The German Society of Pennsylvania

presents

Claire Huangci, piano

Sunday, January 4, 2015 at 3:00 pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123
Calendar of Events

January 2015
Sat. Jan 10 Women’s Auxiliary Appreciation Event, 10am
Sat. Jan 10 Buchclub: Hans Fallada’s “Kleiner mann, was nun?/Little Man, What Now?” 1:30pm
Fri. Jan 16 Friday FilmFest presents “Die Vermessung der Welt” 6:30pm

February 2015
Sat. Feb 14 Buchclub: Wolfgang Herrndorf’s “Tschick/Why We Took the Car” 1:30pm
Sat. Feb 21 4th Annual Bierfest
Fri. Feb 27 Friday FilmFest presents “Der Dritte Mann” 6:30pm

March 2015
Sat. Mar 7 Women’s Auxiliary Monthly Meeting, 10.00am
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, 10.00am
Sat. Apr 11 Hamburger Abend, 7.00 pm
Fri. Apr 17 Friday FilmFest presents "Die Wand" (German with German subtitles), 6.30 pm

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

Sun. Feb 15 American Virtuosi, 3:00 pm
The Borowsky family will perform “Dumky Trio,” by Dvorak, Ravel Tzigane, the “LeBeau Sonata,” for cello and piano, and an original composition.

Sun. Mar 15 Pyxis Piano Quartet, 3:00 pm
Selection will include: Pedro Tintorer’s Un Souvenir de Ludwig van Beethoven, A. Tansma’s Suite— Divertissement, R. Schumann’s Piano Quartet in E-flat Major, op. 47

Sun. Apr 12 Melomanie, 3:00 pm
Selections will include: J.S. Bach, Guillemain, and the Philadelphia premiere of a new work by local composer, Robert Maggio.
PROGRAM

I. Sonatas in G major, K13, K124, K125, K454, K144, K470, K284
   Domenico Scarlatti (1685 - 1757)

II. Les Adieux Sonata in E flat major Op. 81a
   Ludwig van Beethoven (1770 - 1827)

::INTERMISSION::

III. Sonata no. 2 in B flat minor op. 35
   Frédéric Chopin (1810 - 1849)

IV. Overture to Tannhäuser
   Richard Wagner/ Franz Liszt (1813 - 1883)/ (1811 - 1886)

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.
Giuseppe Domenico Scarlatti came from an eminent Italian musical family. He traveled widely and held prestigious positions, primarily involving vocal music, before entering the employ of Princess Maria Barbara of Portugal in 1719 in Lisbon. He would remain in her service for the rest of his life. Ten years later, she married the heir to the Spanish throne in 1729 and moved to Madrid. Carlos Broschi, better known as Farinelli, the famous castrato, was his (far better paid) colleague at that court. There, Scarlatti absorbed and infused the rich Moorish-derived musical language into his own catalog of 555 sonatas, which abound with variety in dynamics, textures and mood. The sonatas were a seminal influence in the sonatas of Antonio Soler.

Ludwig van Beethoven
Piano Sonata No. 26 in E flat, Op. 81a (Les adieux / Lebewohl)

While a number of Beethoven's piano sonatas have titles (authentic or otherwise), Op. 81a is the only one to have a concrete extra-musical inspiration: the flight from Vienna of his patron the Archduke Rudolph (along with the entire nobility and their entourages) in anticipation of the French invasion of the city. In the light of the political situation, Beethoven was understandably indignant when his publisher, with an eye on the international market, insisted on giving it the French title, Les adieux, rather than his own German Lebewohl. In his next sonata ( Op. 90 ) he would reject Italian tempo markings as being Napoleonic, and later even replace pianoforte with Hammerklavier.

Beethoven began the first movement of his E flat major Sonata in May 1809, just after the Archduke had left and a matter of days before Vienna was besieged by Napoleon's forces. During the siege he sheltered in a cellar with a pillow over his head to protect his already diminishing hearing. The other two movements were written in January 1810, following the Archduke's return. The published dedication reads: "On the departure of his Imperial Highness, for the Archduke Rudolph in admiration" - though his private dedication in the sketches refers to the Sonata as being "written from the heart".
Frédéric Chopin
Sonata No. 2 in B-flat minor, Op. 35, “Funeral March”
1. Grave; Doppio movimento
2. Scherzo
3. Marche funèbre: Lento
4. Finale: Presto

Chopin composed his Piano Sonata No. 2 in B-flat minor, Op. 35 ("Funeral March") mainly in 1839 at Nohant near Chateauroux in France, although the funeral march third movement had been composed as early as 1837. Schumann wrote, “Chopin has simply bound together four of his most reckless children.” Later commentators tend more toward the assessment by Herbert Weinstock, that “had Chopin written little else, [this sonata] would entitle him to a position as peer of the greatest artistic creators.”

Richard Wagner; Franz Liszt
Overture to Tannhäuser
"Liszt started championing his future son-in-law in Weimar in the 1840s where he conducted Tannhäuser and Lohengrin. He wrote 14 paraphrases of Wagner excerpts, with varying degrees of fidelity, over the years before the pair famously fell out over Wagner’s affair and subsequent marriage to Liszt’s already-married daughter Cosima. “One can only guess what Wagner must have thought of the liberties ‘my holy Franz’ took with his music in these concert ....However, we do know that the younger composer was grateful for the support. When Liszt wrote to him to say that he had paraphrased not only the Overture to Tannhäuser but also the famous A bendstern scene.... Wagner replied: ‘I had wondered for a number of years — yes, even as soon as I had composed the Overture — if I would possibly ever hear it played by you. Is it really possible? For you, everything is possible!’"
-- Steve Moffatt
Claire Huangci — Biography

Born in New York, 24 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 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 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 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, FranceTV 2, 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, Promusicais 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.
Benefactors of the
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