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The
The German Society of Pennsylvania
presents

A German-American Bridge to Japan



Volker Ahmels and Friederike Haufe
Monday, April 25, 2011 at 7:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

April

- Wed. April 27 *Konversationsabend*, “Das Ende von Humboldt? Die deutsche Universitätsreform”, 7pm
- Sat. April 30 Book Club Meeting to discuss “Effi Briest” by Theodor Fontane, 2pm
“Effi Briest” Film Showing at 12pm

May

- Sat. May 7 Women’s Auxiliary 111th Anniversary Luncheon, 12pm
- Sun. May 8 “Wister and More!” presents the Wister Quartet, 3pm
Selections include Puccini, Beethoven, and Brahms
- Sat. May 14 *Maifest*—Beer Tasting with Marnie Old at Noon, Activities Outside at 2pm
- Sun. May 15 Annual Meeting of the Membership, 3pm
German Society Board of Directors Meeting, 4:30pm-6pm
- Fri. May 20 Friday Film Fest presents “Metropolis”, 6:30pm (Silent film with no subtitles)
- Sat. May 21 *Kinder Vorlesestunde*, 11am
- Wed. May 25 *Konversationsabend*, “Die Zukunft der German Society. Brauchen wir sie noch?”, 7pm

June

- Fri. June 10 Friday Film Fest presents, “Vision—From the Life of Hildegard von Bingen” (German with English subtitles), 6:30pm
- Sat. June 11 *Wandertag*, The Willows in Radnor Township, 11am
- Wed. June 29 *Konversationsabend*, “Goethes Faust als Lebenshilfe. Ausgewählte Aspekte im Umfeld der heutigen Zeit“, 7pm

July

- July 11-15 “Bleib fit—Mach mit!”, Summer German Camp for Children
- July 18-Aug. 26 Six-Week Summer Session of German Classes for Adults (Weeknights)

Save the Dates for the Next Season of “Wister and More!” presents...

- Sunday, October 9 The Wister Quartet, 3pm
Selections include Mozart, Dvorak, and Lombardini-Sirmen
- Sunday, October 30 The Dagilelis Lithuanian Boys’ Choir, 3pm
Selections include Bach, Handel, Mozart, Faure, Rutter, and more
- Sunday, November 20 Delius Society Concert with Lloyd Smith (cello) & Davyd Booth (piano), 3pm
Selections include Elgar, Squire, Delius, Grieg and more
- Sunday, December 11 “Wister and More!” presents the Ephrata Cloister Chorus, 3pm
Selections include various Christmas chorales and Early American music

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 — 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.

Since the time of Pastorius, more than 8,000,000 Germans reached these shores. Today, 29% of the total population in the United States claims Germany ancestry.

The Piano Duo of Friederike Haufe and Volker Ahmels

Friederike Haufe and Volker Ahmels met in their teenage years during piano lessons with Bernhard Wambach. As one of the leading interpreters of contemporary music, Wambach was able to awaken a deep and lasting interest for 20th century music in the two pianists.

In 1997, they formed a duo. Soon, they also included works for two pianos in their repertoire. However, their very particular interest was in four-handed piano literature.

As they have a strong preference for setting up unusual and special programs—always focusing on a particular musical theme or a politically relevant topic—they never cease their investigations looking for extraordinary compositions.

So far, their concert tours have taken them to Israel and the Palestinian Autonomous Areas, to Poland, France, Austria, Denmark, Spain, and the Czech Republic and to the USA.

The two artists were also inspired to work with the largely unknown subject of ostracized music by their encounter with Edith Kraus, pianist and Artur Schnabel's master class student. Therefore a major focus of their lives as artists is on global investigations and rediscovering composers who were prevented from practicing their art, driven into exile or deported to extermination camps and killed there by the Nazi regime.

In 2011, Gramola will release their new CD, including works by Milhaud and Toch.



"A German-American Bridge to Japan"

Volker Ahmels Friederike Haufe
Piano Duo

PROGRAM

Several Brief Waltzes Wolfgang Rihm (b. 1952)

Three Marionettes, Op. 74 for Piano Duet Hans Gál (1890-1987)

No. 1 *Pantalone* Op. 74, No. 1

No. 2 *Colombina*

No. 3 *Arlecchino*

"Ironies", Op. 34 for Piano for Four Hands Erwin Schulhoff (1894-1942)

I. *Allegro molto ritmico*

II. *Allegro agitato*

III. *Alla Marcia militaristica*

IV. *Allegro ma non troppo*

V. *Allegro deciso*

VI. *Tempo di Fox*

INTERMISSION

(Refreshments will be offered at the bar.)

Six Pieces for Piano for Four Hands Arnold Schönberg (1874-1951)

I. *Andante*

II. *Poco Allegro*

III. *Rasch*

IV. *Andante*

V. *Lebhaft, rasch*

VI. *Allegro molto*

Sonata for Piano for Four Hands, Op. 87 Ernst Toch (1887-1964)

Allegretto

Andante espressivo

Allegretto amabile leggier

Fantasie, F Minor for Four Hands Piano, Op. 103, D 940 Franz Schubert (1797-

PROGRAM

Wolfgang Rihm (b. 1952) is one of the most successful composers of the contemporary *avant-garde*. In the early eighties he “dreamt up” his musical series *Mehrere kurze Walzer* (Several Short Waltzes) which he doled out, like so many bouquets of flowers, to good friends whom he visited. The pieces were then performed by whatever musicians who happened to be present, including the pianist Bernard Wambach. The pieces’ musical idiom is tonal, humorous—part Viennese and part Schubert. At times, they remind us of Weill or Eisler—maybe even Satie. Only a few harmonies or even sounds point to the end of the 20th century. The *oeuvre* is comprised of 19 waltzes. Some of the titles are quite whimsical and playful. Waltz No. 18 is entitled *Ohr- und Wurmwalzer*, supplemented by a piece called *Sehn- und Suchtwalzer*. Waltz No. 8 calls upon its primo part to play “quasi Little Red Riding Hood”, while its secondo plays “quasi Big Bad Wolf”.

In 1933, **Hans Gál (1890-1987)**, an Austrian Jew of Hungarian descent, and then-Director of the Mainz Conservatory, fled from Germany to his native Austria. From there he left for England in 1938. In 1940 he was interned for five months on the Isle of Man as an enemy alien. He played a significant role in postwar English musical life, and was one of the founders of the Edinburgh Festival. Within the framework of traditional musical idioms he constantly created new forms of expression. Independent of all contemporary trends he continued composing until his later years, displaying a growing tendency towards congruence and transparency. His piano duet in three movements *Drei Marionetten* (Three Marionettes), **Op. 74**, was completed in 1958. Today, Gál is chiefly noted as a Brahms specialist: Between 1926 and 1928 together with Eusebius Mandyczewski, he published the composer’s collected works. In 1961 he wrote one of the most important monographs about Brahms, whose letters he published in 1979.

At age 10, following Dvorak’s advice, **Erwin Schulhoff (1894-1942)** began his piano lessons at the music conservatory of his native Prague. Thereafter, he continued his studies in Vienna, Leipzig and Cologne, living in Germany until 1923. Despite moving back to Prague, he was especially successful as pianist and composer in Germany during the following ten years. As of 1933, however, he was no longer permitted to work there. In 1941 he took Soviet citizenship in order to emigrate to the Soviet Union. After Germany declared war on the USSR in June 1942, however, he was arrested in occupied Prague as citizen of an enemy country and deported to the Wülzburg concentration camp in Bavaria. There he succumbed to hunger, exhaustion and illness after only two months. His piano duet *Ironien* (Ironies), **Op. 34**, is rooted in the tenets of Dadaism, a movement in which Schulhoff had been interested since 1919. In 1920, he dedicated the work as a farewell present to his love “Lizzy.” As some of his other works, the piece contains important jazz elements, with its last segment written in “Tempo di Fox.” Pentatonics, fourth harmonies and tritones make Schulhoff’s *Ironien* a charming, entertaining and highly amusing work for two pianists performing on one instrument.

NOTES

Arnold Schönberg’s (1874-1951) only original piano composition for four hands is his *6 Klavierstücke* from 1896. In keeping with the time and locale, the pieces are firmly rooted in the traditional major/minor key spectrum. They seem a mirror of the Viennese bourgeoisie of the time Schönberg grew up, although the composer’s creativity is palpable, with noticeable echoes of other greats of the Romantic Period. Schönberg is considered music history’s revolutionary. After beginning in the major/minor key tradition of these pieces, he transitioned into free tonality and finally into the “new order” – twelve-tone music. This applies to his *oeuvre* from about 1921/23 onwards. After 1900, Schönberg moved back and forth between Vienna and Berlin. In 1926, he was appointed the director of a master class for composition at the Arts Academy in Berlin. Schönberg was forced to emigrate in 1933 and went to live in Los Angeles, USA.

Although **Ernst Toch (1887-1964)** was extraordinarily successful and the recipient of many international awards during his lifetime, he called himself “the world’s most forgotten composer of the 20th Century.” Toch taught himself composition, following in Mozart’s footsteps, around 1900. He grew up in Vienna where he achieved fame at the young age of seventeen after the renowned Rosé Quartet gave the first performance of his 6th String Quartet. Nevertheless, he studied medicine, and only stopped to take up his studies of piano and composition after he received the prestigious Mozart Prize from the city of Frankfurt in 1909. He lived and taught in Germany, including Berlin, from 1929. From there he went into exile in 1933. During the twenties he abandoned his classical and romantic style to embrace the New Realism (*Neue Sachlichkeit*). His works were performed at the Donaueschingen Music Days. From 1936 Toch lived in Los Angeles as a highly successful composer of film music, with several Oscar nominations to his credit. Only in 1950 did he resume composing concert music, reverting to the classical/romantic musical idiom of his youth. One year before his death he completed his piano sonata for four hands in three movements, *Sonate für Klavier zu vier Händen*, **Op. 87**.

During the course of the 19th Century, piano music for four hands developed into the epitome of sociable music making. **Franz Schubert’s (1797-1828) Fantasie in f-moll** (Fantasy in F minor) **Op. 103, D 940**, composed in the year of his death, however, transcends conventionality and pleasantry in equal measure. The composer chose a key that has been described as “suffused with melancholy, suffering and longing for the grave”(C.D.F. Schubart). The piece has often been called the pinnacle of the Schubert’s work. The introductory theme is front-and-center, although the first part cannot be assigned to any conventional formal schema. A majestic largo follows, then an allegro vivace in the formal course of a scherzo, again joined by the introductory theme, before the second theme of the initial part follows as fugato, carried through in strict polyphony. After soaring dramatically, the music stops exactly where one would expect one last highpoint. There is a pause in the room before the main theme rings out one more time, and the piece comes to its end. All the various elements and movements of Schubert’s glorious music form one great and seamless harmonic entity.