



The German Society of Pennsylvania

presents

American Virtuosi



Sunday, April 27, 2014 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

May 2014

- Sat. May 3 **Women's Auxiliary Luncheon, 12pm**
- Fri. May 9 **Friday FilmFest, "Hannah Arendt", 6.30pm** (German with English subtitles)
- Wed. May 14 *Konversationsabend, "Dissent in Exile: The Controversy between Thomas Mann and Bertold Brecht", 7.00pm*
- Sun. May 18 **"Wister and more!" presents EStrella piano duo. 3pm**
Selections include Rachmaninoff, Brahms, Stravinsky, Tchaikovsky, and Gavrillin
- Wed. May 21 Lecture: Dr. Lynne Tatlock - **"German Romance in America: The Translations of Annis Lee Wister and the Americans who Read Them (1868-1907)", 6.30pm**
- Sat. May 31 Spring Fling at the Grange Estate in Haverford, 6pm

June 2014

- June 5-8 **Humble Treasure Productions presents "Michael the Rebel" (in English)**
- Sun. June 8 Annual Meeting/Volunteer Appreciation Event
- Sat. June 14 Lectures starting at 10.30am:
Dr. Birte Pflieger - **"The Other Germans: German-Speaking Veterans of the Revolutionary War, 1775-1840"**
Lisa Minardi - **"From Pastor to Patriot: Frederick Muhlenberg, Lutheran Minister and First Speaker of the U.S. House"**
Dr. Bethany Wigan - **"Printer-Publisher Christoph Sauer (the Older), Separatism, and the Founding of the German Society of Pennsylvania"**
- Sat. June 21 Bus trip to Trappe, Topic: German-American Muhlenberg family, 9.30am-4.30pm
- Sat. June 28 Summer of Riesling with Sommelier Marnie Old in the Garden, 4pm

...Our 2014/2015 Season will begin in September 2014:

- Sun. Sep 28 The Wister Quartet, 3.00pm
- Sun. Oct 26 **Concert Operetta Theater presenting "The Best of Vienna", 3.00pm**
- Sun. Nov 16 The Delius Society and the German Society present the Wister Quartet, 3.00pm
- Sun. Dec 14 Cantus Novus, 3.00pm

American Virtuosi

PROGRAM

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| I. Trio in B-flat major | W.A. Mozart
(1756-1791) |
| II. Sonata #4 (Violin) | Eugène Ysaÿe
(1858-1931) |
| III. These Three Remain (Faith, Hope, Love) | The American Virtuosi |
| ::INTERMISSION:: | |
| IV. La Grande Tango (Cello and Piano) | Astor Piazzolla
(1921-1992) |
| IV. Introduction and Polonaise Brillante (Cello and Piano) | Frederic Chopin
(1810-1849) |
| V. Hungarian Rhapsody (Cello and Piano) | David Popper
(1843-1913) |
| VI. In Memoriam | The American Virtuosi |

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 artist in the Ratskeller (downstairs) following the performance.

PROGRAM NOTES

Wolfgang Amadeus Mozart: Trio K. 502

The first movement of the *Piano Trio in B-flat Major* begins innocently enough with the cheerful **theme in the piano part, but at the point where he “should” introduce a second theme (as per stylistic expectations for the form of a first movement)** Mozart instead simply creates a harmonic **variation of the opening theme. Although unusual for Mozart, this “monothematic” idea of sonata form** was a technique often used by Haydn, perhaps as a demonstration of how contrast can be created by harmonies as opposed to themes. Mozart offers another surprise at the development: a new, rather warm theme is introduced by the violin. This sets up the stage for a more dramatic return of the theme: in minor! The recapitulation is extended and elaborated into a satisfying final conclusion. In the *Larghetto*, the piano introduces a gentle theme. The form is soon unveiled as variations, and the theme becomes more exquisitely ornamented in each return. For the concluding *Allegretto*, the piano again introduces the theme, but this time seems to challenge the violin and cello to an animated relay race. The theme is passed between the instruments in a well-balanced dialogue throughout the movement. It concludes happily, with the three instruments happily crossing the finish line together.

Eugene Ysaye: Sonata No. 4 in E minor for Solo Violin

Eugene Ysaye was a Belgian violin virtuoso, composer, and conductor. Due to his success in all three professions, he served as an important link between the 19th and 20th centuries. After attending a performance of Hungarian violinist Joseph Szigeti which featured the G minor Sonata (BWV 1001) by Johann Sebastian Bach, Ysaye became inspired to compose his own solo sonatas that would serve as a modern-day response to Bach's works that would include plenty of dissonances, microtones, whole-tone scales, and free motion between major and minor tonalities. Of his solo sonatas, Ysaye wrote: "I allowed free improvisation to reign. Each sonata constitutes a kind of little poeme where I abandoned the violin to its fantasies. I wanted to associate musical interest with grand qualities of true virtuosity, a much neglected association since instrumentalists no longer venture into composition and are abandoning this task to those who do not know the resources and secrets of the medium." Each sonata was dedicated to a different colleague with the intent to depict the personality of each, their preferred repertoire, and/or shared memories. Sonata No. 4 (written in 1923) was dedicated to Fritz Kreisler.

The American Virtuosi: These Three Remain (2013)

The word “gifts” conjures a history of images and experiences, of family, friends, and strangers who have touched our lives with their words, actions, and love. We think of beauty, we think of gratitude. The inspiration for this composition written for the Madrona Viola Duo at their **Aurora Chorus December 2013 concert performances entitled “Simple Gifts” was inspired by three specific memories of gifts that the three of us received.** We assigned ourselves the homework to write a movement about a memorable gift, and then came together to discuss what we had written. It was surprising even to us that we each selected a gift that evoked bittersweet memories. Perhaps this is a reminder that beauty, love, and pain are more often on the same end of the spectrum than on opposite ends. Each has changed our lives in some way, and has inspired **a sense of gratitude for their lasting influence on our life. To quote 1 Corinthians 13:13 “And now these three remain: faith, hope and love. But the greatest of these is love.”**

FAITH (Emmanuel)

I remember my lessons with Erick Friedman clearly. Although, I wasn't fully cognizant of his status as a legendary violinist, I was intimidated enough by his strong presence that I often felt nauseated. He made it clear to me that the reason he pushed me so hard was because he had faith in me as a young violinist who would continue to grow. This unconditional gift of another person's faith and confidence is something that I have grown to appreciate more and more as the years go by. Friedman's generosity is the kind of gift that helps shape a life into something meaningful. Its positive effect remains forever as reflected in this movement.

HOPE (Elizabeth)

This movement is a tribute to my dear friend, Dean, who was seriously injured in a motorcycle accident in June 2012 at the age of 30 – only a month after his wedding. After his life-changing accident, and in addition to serious ailments that severely limit his physical health and cognition, Dean has become entirely blind. Now his wife, his family, and his faith are his guiding light. The music is simple and dark, with glimmers of light and hope, and includes a fragment of his favorite hymn: How Great Thou Art.

LOVE (Frances)

As I was trying to decide what piece of jewelry to take on my year-long sojourn to Germany, I picked up a light, silver pendant. It was the outline of a heart, with a cross in the middle. My **Opa [German for “grandfather”] had lovingly carved it. He had created many pendants with other motifs, but this one stood out to me. Simple, and yet profound. I tucked the pendant into the “to take” box. The traditional tune of “Simple Gifts” is used in this movement and reminds us that simplicity is a gift, and that the simplest gifts are often the most meaningful.**

Frederic Chopin: Introduction and Polonaise Brillante, Op. 3

During the Fall of 1829, Chopin developed an affection for a young woman in Warsaw. Unfortunately for him, the love was unrequited. Chopin's father took his son on a week-long trip to visit the estate of Prince Radziwill (who had two pretty daughters) in the hopes of taking his mind off of this rejection. Chopin composed the Polonaise Brillante for one of Radziwill's daughters (Wanda) for her to practice with her cello-playing father. Chopin later wrote to a friend that he had written it in a manner so as to show off the young Wanda's pretty fingers! The *Introduction* is lyrical and elegant, the *Polonaise* dances along with energy and bravado, building up to an exciting finish.

David Popper - Hungarian Rhapsody, Op. 68

One of the great cello virtuosos and teachers of his day, David Popper was born and trained in Prague. Since an early time, he had a connection with Franz Liszt; his son-in-law recommended Popper to a position in the court of Prince von Hohenzollern-Hechingen as Chamber Virtuoso, where he performed with the Berlin Philharmonic. In 1872, Popper married Sophie Menter, a student of Liszt. In 1886, Liszt recommended Popper for a teaching position at the newly opened string department of the Budapest Conservatory. **“Hungarian Rhapsody” is Popper’s take on Liszt’s “Hungarian Rhapsody” and integrates many Hungarian folk-music rhythms as well as themes that Liszt used in his piece.**

Astor Piazzolla: Le Grande Tango

Born in Argentina, Piazzolla spent his youth in Manhattan, where he explored a variety of musics, from traditional tango to jazz and classical. Upon his return to his home country with his family he pursued a career in performance and composition, moving to Buenos Aires at the age of 17 to join the eminent tango orchestra of the bandoneonist Anibal Troilo. While there, he had lessons with composer Alberto Ginastera and pianist Arthur Rubenstein - who encouraged his compositions **and oversaw his growth and exposure to classical (and contemporary classical) composers’ works.** At age 33 he and his wife travelled to Paris for special studies with Nadia Boulanger (leaving their young children behind with his parents). Upon meeting her and hearing his music, she encouraged him to follow his passion for the Argentinean tango as the source for his own style. His resulting compositions were a fusion of tango, jazz, and classical music - and revitalized the music of tango not only in Argentina, but around the world.

Piazzolla wrote, “Le Grand Tango was composed especially for Mstislav Rostropovich in 1982 at the request of Mr. Efrain Paesky, Secretary General of the Inter-American Music Council in Washington, D.C. Composing for Slava was a real responsibility, for I knew that the Russians have a great heart for tango music. It’s not a question of being born in Argentina to feel tango — this is music and Slava is the music. Le Grand Tango is a suite of three different moods of tango in one move-

ment. The cello has the singing part and the piano accompanies with aggressive rhythms and accents, which gives the real feeling of the new tango, a music that I started to play in the 1950s. My city of Buenos Aires and my people say thanks to the man to whom this music was **dedicated, Mstislav Rostropovich.** Ironically, Rostropovich set the music aside when he first received it, having not heard of the composer. But when he was encouraged to look at it, he added it to a program and premiered it in New Orleans in 1990. Later that same year, Piazzolla suffered a brain hemorrhage and remained in a coma until his death some two years later.

Although Le Grand Tango is written as a single movement, it has three main parts. It opens with the a strongly accented section based on tango rhythms. The second section is free and singing and a dialogue between the cello and piano. The final section builds to a fiery conclusion.

The American Virtuosi: In Memoriam (2013)

This work was premiered on June 14, 2013 - the Day of Mourning and Hope - at the foremost Lithuanian music festival, under the patronage of the President of Lithuania, and then performed throughout Lithuania, Estonia, and Latvia. This composition (which includes arrangements of symbolic songs associated with this chapter of history) was acknowledged as the most expressive venue honoring the victims of the Nazi and Communist inhumanities. The music depicts the deportations, suffering, and liberation of the Baltic nations. As the Supreme Rabbi of Estonia, Shmuel Kot, concluded, "It is not only honoring the victims, but the best bridge for all people to live in harmony and peace."

I. Deportations. This movement depicts the terrifying experience of sudden capture and forced evacuation of homes at gunpoint. Countless people -- including women and children -- were deported by train in the middle of the night. Crammed into the wagons, they endured a hopeless journey.

II. Gulag. Arriving at their destination imposed by their oppressors, their worst fears were realized. They would not be going home anytime soon, if ever. The abhorrent conditions of the slave-labor camps meant that excruciating suffering and death was a daily experience. Those that survived have been haunted by the trauma and the ghosts of their family, friends, and neighbors that they were helpless to protect.

III. (Resurrection) The blood and tears became the seeds for freedom of the next generation. Estonia, Latvia, and Lithuania regained freedom and independence in the 1990s, most famously portrayed through the singing revolution.

American Virtuosi — Biography

Hailed by the international media as “American Virtuosi,” the Borowsky family has been praised world-wide for their outstanding musicianship. The five members of this exceptional musical family have won their way into the hearts of music lovers in more than 50 nations around the world. Audiences, musical experts, and diplomats have enthusiastically applauded them: not only for their musical achievements but also for exemplifying the effectiveness of a family working together in harmony.

The musical talents of siblings Elizabeth, Emmanuel, and Frances Grace have been nurtured and encouraged under the guidance of Charles Borowsky and Cecylia Barczyk-Borowsky.

Charles is a noted social scientist who has utilized the arts to build bridges among people and nations. He has organized many international conferences and festivals dedicated to the promotion of music as a vital tool for cultural, social, and economic progress. He also plays the harmonica and occasionally performs together with his family.

Cecylia is an internationally renowned cellist who has performed in over 80 countries, received many international and national awards, and won prizes in international competitions including the Tchaikovsky Competition in Moscow, J.S. Bach Competition of Leipzig, and the Cassado Competition in Florence.

Elizabeth, Emmanuel, and Frances Grace began performing at an early age and have since accrued an impressive list of professional achievements and awards. In 2004, they jointly received the Erick Friedman Prize for Outstanding Young Musicians and performed their New York debut at Carnegie Hall. Recent performances include a Pre-Olympic concert tour of China, a three-month residency at the Dilsberg Castle in Germany (as recipients of a grant from the Rhein-Neckar Kulturstiftung), performances as soloists in the Beethoven Triple Concerto and Barber Cello Concerto with the Young German Symphony Orchestra during their U.S. Concert Tour, and a concert tour of Ukraine, Poland, and Germany.

The members of this extraordinary family have won their way into the hearts of millions of people through their concerts in Americas, Asia, Middle East, and Europe; radio and television performances; and CD recordings.



"EMMANUEL BOROWSKY is a remarkable talent of immense sensitivity, wonderfully flowing chants and pliant tone . . . [He] brought forth a celebration of fire and temperament." (*Heidelberg Rhein-Neckar Zeitung, Germany*). Since a young age, Emmanuel has thrilled crowds around the world. At age ten, he performed Vivaldi's A-minor concerto before a sold-out audience of over 9,000 people in Washington D.C.'s National Shrine and was rewarded with a massive standing ovation and the Antonio Vivaldi Medal. At age thirteen, Emmanuel represented North America at the UNESCO World Child Prodigies Concert in Amman (Jordan). At fifteen, he was selected to perform on the International Public Radio Show "From the Top." At eighteen, he performed for an audience of over 100,000 people at the World Youth Day in Cologne, Germany. Emmanuel has received numerous awards. He is the winner of the Maryland Young Talent Competition and the Montpelier Performing Arts Center Classical Recital Competition. Emmanuel has studied at the Icelandic Academy of the Arts and Indiana University Bloomington. He is currently pursuing a Master of Music degree at IUB, where he studies with Mark Kaplan.



Heralded by the press as "a brilliant young musician with a great personality," ELIZABETH BOROWSKY enjoys a versatile musical career as a solo and collaborative pianist, composer, educator, speaker, and recording artist. "Elizabeth's performance and personality dismiss any preconceptions of classical music as elite, or being a music of the past. She is a vibrant and engaging performer and can draw even the most reluctant audience member into her spell." She has been a featured performer at such distinguished venues as Carnegie Hall and The Kennedy Center, and has performed recitals in over thirty countries and concerts as soloist with orchestras in the United States, Europe, and Asia. Elizabeth has earned a reputation as an outstanding teacher for young pianists.

She has been a member of the piano faculty of the International Music Institute and Festival USA since 2003 and was appointed Executive Director in 2010. She is Director of Piano Prodigies, LLC.

CECYLIA BARCZYK, cellist, has achieved international recognition as a complete artist, successful teacher, and humanitarian. She has given concerts, recitals, and master classes throughout Europe, Asia, North and South America and has appeared as a soloist with prominent orchestras including those of Amman, Baltimore, Beijing, Boston, Berlin, Bucharest, Budapest, Jakarta, Leipzig, London, Moscow, New York, Prague, Rio de Janeiro, Salvador, Seoul, Shanghai, Sofia, St. Petersburg, Taiwan, Tel Aviv, Tianjin, Tokyo, and Warsaw. She has frequently performed on radio and television and has recorded much of the standard and new cello literature on the Muza, ICRrecords, Melodya, Relief, and CRS labels. She won prizes in prestigious music competitions including the Danczowski Cello Competition (Poznan), Pablo Casals Cello Competition (Budapest), Tchaikovsky Competition (Moscow), Aldo Parisot International Cello Competition (Brazil), J.S. Bach International Competition (Leipzig), Cassado International Cello Competition (Florence), and W.C. Byrd Young Artists Competition (Michigan). She is on the faculty of Towson University and directs the annual International Cello Festival. In 2003 she was appointed Artistic Director of the International Music Institute and Festival USA.



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.

Benefactors of the
2013 / 2014
Classical Concert Series

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