



The German Society of Pennsylvania

presents

Claire Huangci, piano



Sunday, January 8, 2016 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

January 2017

- Wed. Jan. 11 Trip to St. Joseph's University for the St. John's Bible, 10:30am
Fri. Jan. 13 Friday FilmFest: *Die Wahlverwandschaften/Elective Affinities*, 6:30pm
Sat. Jan. 14 Buchclub: Johannes Bobrowski's *Levins Mühle/Levin's Mill*, 1:30pm

February 2017

- Sat. Feb. 4 Women's Auxiliary Monthly Meeting, 10:00am
Wed. Feb. 8 Konversationsabend, 6:00pm
Sat. Feb. 11 Buchclub, 1:30pm
Fri. Feb. 17 Friday FilmFest: *Victoria*, 6:30pm
Sat. Feb. 25 6th Annual Bierfest, 1:00pm

March 2017

- Sat. Mar. 4 Women's Auxiliary Monthly Meeting, 10.00am
Wed. Mar. 8 Konversationsabend, 6:00pm
Sat. Mar. 11 Buchclub, 1:30pm
Fri. Mar. 17 Friday FilmFest: *A Coffee in Berlin*, 6:30pm

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

- Sun. Jan. 29 Mélomanie
Selections will include works by Telemann, Erlebach, and Martinů, and a world premiere by composer Michael Stambaugh
- Sun. Feb. 19 EStrella Piano Duo
“Musical Travels through Europe”, featuring works by Debussy, Schubert, Busoni, Grieg, Mussorgski, and more
- Sun. Mar. 19 The Casimir Trio
Variations on Beethoven's “Ich bin der Schneider Kakadu,” Op. 121a; Brahms's Sonata in A Major, Op. 100 for violin and piano; and Smetana's Piano Trio in G Major, Op. 15
- Sun. Apr. 23 The Wister Quartet with Marcantonio Barone, piano
Gerald Finzi's Romance for String Quartet, Frederick Delius's Suite for Violin and Piano, and Arnold Bax's Piano Quintet in g minor

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

Claire Huangci, piano

PROGRAM

Keyboard Sonata in D major, K.443 Domenico Scarlatti (1685-1757)
Keyboard Sonata in A major, K.208
Keyboard Sonata in D major, K.29
Keyboard Sonata in D major, K.435

Sonata No. 30 in E Major, Op. 109 Ludwig van Beethoven (1770-1827)
I. *Vivace ma non troppo/Adagio espressivo*
II. *Prestissimo*
III. *Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo*

13 Preludes, Op. 32, Nos. 4, 5, & 6 Sergei Rachmaninoff (1873-1943)
Etude Fantasy (1976) John Corigliano (b. 1938)

Variations and Fugue on a Theme by Handel, Johannes Brahms (1833-1897)
Op. 24

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

Domenico Scarlatti (1685-1757)

Sonata in D major, K.443

Sonata in A major, K.208

Sonata in D major, K.29

Sonata in D major, K.435

In contrast to almost all other composers, Scarlatti never strove to be published, nor was it his intention to become famous through his compositions. Rather, his music was purely for himself and his royal pupil/ patroness Queen Maria Barbara of Spain. With this mentality, he was able to fully let go of any compositional hindrances in regard to what was stylistically 'correct,' and give his creativity free rein to explore. This resulted in keyboard sonatas [that] abound with harmonic surprises, expressive melodies, and revolutionary keyboard skills. Indeed, Scarlatti himself was known to claim that he was "sensible" for though "he had broken through all rules of compositions" the fact that he did not offend the ear, meant his goal was accomplished.

With one foot in the Baroque era and the other in the Classical, Scarlatti is sometimes seen as an anomaly; the paradigm shift between these two musical periods is enormous. Scarlatti came from the best of both worlds. Despite being known as a Baroque composer, his keyboard sonatas signified major changes in the musical form; clear in style, and delicate and sensitive in expression, they demonstrated great variety in structure, and paved the road to more improvisatory forms far ahead of his time.

[K. 443, 208, and 29] show the classical side of Scarlatti, in expression, in harmonic modulation, and particularly in compositional structure (exposition, development, recapitulation)....[K. 435] follows basic form...[typically including] an opening movement (prelude or toccata), then allemande, courante, sarabande, gigue with additional intermezzo movements such as bourrees, passepieds, gavottes, minuets, etc.

- Claire Huangci

Ludwig van Beethoven (1770-1827)

Sonata No. 30 in E Major, Op. 109

Vivace, ma non troppo; Adagio espressivo;

Prestissimo

Gesangvoll, mit innigster Empfindung (Andante molto cantabile ed espressivo)

[The] op. 109, E Major Piano Sonata was the only significant piece Beethoven completed in 1820. He interrupted work on the Missa Solemnis when the Berlin publishing house of A. Schlesinger wrote to request three new piano sonatas. The commission restored Beethoven's productivity, which he would sustain nearly unabated until his death in 1827.

This sonata followed the oversized Hammerklavier, Op. 106, of 1817-18. In contrast to that notorious finger-buster and cry of outrage, Op. 109 is filled with intimacy and warmth, and only the second movement gives us a brief flash of fury. Yet all of those qualities have their balance. Beethoven never strayed far from his architectural instincts. He chooses a much smaller-scale work in keeping with the understated mood that permeates most of the sonata. And his intellect is present in the sonata's clear sense of formal organization and its contrapuntal devices.

- Laurie Shulman ©2014

Sergei Rachmaninoff (1873-1943)

13 Preludes, Op. 32, nos. 4,5 & 6

Sergei Rachmaninoff has often been viewed as an inward looking romanticist. This view denies the sheer variety of his music. While his 13 Preludes, Op. 32 (1913) have strong romantic influences, they could not have been written by Tchaikovsky or Arensky (Rachmaninoff's teacher). This is music that definitely comes from a different century, despite its 19th century nostalgia. Rachmaninoff's Opus 32 completes his set of 24 Preludes encompassing all the major and minor keys - just as Chopin had done. There are illusions to Chopin in the piano writing to be sure, but there is a brooding intensity that is quintessentially Russian.

Rachmaninoff presents a formidable challenge to a pianist's technique in these works. These scores are less miniatures than small scale etudes. The varied musical elements range from folk like vigor to intense passion to moody despair. This is music for the concert hall rather than the salon.

- Lawrence Budmen

John Corigliano (b. 1938)

Etude Fantasy (1976)

John Corigliano's Etude Fantasy was premiered by James Tocco in 1976. It comes from the end of Corigliano's first stylistic period, which reflected an outgrowth of the American sounds of Samuel Barber, Aaron Copland, Roy Harris, and William Schuman. True to its name, the Etude Fantasy features movements designed to test the pianist's skill, linked by a tone row and a melodic idea that are introduced in the first etude and developed in a free, episodic manner through the rest of the work. The result is a work which showcases the composer's keen ability to unify diverse material as much as it showcases the pianist's keyboard prowess.

- Xiang Zou

Johannes Brahms (1833-1897)

Variations and Fugue on a Theme by Handel, Op.24

The Variations and Fugue on a Theme by Handel was published in Brahms's native Hamburg in December 1861 and dedicated to his friend and colleague Clara Schumann. Its elegant opening theme, much ornamented with trills, comes from the Baroque composer's Harpsichord Suite No. 1 of 1733. As a master of the form himself, Handel would have found much to admire in Brahms's approach, in which everything from Baroque canons to Hungarian rhapsodies serve as flavoring for new distillations, as Brahms ultimately crafts over two-dozen variations upon that unpretentious theme. Some variation are stormy, others cheery. The last is boldly determined, setting the stage skillfully for the appearance of a concluding fugue. Brahms allows about one-fifth of the nearly half-hour long work for his fugue, built upon a four-note motif borrowed from the original theme. Attentive ears will find that melodic fragment reappearing in various ranges of the keyboard, ever accompanied by something new and imaginative in other lines of the music. Just because the fugue was no longer the quintessential challenge to the day's composers didn't mean that Brahms couldn't write one – and a masterful one – if he was in the mood.

- Betsy Schwarm ©

Claire Huangci — Biography



Born in New York, 25 year old pianist Claire Huangci is widely renowned for spellbinding performances that integrate a ‘technical superiority second to none’ and a keen narrative psyche. Upon first listen, legendary pianist Vladimir Krainev dubbed her as having “the fastest fingers in the world.”

In 2003, Claire was accepted by the Curtis Institute with a full scholarship and continued her piano studies there for four years. During that time, she had her debut with the Philadelphia Orchestra under the baton of Wolfgang Sawallisch. 2007 marked her first appearances in Europe with solo performances in the Herkulessaal, die Residenz, in Munich, Ludwigshafen, and in the Salle Cortot Hall of Paris, as well as concerto appearances with National Philharmonique du Maroc, China Philharmonic Orchestra, and the Suedwestdeutsche Philharmonie Orchester of Konstanz.

During the 2008-2009 season, Claire appeared in numerous solo and concerto performances at various venues and festivals, such as Vienna Konzerthaus with the Wiener Kammerorchester and Ariel Zuckermann, St. Petersburg Hermitage Theater with St. Petersburg Symphony, Bonn Beethovenhaus, Salzburg Mozarteum, Israel Rubinstein Foundation series, Hyogo Performing Arts Center, Osaka Symphony Hall, NYC Carnegie Hall, Kissinger Sommer Festspiele, Schwetzingen Festspiele, and Mainz Musiksommer.

The following season began with her debut in Zurich Tonhalle with the Moscow Radio Symphony Orchestra and Maestro Fedosseyev under the auspices of the Orpheum Foundation and included concerts at Karlsruhe Konzerthaus, Frankfurt Sendesaal in cooperation with Hessischer Rundfunk, Duszniki Chopin Festival, Bregenz Festspielhaus, Antibes Generation Virtuoses Festival, Verbier Festival, and return visits to Bonn Beethovenhaus, Carnegie Hall and Paris Salle Cortot. She was given the honor of performing the opening concert at the Shanghai EXPO with the Stuttgart Radio Symphony Orchestra and Sir Roger Norrington in May 2010, as part of the orchestra’s Asian tour, with additional concerts in Macao and Shenzhen. In February of 2010, she was awarded the 1st prize and all special prizes in the US National Chopin Competition in Miami. As a laureate of the Queen Elisabeth Competition, Claire made her Belgium debut at the Brussels Palais des Beaux Arts with the National Orchestra of Belgium and Maestro Marin Alsop.

Highlights from the 2010-2011 season included concerts with the Cannes Orchestre, Brandenburgisches Staatsorchester Frankfurt, Orchestra Ensemble Kanazawa, Umea Sinfonieorchester, a tour of Europe with Maestro Howard Griffiths and the Animate Stiftung Orchestra, and recitals in the Lodz Rubinstein Festival, Ravinia Festival, Gstaad Sommets Musicaux, Menuhin Festival

Gstaad, Paris Solistes Serres Auteil Festival, Flanders Festival Ghent, Munich Gasteig Winners and Masters Series, Copenhagen Tivoli Hall, Tokyo Oji Hall, Berlin Konzerthaus, IKIF Festival, Caramoor Festival, and tours in China, Japan, and the USA.

Her 2011-2012 season included appearances with the Munich Chamber Orchestra at the Herkulesaal, Munich Rundfunkorchester at the Prinzregententheater, Boca Raton Symphony and Maestro Philippe Entremont, Columbus Symphony Orchestra, Boulder Chamber Orchestra, Rubinstein Philharmonic Orchestra Lodz, Istanbul State Symphony Orchestra, Collegium Musicum Basel, and a New Year's Eve Concert with the Santa Fe Symphony, as well as recitals in Germany, Austria, France, Switzerland, Turkey, China, America, Japan and a return to the Schwetzingen Festspiele and Festspiele Mecklenburg Vorpommern. She was also a resident artist for the 2012 Newport Festival and 2012 Festival Miami.

In the 2011 ARD Music Competition, Claire was awarded the 2nd prize and prize for the youngest finalist from BR Klassik. In the finals, she performed the Chopin Concerto 1 with the Symphonieorchester Bayerischen Rundfunks at the Munich Gasteig to critical acclaim. As a frequent guest on TV and radio air, Claire has appeared in profiles for Deutsche Welle, FranceTV2, TVP (Poland), CCTV (China), NHK(Japan), RTBF (Belgium), FOX news and PBS (US), and has been heard in numerous radio broadcasts around the world.

Claire Huangci has been studying at the Hannover Musikhochschule with Professor Vardi since October 2007. She has received scholarships from Deutsche Stiftung Musikleben, DAAD, Chopin Gesellschaft Hannover, and Yamaha Music Foundation, and was awarded the 2010 SONY career grant from NYC Salon de Virtuosi, the Promusicis Award, and the Orpheum Music Prize from Zurich.

In the summer of 2013, her solo debut recording of works by Tchaikovsky and Prokofiev was released by Berlin Classics, presenting Claire Huangci as an independent and impressive artist.



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

