The German Society of Pennsylvania presents

Summer Hassan, soprano
Pascale Spinney, mezzo-soprano
MacKenzie Gotcher, tenor
Ethan Simpson, baritone
with Lucas Housner, piano

Saturday, May 19, 2018 at 7:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123
Calendar of Events

May 2018
Wed. May 23   Estate Planning Seminar, 3:00pm
Wed. May 30   Lecture: From the Spanish Royal Court to the White House: Humboldt’s visit to the US in spring of 1804, 7:00pm

June 2018
Sun. June 3    Inside the Book Restorer’s Workshop, 2:00pm
Sun. June 3    Annual Members Meeting and Elections, 3:00pm
Sat. June 9    Konversationsabend: Wandertag, 10:30am

July 2018
Thurs. July 5  GHI Brown Bag Lunch Presentations, 12:00pm
Sat. July 14   Philadelphia Union vs. Eintracht Frankfurt, 7:00pm

The German Society will be closed from July 21st to August 12th.
We will resume regular business hours on Monday, August 13th.

...Save the dates for our next “Wister and More!” concerts:

Sun. Sept. 23   The Wister Quartet
                Marcel Farago’s Prayer; Beethoven’s String Quartet in Bb Major, Op. 18 No. 6;
                and Dvořák’s String Quartet in F Major, Op. 96 (“American”)

                Program will include religious and secular songs, including selected works of
                Schubert, Schumann, and Mendelssohn Bartholdy.

Sun. Nov. 4     The Karlsruhe Konzertduo
                Program will include works by Brahms, Chopin, Fauré, Debussy, and more.

Sun. Jan. 13    Claire Huangci, piano
                Program will include preludes of Beethoven, Chopin, and Rachmaninoff.

All of our events are open to the public.
We welcome members and non-members alike.
Most events require tickets. Please call or email the office to inquire about purchasing:
215.627.2332|info@germansociety.org
Academy of Vocal Arts Singers
Summer Hassan, soprano
Pascale Spinney, mezzo-soprano
MacKenzie Gotcher, tenor
Ethan Simpson, baritone
with Lucas Housner, piano

- PROGRAM -

“Freunde, das Leben ist lebenswert!” from Giuditta Franz Lehár (1870-1948)
    Mr. Gotcher

“The Song of Vilja” from The Merry Widow Franz Lehár
    Ms. Hassan

“Du bist meine Sonne” from Giuditta Franz Lehár
    Mr. Simpson

“Hör’ Ich Cymbalklänge” from Zigeunerliebe Franz Lehár
    Ms. Spinney

“Komm in die Gondel” from Eine Nacht in Venedig Johann Strauss II (1825-1899)
    Mr. Gotcher

“Czardas” from Die Fledermaus Johann Strauss II
    Ms. Hassan

“Pierrot’s Tanzlied” from Die tote Stadt Erich Korngold (1897-1957)
    Mr. Simpson

“Chacun a son gout” from Die Fledermaus Johann Strauss II
    Ms. Spinney

“Watch Duet” from Die Fledermaus Johann Strauss II
    Ms. Hassan, Mr. Gotcher

- Intermission -
“Memory” from *Cats* Andrew Lloyd Webber (b. 1948)  
Ms. Spinney

“All the things you are” from *Very Warm for May* Jerome Kern (1885-1945)  
Mr. Simpson

“Summertime” from *Porgy and Bess* George Gershwin (1898-1937)  
Ms. Hassan

“Maria” from *West Side Story* Leonard Bernstein (1918-1990)  
Mr. Gotcher

“Somewhere” from *West Side Story* Ms. Spinney

“Stars” from *Les Misérables* Claude-Michel Schönberg (b. 1944)  
Mr. Simpson

“One Kiss” from *New Moon* Sigmund Romberg (1887-1951)  
Ms. Hassan

“Be my Love” Nicholas Brodszky (1905-1958)  
Mr. Gotcher

“Valse Duet” from *The Merry Widow* Franz Lehár  
Ms. Spinney, Mr. Simpson

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**About the Artists**

There will be one 15-minute intermission. We offer refreshments from our bar during that time. Your ticket to our concert also invites you to a complimentary reception with the artists in the
Soprano Summer Hassan is a recent alumnus of LA Opera's Domingo-Colburn-Stein Young Artist program. She made her company debut in 2014 as the Second Lady in Barry Kosky's *Dido and Aeneas*. Her LA Opera appearances have included Ghost Quartet Soprano in *The Ghosts of Versailles*, Second Lady in *The Magic Flute*, Dama in *Macbeth*, and Daughter in *Akhnaten*, as well as several roles in *Hercules vs. Vampires*. In 2018 Summer makes a role debut as Tisbe in J.A. Hasse’s *Piramo e Tisbe* with Little Opera Theater of NY and returns to LA Opera to reprise her role as Virginia in *The Canterville Ghost* in summer of 2018. In 2019 she debuts with Chicago Opera Theater as Pip in Jake Heggie’s *Moby Dick*.

Recent performances include Rossini’s *Petite Messe Solennelle* under the baton of Placido Domingo, as well as Barber's *Knoxville: Summer of 1915* and Strauss’s *Four Last Songs* with the Colburn Orchestra.

Summer made her role debut as Musetta in Wolf Trap Opera’s 2016 production of *La Bohème* and in recital with Steven Blier at The Barns, returning to sing roles in Rossini’s *The Touchstone*, Musto’s *Bastianello* and Glass/Moran’s *The Juniper Tree*. Additional credits include her Carnegie Hall debut as Second Niece in Britten’s *Peter Grimes* with the St. Louis Symphony, and Second Lady in *The Magic Flute* at Opera Theatre of Saint Louis as a Gerdine Young Artist. Other roles include Mimì in *La Bohème*, Betty in *The Threepenny Opera*, and Vitellia in *La Clemenza di Tito*.

She received her master of music from the University of Cincinnati College - Conservatory of Music and her bachelor of music from the Oberlin Conservatory.

Pascale Spinney is known for her commanding stage presence and has been described as a “richly modulated lyric mezzo” (Stephan Bonfield). Hailing from Montreal, QC, she obtained her Master’s degree from the Schulich School of Music of McGill University, where she also pursued her undergraduate studies.

Upon graduating in 2013, Pascale had joined the roster of the Atelier Lyrique of the Opéra de Montréal. As a young artist, she has performed the role of Fatmé with Les Violons du Roy in their production of *Zémire et Azor* and she has made her debut at the Opéra de Montréal as Kate Pinkerton in *Madama Butterfly*. 
In the past few seasons, Pascale has sung Dora in *A Little Too Cozy*; a collaboration of the Banff Centre, Against the Grain Theatre and the COC, Stephano in *Roméo et Juliette* with the Jeunesses Musicales du Canada, was the soloist in Duruflé’s Requiem with the Choeur classique de Montreal, and has sung Hansel in *Hansel and Gretel* and Cherubino in *Le nozze di Figaro* at the Vancouver Opera. She spent two summers as an apprentice at The Santa Fe Opera, where she covered Clairon in *Capriccio* and Ruggiero in *Alcina*. For her work there, she has received an Outstanding Apprentice Award in 2016.

This year, Pascale was enrolled at the Academy of Vocal Arts in Philadelphia, for which she received a bursary from the Jeunesses Musicales du Canada Foundation. There she sang Ines in *Il trovatore*, Floßhilde in *Das Rheingold*, and covered Componist in *Ariadne auf Naxos*. Outside engagements included singing Hansel in *Hansel and Gretel* with the Guelph Symphony Orchestra and the alto soloist in Beethoven’s Ninth Symphony with the Thunder Bay Symphony Orchestra.

On the competition front, she was a Centre Stage COC finalist in 2015, a finalist for the Lyric Opera of Chicago’s Ryan Centre in September 2016, she has won the People’s Choice award in the Western Canada District of the Metropolitan Opera National Council Auditions, as well as moving on to becoming a National Semi-Finalist in 2017, and has received an Encouragement Award from the Gerda Lissner Foundation this year.

Upcoming engagements include Flora in *La traviata* at the Academy of Vocal Arts, the alto soloist in Beethoven’s Ninth Symphony with the Edmonton Symphony Orchestra, and Mercédès in *Carmen* at l’Opéra de Montréal.

Tenor Mackenzie Gotcher has earned the praise of audiences and critics alike with a “…convincing and confident stage presence…” (Grace Jean, Washington Classical Review) and his “… pleasingly burnished sound and sense of legato line that makes music and words pour out of him…” (David Patrick Stearns, Philadelphia Inquirer). He is currently in residence at Philadelphia’s Academy of Vocal Arts.

Mr. Gotcher’s 2017 - 2018 season begins with a debut in the title role of Verdi’s *Il Trovatore* at the Academy of Vocal Arts and is followed by recitals in the AVA season as well as a debut recital at the Yavapai Performing Arts Center. He reprises the role of Mario Cavaradossi in *Tosca* with Permian Basin Opera, and finishes his season with a debut at Santa Fe Opera as Captain Nolan in Peter Sellars’ critically acclaimed production of *Doctor Atomic*. 
He recently appeared as Mario Cavaradossi in Puccini’s *Tosca* with Wolf Trap Opera and the National Symphonic Orchestra on the iconic stage of the Filene Center. Gotcher’s debut performance at the Academy of Vocal Arts was Sir Edgardo di Ravenswood in Donizetti’s *Lucia di Lammermoor*. Previous appearances include Macduff (*Macbeth*) with Opera Company of Middlebury, and Agustín Magaldi (*Evita*) with Opera North. A performer capable of diverse styles, Mr. Gotcher appeared as Diego Delarosa in the premier of *Rose in Flames* with Utah Festival Opera, and Paul Bäumer in the Viennese premier of Nancy Van de Vate’s *All Quiet on the Western Front*.

Gotcher won the top prize in the 2017 Young Patronesses of the Opera and Florida Grand Opera Voice Competition. He received an encouragement award in the 2017 Violetta DuPont Vocal Competition, and is a 2016 grant recipient from the Career Bridges Foundation. Mr. Gotcher was a resident artist at Sarasota Opera in 2013, ’14, and ’15 where he won the Silver Award for Apprentice Artists.

**Ethan Simpson** is quickly gaining recognition as an extremely versatile artist in both his “robust baritone voice and compelling stage presence,” (Chicago Tribune). Recent engagements include Jauno in *West Side Story* with the Philadelphia Orchestra under the baton of Yannick Nézet-Séguin, Schaunard in *La Bohème* with the Martina Arroyo Foundation in New York City, and the title roles of *Count di Luna*, *Rigoletto*, *Don Giovanni*, *The Demon*, and *Gianni Schicchi*, and Albert in *Werther* all as a resident artist with the world renowned Academy of Vocal Arts in Philadelphia. Mr. Simpson also recently appeared in the title role of Joseph De Rocher in the critically acclaimed Chicago premiere of Jake Heggie’s *Dead Man Walking*. Other operatic roles include Figaro in *Il barbiere di Siviglia*, Guglielmo in *Cosi fan tutte*, Valentin in *Faust*, and John Brooke in *Little Women*. In 2014 Mr. Simpson appeared in productions of *Le nozze di Figaro*, *Dead Man Walking*, and *The Sound of Music* with Central City Opera in Colorado. This summer, Mr. Simpson can be seen as Behike in the upcoming North American Premier of *Hatuey; A Memory of Fire* in collaboration with the prestigious Peak Performance series in Montclair, New Jersey. In addition to operatic engagements, Mr. Simpson will make his professional Hollywood debut in 2018 in the role of César in an upcoming feature film based on Anne Patchett’s New York Times best selling novel *Bel Canto* alongside Academy Award winner Julianne Moore and Oscar nominee Ken Watanabe directed by Paul Weitz (*About a Boy, Mozart in the Jungle*).

Mr. Simpson was a 2018 semi-finalist in the Metropolitan Opera National Council Auditions, and has garnered numerous awards from Paris Opera’s International Mozart
Awards 2017 (third prize and audience choice award), the Lotte Lenya Competition, the Giulio Gari Foundation, the Dallas Opera Competition, the Vero Beach Opera International Vocal Competition, the Bel Canto Foundation, the Southern Illinois Vocal Competition, and the Hal Leonard Competition.

Mr. Simpson grew up in Blue Springs, Missouri and graduated Magna Cum Laude from Northwestern University and holds a Master’s in Voice Performance. While at Northwestern University, Mr. Simpson was awarded the coveted Bienen School of Music Eckstein Fellowship and was the dean’s choice to sing for President Barack Obama. Mr. Simpson is currently a third year resident artist at the Academy of Vocal Arts in Philadelphia, Pennsylvania.

Mr. Luke Housner has maintained a balanced schedule with a combination of opera assembling, music direction, vocal coaching, extensive performing, and choral preparation.

In January 2018, Mr. Housner served as music director, principal coach and performance pianist for a conductor-less, fully staged production of Wagner’s Das Rheingold as part of the Academy of Vocal Arts 2017-2018 season. This will be Mr. Housner's ninth production in this capacity at AVA, having done the same with Debussy's Pelleas et Mélisande, Janácek's Kát'a Kabanová, Barber’s Vanessa, Massenet's Werther and Strauss’s Arabella, Capriccio, and Elektra.

For the past nine consecutive summers, Mr. Housner has musically directed and performed complete operatic works of Mozart, Humperdinck and Wagner in opera workshops held in Vancouver, BC; Portland, OR; Toronto, ON; and Bloomington, IN. From 2007-2010, Mr. Housner was principal coach and performance pianist for Astoria Music Festival in Oregon and then went on to coach and musically direct a production of Cosi fan tutte and Le nozze di Figaro for the Lyric Opera Studio of Weimar in Germany. Mr. Housner has served as assistant conductor, vocal coach and accompanist at the Central City Opera Festival, Portland Opera, Utah Opera Festival, Brevard Music Festival, and at the Hong Kong's Academy of Performing Arts.

For twenty years as accompanist of the Philadelphia Singers, Mr. Housner performed on various subscription series concerts as pianist, organist and harpsichordist, served as rehearsal pianist and vocal coach for soloists and has played under the batons of Yannick Nézet-Séguin, Charles Dutoit, Christoph Eschenbach, Wolfgang Sawallisch, Sir Simon Rattle, Sir Andrew Davis and Kurt Masur.
A native of Western Massachusetts, Mr. Housner earned a Master’s Degree of Music in Vocal Accompanying and Coaching from University of Illinois in Champaign-Urbana with instruction from internationally acclaimed vocal coach John Wustman. Previously, he received a Bachelor’s Degree of Music, with a double major in Piano Performance and Vocal Accompanying from the Oberlin College Conservatory of Music.
In 1933, the United States was still in the grip of the Great Depression. Few people could afford any kind of higher education, especially the long and costly training needed for a career in opera. Helen Corning Warden, a prominent member of Philadelphia society, recognized the need for a school where talented singers would receive the highest quality professional training they needed to master their art. Encouraged by voice teacher Edgar Milton Cooke, Mrs. Warden and a group of her friends set out to establish a school for professional singers, a school that would provide tuition-free education.

For more than seventy-five years, gifted singers have come from throughout the world to seek the exceptional guidance and training that the Academy of Vocal Arts offers. Admission into AVA’s four-year program is highly competitive, with approximately 30 singers enrolled in any given year. Those who are accepted are immersed in an intensive performance program led by some of the most dedicated and inspired teachers and creative artists in the world of opera.

Today, AVA is the only tuition-free institution dedicated exclusively to the study of voice. When singers leave AVA, they are prepared to share their gifts with audiences of the world, fulfilling not only their own hopes and dreams, but those of AVA’s wise and generous founder.

The mission of the Academy of Vocal Arts is to be the world’s premier institution for training young artists as international opera soloists.

Through rigorous instruction and coaching, and by presentations of Resident Artists from around the world in concerts, oratorios, public programs and fully staged professional opera productions, AVA will train artists with the high potential for career success while enriching lives in Philadelphia and beyond.

Gifted singers come from throughout the world to seek the exceptional guidance and training that AVA offers. Admission is determined by competitive annual auditions. AVA is distinguished by its reputation for high quality performances that are acclaimed by critics locally, nationally and internationally. Each year AVA resident artists are presented in four or five fully-staged opera productions accompanied by orchestra. Resident Artists are cast in leading roles that they will in all likelihood continue to perform for the rest of their careers.
History of the German Society of Pennsylvania

In 1683 thirteen families from Krefeld under the leadership of Frankfurt lawyer, Franz Daniel Pastorius, founded the first German colony in America: Germantown, which today is part of Philadelphia. Many of these immigrants formed clubs that enabled them to preserve their cultural heritage. They also formed groups 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 upon 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 to students of German. In addition, the Society is a source of cultural programs, lectures, film series, and seminars. These events build bridges and strengthen 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 50,000 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.

Since the time of Pastorius, more than 7,000,000 Germans reached these shores. Today, 15% of the total population in the United States claims Germany ancestry.
Benefactors of the
2017 / 2018
Classical Concert Series

Nancy Bean and Lloyd Smith
Dr. Edmund D. Cohen
James Crawford and Judith Dean
Frank and Renate Genieser
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Hanno and Sonja Spranger
Karl Spaeth
Hardy von Auenmueller

In Memoriam Gunda Hack

Patrons of the
2017 / 2018
Classical Concert Series

Fredericka L. Heinze - In loving memory of Lois Kunkel
Bette and Bill Young

We also wish to acknowledge with thanks the generous support received from
The Philadelphia Cultural Fund for this season of our music program.