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The German Society of Pennsylvania
Founded in 1764

presents

Birgit Grützner
and Lloyd Smith

Sunday
December 10, 2006
at 3:00 pm

Albert and Hete Barthelmes Auditorium
611 Spring Garden Street Philadelphia, PA
Calendar of Events at the German Society of Pennsylvania

December
Sun. Dec. 31 Sylvesterabend, International Buffet & Open Bar, 9:00pm

January
Fri. Jan. 5 Skatabend, 6:30pm
Sat. Jan. 6 Women’s Auxiliary Meeting, 11:00am
Mon. Jan. 8 Winter Session of German Language Classes Begin
Fri. Jan. 12* Night and Day: The Best of Cole Porter, 7:00pm
Sat. Jan. 13 Winter Session of Youth German Language Classes Begin
Fri. Jan. 19 Film Fest, “Der Teufels General”, 6:30pm
Sun. Jan. 21* Philadelphia Trio Concert, 3:00pm
Tues. Jan. 23 Konversationsabend, Günter Grass Autobiography, 7:00pm

February
Sat. Feb. 3 Women’s Auxiliary Meeting, 10:00am
Sun. Feb. 4* Wister Quartet Concert, 3:00pm
Fri. Feb. 9 Skatabend, 6:30pm
Sat. Feb. 10 Marnie Old’s German and Austrian Wine Tasting, 3:00pm
Fri. Feb. 16 Film Fest, “Einer kam durch”, 6:30pm
Sat. Feb. 17 Karnevalsparty, 8:00pm
Fri. Feb. 27 Konversationsabend, Action Reconciliation, 7:00pm

March
Sat. Mar. 3 Women’s Auxiliary Meeting, 10:00am
Sun. Mar. 11* Wister Quartet Concert, 3:00pm
Fri. Mar. 16 Film Fest, “Mein Name ist Bach”, 6:30pm
Fri. Mar. 23 Konversationsabend, TBA, 7:00pm
Sun. Mar. 25* Barbara Dever Concert, 3:00pm

*Is part of the 2006/07 “Wister and More!” Ten Concert Series

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 strengthen national and international 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 German ancestry.
Birgit Grützner, piano

Birgit Grützner is a free-lance pianist who lives in Berlin. As a soloist she has performed in many lands—Germany, Austria, Poland, the Czech Republic, Italy, Turkey, the US and Canada. She performs mainly chamber music, and is the founding member and pianist of the piano trio "Viadrina" with Elisabeth Glass (violin) and Thomas Georgi (cello). She is also the pianist of the Frankfurter Kammertrio.

Born in Berlin, Ms. Grützner began studying the piano at age five. She relocated to Weimar at fourteen, in order to pursue her performing arts education at the Franz Liszt Special School for Music. Later, she attended the Music Academy of Weimar, completing the master class in piano with Prof. Gerlinde Otto and in Chamber music with Larissa Kondratjewa-Schmiedel. Ms. Grützner graduated with honors as a piano major. She went on to attend the Vienna Academy for Performing Arts, where she studied concert piano with Prof. Hans Petermandl and received the Grosses Konzertfachdiplom (MA in concert piano).

For the past several years she has been sponsored by the Deutsche Chopinesellschaft e.V. (Chopin Society of Germany).

Lloyd Smith, cello

Lloyd Smith, violoncello, has been a member of The Philadelphia Orchestra since 1967. He became Assistant Principal cello in 1988 and was its Acting Associate Principal cellist before retiring in 2003 to devote himself to chamber music and composing. He is cellist of the Wister Quartet, which has toured in Europe and China and is in its 20th season, and a member of 1807 & Friends chamber ensemble and the Amerita Chamber Players. A graduate of The Curtis Institute of Music, his teachers were Leonard Rose and Orlando Cole. He has participated in the Marlboro Music Festivals, where he was coached by Pablo Casals and members of the Budapest String Quartet. He has recorded with Columbia, CRI, Leonarda, Capstone and Direct-to-Tape.

PROGRAM

Beethoven
Seven Variations for cello and piano on the theme "In men, who know the feeling of love" from Mozart's Magic Flute, WoO 46

Chopin
Nocturne in B-Major, Opus 9, No. 3

Schumann
Two Selections from Five Pieces in Folk-style, Op. 102
  Langsam
  Nicht zu rasch

Debussy
Pour le Piano

INTERMISSION

Chopin
Three Mazurkas
  Opus 24, No. 4, B Minor
  Opus 17, No. 4, A Minor
  Opus 30, No. 2, B Minor

Brahms
Sonata No. 1 for Cello and Piano, E-minor, Op. 38
  Allegro non troppo
  Allegretto quasi Menuetto
  Allegro

The audience is invited to a reception in the Ratskeller following the concert.
Ludwig von Beethoven composed his Seven Variations on Bei Männern, welche Liebe fühlen, from Mozart’s Die Zauberflöte (duet between Pamina and Papageno) in 1801, having already written variations on Ein Mädchen oder Weibchen, five years earlier. The program notes for a performance of the piece by Emanuel Ax and Yo-Yo Ma last October commented that it “demonstrate[s] the emancipation of the cello from the omnipresent pianism that so dominated the earlier variations. There is a clearer delineation and distribution of the melodic material and accompaniment between the two instruments which gives greater balance and contrast to these variations....This contrast in distribution of materials creates a subtle, almost conversational ambience of give and take between equals.” (WoO=Werk ohne Opuszahl)

Frederyk Chopin (1810-1849). His Nocturne in B-Major, Opus 9, No. 3 is less well known than numbers one and two. Composed in 1830, it precedes Chopin’s emigration from Poland and the enormous recognition he would have, in Vienna and Paris. With its rolling chords and delicate ornamentation, it projects wistfulness and innocence. Chopin dedicated it to a much admired pianist of the day, Mme. Camille Moke Pleyel, the wife of France’s most important piano manufacturer.

The program notes for an upcoming Carnegie Hall performance of Robert Schumann’s Five Pieces in Folk Style, Op. 102 state that it was “composed in 1849 along with nearly three dozen other works, mostly intended for amateurs and the home market. As was often the case, Schumann was short of funds....But these are not works hurriedly put together. Their craftsmanship is always paramount, and their charm and beauty undeniable.”

Frederyk Chopin composed nearly 60 mazurkas. Three, composed between 1833 and 1837, are to be performed today. This form of dance, like the polonaise, is deeply characteristic of Chopin. His patriotism as a Pole and his deep feeling for his sorely tested countrymen permeate these miniatures. Their free form allows an accomplished artistic touch to produce bold and distinctive harmonies.

Johannes Brahms’ Cello Sonata No. 1 in E Minor, written between 1862 and 1865, is one of only two written by him. When he completed it, he had recently moved from Hamburg to Vienna and was having no easy time finding acceptance. He dedicated the work to his friend, Dr. Josef Gänsbacher, a professor of voice and an avocational cellist. The work’s significance is attested by the lively ongoing academic debate as to its influences. One article in that vein, by William Klenz in 1974, is entitled, "Brahms, op. 38; Piracy, Pillage, Plagiarism or Parody?" The work has also been said to be the most significant such work since the four cello sonatas of Beethoven.

—Ed Cohen