. She
was a resident artist at the CoO PERA tive Program of Westminster Choir College and the American Institute for Musical Studies in Graz, Austria, where she performed in Lieder recitals as part of Graz’s summer music festival. Ms. Sweeney was a first place winner at the Tri State NATS competition in Pittsburgh, and a regional finalist in the Classical Singer Magazine competition. Ms. Sweeney’s recent work includes Opera Philadelphia and, with COT has sung in *The Gypsy Princess* and the *My Vienna!* concert.

José Meléndez, Music Director, is in demand as a vocal coach, conductor, and collaborative artist. His professional engagements have taken him to Europe, South and Central America, Asia, Puerto Rico, Hawaii, and throughout the mainland United States.

He holds a full-time position at the Academy of Vocal Arts in Philadelphia, where he is Assistant to the Music Director, Orchestra Librarian, and part of the music staff. He serves as Assistant Conductor, Collaborative Pianist, and Vocal Coach for various AVA productions and events. Mr. Meléndez has held professional positions with Glimmerglass Opera (Principal Coach), Opera Company of Philadelphia, Connecticut Grand Opera, Bay Area Summer Opera Theater (Conductor), Westminster Opera Theater (Music Director), Indianapolis Opera, and Opera de Puerto Rico. He has worked with Opera New Jersey since 2001 as Assistant Conductor and Principal Coach, and as Music Director of the Young Artist Program. José Meléndez holds a Bachelor of Music degree in Piano Performance from the Conservatorio de Música de Puerto Rico and a Master of Music degree in Piano Accompanying and Coaching from Westminster Choir College of Rider University, where he studied with Dalton Baldwin, José Ramos Santana, and J.J. Penna.

Mr. Meléndez has been the music director for COT’s production of *Sweethearts, The Carp, The Lovely Galatea, Naughty Marietta, Sári* (Philadelphia and NYC), *Gems from the American Operetta, Giuditta, The Merry Nibelung* (Philadelphia and NYC), *The Music of Jeanette MacDonald and Nelson Eddy, Thine Alone, the music of Victor Herbert, Remembering Romberg* and *Luisa Fernanda*. He will be the music director for COT’s concert performance of *Die Fledermaus* in May 2015.

He has been guest conductor at Ocean City Pops Orchestra for COT’s concert *Remembering Romberg! and Thine Alone!*
History of the German Society

In 1683 thirteen families from Krefeld under the leadership of Frankfurt lawyer, Franz Daniel Pastorius, founded the first German colony in America: Germantown — today part of Philadelphia. Many of these immigrants formed clubs that enabled them to preserve their cultural heritage. They also formed clubs that emphasized a specific geographic area, such as the Swabians, Bavarians, Saxons, Danube Swabians, Plattdeutsche, Tyroleans, and many others.

The German Society of Pennsylvania, founded in 1764, is the oldest German organization in the United States. It was founded to protect German immigrants from unscrupulous shipping agents and to ensure just treatment on their arrival here.

Since that time, the German Society has dedicated its efforts to preserving German heritage. This it does, for instance, by offering a full-fledged German language program as well as scholarships and prizes to students of German. In addition, the Society is a source of cultural programs, lectures, film series, and seminars. These events build bridges and strengthens relations among individuals, organizations, businesses, and governments.

The fine arts program also includes presentations that feature European music and literature as well as access to the Joseph P. Horner Memorial Library for education and research. The newly restored Library, holding over 70,000 volumes, is the largest private German library outside the Federal Republic of Germany.

In serving its members and the community, and in all its undertakings, the Society strives to benefit anyone in need of its resources.

Our 250th Anniversary represents a unique opportunity for its members and friends to commemorate—to celebrate—the German Society of Pennsylvania’s long and storied history.

During our celebratory year of 2014, we offer a series of cultural events with an ethnic German flavor, such as concerts, films and lectures on the German-American experience, as well as a number of social gatherings.
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2014 / 2015
Classical Concert Series

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In Memoriam Gunda Hack

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We also wish to acknowledge with thanks the generous support received from The Arcadia Foundation & The Albert & Hete Barthelmes Foundation, The Philadelphia Cultural Fund and Styron LLC for this season of our music program.