The German Society of Pennsylvania

presents

American Virtuosi

Sunday, February 15, 2015 at 3:00pm

The German Society of Pennsylvania
611 Spring Garden Street
Philadelphia, PA 19123

www.germansociety.org
Calendar of Events

February 2015
Sat. Feb. 21  4th Annual Bierfest
Fri. Feb. 27  Friday FilmFest presents "Der Dritte Mann" (German with German subtitles), 6.30 pm

March 2015
Sat. Mar.  7 Women’s Auxiliary Monthly Meeting, 10.00 am
Thurs. Mar. 19 Library Lecture Series: Lisa Minardi - “German Fraktur A to Z”, 6.30 pm
Fri. Mar. 20 Friday FilmFest presents "Nachtzug nach Lisbon" (German with German subtitles), 6.30 pm

April 2015
Sat. Apr. 11 Women’s Auxiliary Monthly Meeting, 10.00 am
Sat. Apr. 11 Hamburger Abend, 7.00 pm
Fri. Apr. 17 Friday FilmFest presents "Die Wand" (German with German subtitles), 6.30 pm

May 2015
Sat. May  2 Women’s Auxiliary Luncheon, 12.00 pm
Fri. May  15 Friday FilmFest presents “Der ganz große Traum” (German with German subtitles), 6.30 pm

...Save the Dates for our Next “Wister and More!” Concerts
Sun. Mar. 15 "Wister and More!” presents Pyxis Piano Quartet, 3.00 pm
Sun. Apr. 12 “Wister and More!” presents Melomanie, 3.00 pm
Sun. May 10 “Wister and More!” presents The Wister Quartet, 3.00 pm
Sun. May 31 “Wister and More!” in a cooperative effort with the Delius Society presents Michael Djupstrom & Ayana Kozasa, 3.00 pm
# American Virtuosi

## Program

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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.
Sonate Pour Violon et Violoncelle - Maurice Ravel

Often called an “Impressionistic” composer, Maurice Ravel considered himself on the opposite end of the spectrum of Debussy’s symbolism. Ravel was an innovative precursor, while at the same time used traditional forms and avoided atonality, which attracted some other composers of his time. His music is appealing for its form, melodies, textures, and meticulous craftsmanship. After Debussy’s death in 1918, Ravel became a leading French composer.

The first movement of the Sonata, Allegro, was written as a contribution to a special Debussy commemorative supplement for La Revue musicale, in 1920. Within the next two years, Ravel completed the Sonata. His letters to friends testify to the enormity of the task. The scarcity of means resulted in a linear, polyphonic approach to the texture. Frequent use of modality, juxtaposition of major and minor, generous use of dissonances, variety of articulation, and special coloristic effects make this work a masterpiece of its kind. Allegro starts with peaceful narration marked by several climaxes. The second movement, Très vif, clearly reminds us of Ravel’s fascination with primitive and oriental elements. The third movement, Lent, has a character of mournful cortege and the last, Vif, is like a wild dance with percussive effects, huge dynamic contrasts and spicy harmonies. In today’s recital, we will hear the first two movements of the Sonata which together form a striking contrast.

Sonata for Cello and Piano - Luise Adolpha LeBeau

Had Luisa Adolpha Le Beau been born forty years earlier, she may have been proclaimed a genius. But because the majority of her creative output falls into the second part of the 19th and beginning of the 20th century, inevitable comparisons with the more “modern” approaches of her contemporary colleagues restrained the appreciation of her talent as demonstrated by some critics. Stylistically Le Beau belongs to the period of the Belle Epoch characterized by a blend of Romanticism, Impressionism, and Neo-classicism.
Adolpha Le Beau was born in Rastatt and died in Baden-Baden. Her paternal ancestors came from France and her father chose a military career. She learned the musical basics from her father before taking lessons from the Karlsruhe Court Kapellmeister Johann Wenzel Kalliwoda. Later she received thorough compositional instruction from several acclaimed musicians, including Clara Schumann-Wieck. The famous Viennese critic Hans Hanslick wrote: “one of the special characteristics of Miss Le Beau is her solid musical training, which allows her to approach larger art forms otherwise mastered only by the stronger sex.” In 1882 she won the first prize in a composition competition for her Sonata Op. 17 for cello and piano, which we will perform today. She was the only woman to receive a prize in this competition.

Composed in 1878, the Sonata in D Major Op. 17 shows many characteristics of Mendelssohn’s style: brilliant virtuoso cello and piano writing, exquisite melodies and an exuberating finale. The second movement, *Andante tranquillo*, is a show stopper - audiences who haven’t heard it before usually have asked where it has been hiding for the past 137 years?! In 1998, I recorded this Sonata as well as other compositions by LeBeau, as well Cecile Chaminade and Melanie Bonis, for a CD, “Belle Epoque” released by the Swiss recording company, Sonimex.

**Trio for Flute or Violin, Cello & Piano, Op.63 - Carl Maria von Weber**

Although Carl Maria von Weber’s reputation as composer is firmly rooted in his operas (the best known of which are *Der Freischütz, Euryanthe* and *Oberon*), he also wrote two masses, two symphonies, vocal works with orchestra, fifteen concertos (for instruments including piano, bassoon, clarinet, flute, horn, cello, viola, and harmonichord), and works for solo piano, the latter of which influenced composers including Chopin, Liszt, Mendelssohn, and Stravinsky. Among his lesser known compositions are three chamber works: a piano quartet, clarinet quintet, and this piano trio, written originally for flute but with an indication that violin may substitute.
Weber’s career as composer, conductor, and pianist included posts in Breslau, Prague, Berlin and Dresden. This trio was written in 1819 in Hosterwitz, a summer residence up the Elbe River above Dresden.

The first movement, roughly in sonata form, presents a rich, melancholic theme with short bursts of dramatic dialogue and intricate unified passagework. A short Scherzo is written in a sectional form that contrasts two ideas: a dramatic rhythmical opening presented by the three instruments and a lighthearted, waltz-like major theme. The Andante’s title, ‘Schäfers Klage’ (‘Shepherd’s Lament’), refers to a poem by Goethe about a shepherd. It was set by many composers (including Schubert) and in 1804 by the Weimarian singer and actor Wilhelm Ehlers. Weber based his version on this melody, and the piano’s gentle strumming is inspired by Ehler’s original guitar accompaniment. The Finale’s piano-solo opening presents a question and answer statement. The cello affirms the piano’s statement, but when the violin enters a few bars later, it introduces a new, contrasting theme. Similar to the relationship between the two themes in the Scherzo, this is lighthearted and joyful. This melodic contrast becomes the basis for the rest of the movement.

**Sonata No. 3 in A major, Op. 69. - Ludwig van Beethoven:**

The Opus 69 sonata for cello and piano by Ludwig van Beethoven is the third of five sonatas employing such a combination of instruments. For about ten years since the composition of his first two cello sonatas (Op. 5), Beethoven did not do much with the combination other than composing a set of variations and arranging his Op. 17 horn sonata for cello and piano. Composed in 1807 during his “middle” period, this work remains strongly in the Classical-style with carefully measured phrases and symmetrically placed themes. However, it is certainly not wanting in surprise. Following the typical sonata-allegro form in the first movement, Beethoven continues in an unusual manner, employing a Scherzo and Trio as the second movement, and following with a brief Adagio. This Adagio, instead of developing into a slow movement, moves rather quickly into the finale movement.

The sonata as a whole is humorous, lyrical, and joyful, and was dedicated to Beethoven's friend, the baron Ignaz von Geichenstein.
It is also the first sonata with equal importance placed on the cello and piano; previous sonatas of this combination were either cello solos with simple continuo accompaniment or, like the two Opus 5 sonatas, more like piano sonatas with cello obbligato. Finally, in this work, Beethoven conceived each theme perfectly for both instruments, in effect inventing a new genre and becoming a staple of the cellist's solo repertory.

**Music from Around the World - The American Virtuosi**

Through their travel and performances around the world, the Borowsky Family has experienced a plethora of musical adventures that they have made shareable with their audiences through musical illustration in their own compositions. This medley combines both, well-known favorites, and more obscure works that will bring the audience on an auditory adventure around the world.
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 recently finished his Master of Music degree at IUB, where he studied with Mark Kaplan. He is currently in the Doctor of Musical Arts program at the University of Maryland, studying under the guidance of Dr. James Stern.

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.
FRANCES BOROWSKY first drew the attention of great cello masters as a highly gifted and expressive young musician at the age of seven at the World Cello Congress III (2000). Since then, she has performed throughout the USA as well as Canada, Iceland, Israel, Jordan, Indonesia, Japan, China, Vietnam, Singapore, Germany, Poland, Norway, Denmark, Sweden, and Ukraine. Frances has performed as a soloist with orchestras including the Tianjin Symphony Orchestra, Young German Symphony Orchestra, and Towson University Orchestra. Frances studied cello with her mother (cellist Cecylia Barczyk) since the age of four, including during her studies at Towson University. In May 2011, she graduated from Towson University as a member of the Honor's College and recipient of academic and music scholarships. At age 18, she was the youngest graduate in the class of 2011. Frances recently finished her Master's of Music degree at the Johns Hopkins Peabody Institute under the guidance of cellist Amit Peled. She is currently in a postgraduate program at the Folkwang University of the Arts in Essen, Germany, where she is studying under the guidance of Laurentiu Sbarcea.

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, ICR records, 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.
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In Memoriam Gunda Hack

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Fredericka L. Heinze - In loving memory of Lois Kunkel

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.