The German Society of Pennsylvania

presents

Claire Huangci

Sunday, January 6, 2013 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123
Calendar of Events

January 2013
Sat. Jan. 5        Women's Auxiliary Monthly Meeting in the Ratskeller 11am
Sun. Jan. 6       “Wister and more!” Concert Series - Claire Huangci, piano, 3pm
Sat. Jan. 12      Buchclub, Library, 12:30pm (with Peter Handke's Wunschloses Unglück)
Mon. Jan. 14      Begin of 12 weeks Winter German Classes for Adults
Fri. Jan. 18      Friday FilmFest presents “Die Manns - ein Jahrhundertroman - Part I”, Ratskeller, 6:30pm
Sat. Jan. 26      Begin of 10 weeks Winter German Classes for Kids
Wed. Jan. 30      Konversationsabend, Topic: TBD, 7pm

February 2013
Fri. Feb. 1       Friday FilmFest presents “Die Manns - ein Jahrhundertroman - Part II”, Ratskeller, 6:30pm
Sat. Feb. 2       Women's Auxiliary Monthly Meeting in the Ratskeller, 10am
Sun. Feb. 3       “Wister and more!” Concert Series - Pyxis Piano Quartet, 3pm
Fri. Feb. 8       Friday FilmFest presents “Die Manns - ein Jahrhundertroman - Part III”, Ratskeller, 6:30pm
Sat. Feb. 23      Second Annual Bierfest, 12pm - 5pm
Sun. Feb. 24      “Wister and more!” Concert Series - Duo Parisienne, 3pm
Wed. Feb. 27      Konversationsabend, Topic: TBD, 7pm

March 2013
Sat. March 2      Women's Auxiliary Monthly Meeting in the Ratskeller, 10am
Fri. March 15     Friday FilmFest presents "Death in Venice", Ratskeller, 6:30pm
Sun. March 17     “Wister and more!” Concert Series - Melomanie, 3pm
Wed. March 27     Konversationsabend, Topic: TBD, 7pm

April 2013
Sat. April 6      Women's Auxiliary Monthly Meeting in the Ratskeller 10am
Sat. April 6      Hamburger Abend, 7pm
Sun. April 7      “Wister and more!” Concert Series - The Delius Society featuring Mark Stone, 3pm

Save the Dates for our Next three of “Wister and More!” Concerts...

Sunday, February 3:  Pyxis Piano Quartet, 3:00 pm
                     Strauss: Four Pieces for Piano Quartet
                     Turina: Piano Quartet in A Minor, Op. 67 (1931)
                     Brahms: Piano Quartet in C minor, Op. 60 (1875)

Sunday, February 24: Duo Parisienne, 3:00 pm
                     Rachmaninoff: Vocalise
                     Drdla: Souvenir
                     Ravel: Pièce en Forme de Habanera
                     Spohr: Sonata Concertante

Sunday, March 17:  Melomanie, 3:00 pm
                     Bach: Sonata in D Major, BWV 1028 for viola da gamba & obligato harpsichord
                     Reicha: Trio in G Major for flute, violin & cello
                     Hindemith: Acht Stücke (1927) for solo flute
                     Biber: Sonata No. 6 in C Minor for violin & basso continuo
Claire Huangci, piano

PROGRAM

French Overture (Partita) in B-, BWV 831

1. Ouverture
2. Courante
3. Gavotte I
4. Gavotte II
5. Passepied I
6. Passepied II
7. Sarabande
8. Bourrée I
9. Bourrée II
10. Gigue
11. Echo

Drei Klavierstücke, D. 946

No. 1 in E-flat minor
No. 2 in E-flat major
No. 3 in C major

.: INTERMISSION .:

24 Preludes Op. 28

1. Agitato — C major
2. Lento — A minor
3. Vivace — G major
4. Largo — E minor
5. Molto allegro — D major
6. Lento assai — B minor
7. Andantino — A major
8. Molto agitato — F-sharp minor
9. Largo — E major
10. Molto allegro — C-sharp minor
11. Vivace — B major
12. Presto — G-sharp minor
13. Lento — F-sharp major
14. Allegro — E-flat minor
15. Sostenuto — D-flat major ("Raindrop Prelude")
16. Presto con fuoco — B-flat minor
17. Allegretto — A-flat major
18. Molto allegro — F minor
19. Vivace — E-flat major
20. Largo — C minor
21. Cantabile — B-flat major
22. Molto agitato — G minor
23. Moderato — F major
24. Allegro appassionato — D minor

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.
Born in New York, 21 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 Südwestdeutsche 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.

Her 2009-2010 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 honour of performing the opening concert at the Shanghai EXPO with 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, 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 Animato 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 USA.

Her upcoming season includes 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 will also be 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 Prof. 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, Promusicis Award, and the Orpheum Music Prize from Zurich.
Johann Sebastian Bach (1685-1750)
French Overture (Partita) in B Minor, BWV 831

The later period of J. S. Bach’s life was spent in Leipzig, where he was Kantor of the Thomaskirche and (until 1737) director of the Collegium Musicum, a civic cultural institution. During this time he composed some of his greatest choral works, including the St. John Passion. He began concentrating more on instrumental works and by 1735 had written not only the Clavierbüchlein but a whole series of French Suites and Partitas for keyboard as well as a series of published works under the title Clavier-Übung (piano exercises, a borrowed title which didn’t do justice to the masterpieces it contained).

Bach’s expertise in writing in the Italian and French styles was well established, and this Suite was distinctly French in harmony, rhythm, ornamentation and melodic invention. Composer Johann Adolph Scheibe once complained that since Bach wrote “according to his own fingers, his pieces are extremely difficult to play, for he demands that singers and instrumentalists should be able to do . . . whatever he can play on the keyboard. But this is impossible . . .”

Franz Schubert (1797-1828)
Drei Klavierstücke, D. 946

The last year of Schubert’s life was astonishingly productive. His health broken, he nevertheless immersed himself in writing some of his most monumental works: he finished his great C Major Symphony, his magnificent F Minor Fantasy for piano four hands, both of his wonderful piano trios, his incomparable two-cello quintet, and many works for keyboard including these marvelous three impromptus, which — like many of his serious works — were not published (sometimes not even discovered) until many years later. In 1868 Johannes Brahms anonymously edited the Drei Klavierstücke for publication — fully forty years after their creation!

Frédéric Chopin (1810-1849)
24 Preludes, Op. 28

Writer Aurore Dudevant, better known as George Sand, had taken a strong interest in Chopin and asked Franz Liszt to bring him to see her during the summer of 1837. Chopin disliked her instantly. Soon afterwards, succumbing to her considerable powers of fascination, they became lovers and took up residence in Majorca, along with her two children. The next nine years were the happiest and most productive of his life, and the very first “holiday project” he laid out for himself was to finish this remarkable series of Preludes, which he had begun several years earlier. They feature some of his most original and inventive writing, including cadences which defy easy description and a sort of “harmonic daydream” where the music seems to cut itself off from the real world and indulge in an internal exploration of the harmonic, thematic and structural elements already in place.
History of the German Society of Pennsylvania

The German Society of Pennsylvania was founded in Philadelphia in 1764 and is the oldest and most prominent organization of its kind in the country.

Initially dedicated to helping newly arrived immigrants from German-speaking countries, the Society developed quickly, as various immigration waves from German-speaking countries contributed to the Society’s growth. Its history mirrors strongly the German-American relations throughout the centuries – especially the World Wars I and II were a time of political and moral trials.

The Society officially broke with the Nazi regime in Germany in 1938, and engaged in relief work for Germany after World War II while enjoying growth with another wave of German immigrants after 1949.

Since the early times, the German Society has dedicated its efforts to fostering the German cultural tradition and preserving the memory of the German contribution to the making of the United States. However, as the cultural landscape of Philadelphia has changed, the Society’s identity and social position have shifted in response.

Today, the German Society has transformed itself into a modern organization that maintains an extensive social, educational, and charitable program. It is committed to furthering its mission to disseminate German culture, language, literature and technological advances into the Philadelphia area and beyond. Regular programs include language courses, a classical concert series, a German language film series, a German book club, German conversation evenings dealing with various topics and various special events including an Oktoberfest, Hamburg Evening, Founders banquet and Christmas Craft Market.

Its Joseph P. Horner Memorial Library, founded in 1817, is with over 70,000 volumes the largest privately owned German-American collection and has become an important resource for research in the historical, cultural, and literary aspects of the life of German Americans.
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We also wish to acknowledge with thanks the generous support received from 
the Arcadia Foundation to our music program for this year’s season.