



# The German Society of Pennsylvania

proudly presents

## The Karlsruher Konzert-Duo



Sunday, November 4, 2018 at 3:00pm

The German Society of Pennsylvania  
[www.germansociety.org](http://www.germansociety.org)

611 Spring Garden Street  
Philadelphia, PA 19123

# Calendar of Events

## November 2018

- Sat. Nov. 10 New Sweden History Conference, 8:30am  
Sat. Nov. 10 Women's Auxiliary Monthly Meeting, 10:00am  
Sun. Nov. 11 Buchclub: *Aus dem Leben eines Taugenichts* by Joseph Freiherr von Eichendorff, 1:30pm  
Sun. Nov. 11 Martinszug, 5:00pm  
Wed. Nov. 14 Konversationsabend: Karl Marx, 6:00pm  
Fri. Nov. 16 Friday Film Fest: *Der junge Karl Marx/The Young Karl Marx*, 6:30pm  
Sun. Nov. 18 Screening of G.W. Pabst's *Westfront 1918*, 3:00pm

## December 2018

- Sat. Dec. 1 Christkindlmarkt, 12:00pm  
Fri. Dec. 7 Winter Spirits, 7:30pm  
Wed. Dec. 12 Konversationsabend: Christmas Celebration, 6:00pm

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## ...Save the date for our next "Wister and More!" concerts:

- Sun. Jan. 13 Claire Huangci, piano  
Program will include selected preludes of Beethoven, Chopin, and Rachmaninoff.
- Sun. Feb. 10 Elissa Lee Koljonen and Natalie Zhu  
This violin and piano duo will present works by Vitali, Franck, Beethoven, and Sarasate.
- Sun. Mar. 17 Pyxis Piano Quartet with baritone Grant Youngblood  
Program will include music by J.C. Bach and Astor Piazzolla, as well as new works by Chuck Holdeman.
- Sun. Apr. 14 The Casimir Trio  
The Casimir Trio will present Mozart's Violin Sonata, K. 378; David Finko's Piano Trio (2018); and Smetana's Piano Trio, Op. 15.

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](mailto:info@germansociety.org)

# The Karlsruhe Konzert-Duo

Reinhard Armleder, cello  
Dagmar Hartmann, piano

## PROGRAM

Fantasy Pieces, Op. 73 Robert Schumann (1810-1856)  
*Zart und mit Ausdruck (Tenderly and Expressively)*  
*Lebhaft, leicht (Lively, light)*  
*Rasch und mit Feuer (Quick and with fire)*

Song without words in D major, Op. 109 Felix Mendelssohn Bartholdy  
(1809-1947)  
*Andante*

Sonata in A major (1886) César Franck (1822-1890)  
*Allegretto ben moderato*  
*Allegro - Quasi lento - Tempo I*  
*Recitativo-Fantasia: Ben moderato - Molto lento*  
*Allegretto poco mosso*

### - Intermission -

Introduction and Polonaise brillante in C major, Op. 3 Frédéric Chopin (1810-1849)  
Introduction: *Lento*  
Alla Polacca: *Allegro*

Élégie in C minor, Op. 24 Gabriel Fauré (1845-1924)  
*Molto Adagio*

Nocturne and Scherzo (1882) Claude Debussy (1862-1918)  
*Allegretto*

Orientale - Spanish Dance No. 2 Op. 37 Enrique Granados (1867-1916)  
*Andante - Più mosso ed agitate - Tempo I*

La vida breve: First Spanish Dance Manuel de Falla (1876-1946)  
*Allegramente e Vivo, ma non troppo* Arr. Maurice Gendron

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 artists in the  
Ratskeller (downstairs) following the performance.

# Program Notes

## Robert Schumann: *Fantasy Pieces, Op. 73*

Schumann's *Fantasiestücke* Op. 73 were, like the *Romanzen* for oboe, composed in 1849 in great haste (two days) and are inscribed as being for clarinet and piano, though violin or cello are also permitted; the work was thus available to a wider range of instrumentalists. Its aim was also to be a technical and aesthetic education for both its performers and its audience. The opening movement, to be played tenderly and with expression, exudes warmth, just the kind of high-flown aspiration Schumann intended with its beautiful cello melody beautifully supported by the arpeggiating piano. The second piece is marked "lively and light" and sees the piano coming more to prominence; and in its central section there is a playful imitation between the cello and piano. The movement includes the directions to become more and more restful. The final movement, fast and with fire, is an exuberant duo that wears its heart on its sleeve with its fervent opening setting the mood for the whole piece.

## Felix Mendelssohn Bartholdy: *Song without words in D major, Op. 109*

According to his own words Mendelssohn wrote his "Songs without words" "for the ladies" (as Chopin did with his Opus 3). From this rich collection of piano pieces violinists and cellists liked to serve and arranged many compositions for their own instrument. As far as the "Song without words op. 109" is concerned, which was probably written in 1845, but published only in 1868 posthumously, it was not necessary to arrange it; it is the only piece with this title that was not intended for piano solo, but from the start for cello and piano. Like many of its namesakes it has a simple and clear form: lyrical and melodic parts frame a contrasting dramatic middle section.

## César Franck: *Sonata in A Major (1886)*

The A major Violin Sonata is one of César Franck's best-known compositions, and is considered one of the finest sonatas for violin and piano ever written. After thorough historical study based on reliable documents, Jules Delsart arranged the piece for cello (the piano part remains the same as in the violin sonata).

In his biography of Franck, Joël-Marie Fauquet reports on how there came to be a cello version. After a performance of the violin sonata in Paris on 27 December 1887, the cellist Jules Delsart, who was actively participating in this concert as a quartet player, was so enthusiastic that he begged Franck for permission to arrange the violin part for cello. In a letter that Franck wrote his cousin presumably only a little later, we read: 'Mr Delsart is now working on a cello arrangement of the sonata'.

Franck's sonata is known for its deftly balanced violin and piano parts and for its cyclic form (possessing a theme or motif that recurs across multiple movements of the work). The piece was written for the Belgian violinist Eugène Ysaÿe on the occasion of his marriage in 1886.

The Sonata begins not with a fiery quick movement, but rather with a poetic Allegretto moderato in 9/8 time. After a tentative opening gesture, the music builds to a compelling fortissimo climax. As the violin rejoins the discourse, the drama ebbs to a dolcissimo reprise of the opening. Another climax, this time moving toward the tonic A major, follows, and the movement ends with a brief codetta.

The tender relief of the first movement's conclusion is extremely short-lived, however, as a

low sixteenth note rumbling in the piano soon overflows into a full-blooded Allegro. The syncopated main tune is taken over by the violin, and things settle down just long enough for a quasi lento interlude and some fragmented episodic reconstructions of the movement's three main motivic strands. A recapitulation, with suitable harmonic reorganization of the material, follows, and the coda, initially misterioso but increasingly tumultuous, provides an electrifying finish.

The third movement, Recitativo-Fantasia, is in many ways the most immediately striking in the Sonata. The piano makes an introductory gesture that draws on the same rising-third gesture that provided the first movement's main theme, to which the violin responds unaccompanied. The tranquil, almost other-worldly middle section introduces the two striving themes, with characteristic triplet-rhythm accompaniment, that will return in glorious attire in the Finale.

The total defeat that seems to mark the conclusion of the third movement is immediately dispelled by the happy opening of the Finale. Although the initial melody, treated in exact canonic imitation between the instruments, is original to the last movement, the first of the two melodies from the central section of the third movement also makes a return. After an appropriate mingling of these ideas - and a colorful interlude built on a subsidiary motive from the opening movement - a tremendous buildup climaxes in the passionate fortissimo return of the second of the two third-movement themes and is immediately repeated a whole step higher. As the dam bursts, the opening canonic theme returns once more to bring the work to a cheerful close.

### Frédéric Chopin: *Introduction and Polonaise brillante in C major, Op. 3*

Chopin could hardly ever conceal that he was in the first place a composer of piano music. When he wrote for piano and orchestra (to) the latter was allotted only a secondary role, in the case of chamber music with piano the tasks were not as unbalanced but the exposed position of the keyboard instrument is apparent.

In 1828/29 Chopin wrote two of his few chamber music works: the Piano Trio Op. 8 and shortly afterwards the Polonaise brillante Op. 3. In November 1829 the composer spent some time with the Prince Antoni Radziwill on the latter's property. The prince was an amateur cellist and Chopin had dedicated his trio to him. From here he wrote in a letter to his friend Tytus Woyciechowski: "I composed an alla polacca with cello. Nothing but tinsel in it, for the salon, for the ladies - you see, I wanted Princess Wanda to learn it. - I virtually gave her lessons at that time." Wanda, the Prince's daughter, seemed to have been young, pretty and a very gifted pianist, and Chopin reports that it was "a real pleasure to adjust her tender fingers." In spite of his rather negative judgement on his Polonaise as being just of sufficient quality for easily satisfied female demands (a view that must drive feminists to a fury!), the very self-critical Chopin was obviously so convinced of the composition, that he thought it to be worth to be published. The introduction to this work (which immediately starts with virtuoso passages although its title reads "Lento") was written only early in 1830. The composition was published in 1831 by the Viennese editor Mechetti, whom Chopin knew since his second stay in Vienna. At the same time he got acquainted with the solo cellist of the Vienna court opera, Josef Merk, whose playing Chopin admired very much and to whom he dedicated the work. The composition was also published by Richault (1835) and Schlesinger (1837) in Paris and by Wessel in London (1836).

Chopin's Opus 3 exists in several versions; of the first editions only the one published by Schlesinger contains the final version in which the cello part is extended, the others are identical with the Mechetti publication of 1831. In the course of time many arrangements were made because of the not ideally balanced relation between the instruments. In some of them the cello part is enriched with highly virtuosic passagework. The most popular version is the one made by Chopin's friend Franchomme, who published a version with rather discreet additions. Soon after the first edition the composition was published also for violin and piano and for piano solo.

### Gabriel Fauré: *Elegy, Op. 24*

Fauré composed this lovely work in 1880 as the slow movement for a proposed cello sonata that never materialized—though two such sonatas emerged from his pen some four decades later.

Originally for cello and piano, the piece was later orchestrated by Fauré. The work, in C minor, features a sad and somber opening and climaxes with an intense, fast-paced central section, before the return of the elegiac opening theme.

The *Elégie* is a prime example of Fauré's ability to distil anguish into a short, but touchingly effective musical statement. The choice of a cello, with its baritone human timbres, is the perfect voice for so personal a statement.

### Claude Debussy: *Nocturne and Scherzo*

Over thirty years before the sonata, and when he was still in his 20s, Debussy composed his *Nocturne and Scherzo* for violin and piano in 1882, arranging it in the same year for cello and piano. The work dates from shortly after Debussy graduated from the Paris Conservatoire. It has puzzled many subsequent commentators as neither movement quite conforms to the expected style or mood of either a nocturne or a scherzo.

### Enrique Granados: *Oriente - Spanish Dance No. 2, Op. 37*

Enrique Granados is known chiefly for his colorful *Spanish Dances* (1892–1911) and his *Goyescas* (1911), piano pieces inspired by the paintings and etchings of Goya. He achieved great fame as a pianist in his native Spain and in Paris.

Granados had published his *Spanish Dances* in four sets of three beginning in 1892. They were greatly admired by Massenet, Cui, Saint-Saëns, and Grieg because of their new and distinctive expression of folk characteristics of many different regions of Spain.

The Russian cellist Gregor Piatigorsky transcribed the Dance No. 2 for cello and piano.

### Manuel de Falla: *La vida breve - First Spanish Dance*

Manuel de Falla was a Spanish composer who was born in Cadiz and died in Argentina. He was one of the most important Spanish composers of the 20<sup>th</sup> century. He was not very successful early on his career, but in 1905 the Real Academia de Bellas Artes de San Fernando sponsored a contest for a Spanish opera. De Falla won with *La vida breve*. The opera may have won the competition but it took many years before it was performed in French.

*La vida breve* was arranged for cello and piano by the French cellist Maurice Gendron.

## About the Artists



The cellist **Reinhard Armleder** studied at the Trossingen University of Music with Prof. Gerhard Hamann and later at the Berlin University of the Arts with Prof. Eberhard Finke. After graduating, he completed his studies at the Trossingen University of Music, where he took his soloist's exam in 2000. In addition, Reinhard Armleder was inspired in master classes by Lynn Harrell, Steven Isserlis, Janos Starker, Siegfried Palm and the Beaux-Arts-Trio. In 1997 and 1998 he received scholarships from the "Braunschweig Kammermusikpodium" and from the DAAD (German Academic Exchange Service). In 2000 and 2001 he played in the Verbier Festival Orchestra

conducted by James Levine, Zubin Mehta, Wolfgang Sawallisch, Kent Nagano, Paavo Jarvi and Yuri Temirkanov. Reinhard Armleder performs as a soloist and in different chamber music ensembles. He played in several SWR radio recordings and he performed as Nigel Kennedy's choice chamber music partner on the CD "Kennedy's Greatest Hits" which was issued in 2002 by EMI classics. Since 2004, Reinhard Armleder has been teaching a cello class at the Conservatory of Baden in Karlsruhe. He gives master classes and appears regularly as a jury member at competitions.



**Dagmar Hartmann**, the Duo's pianist, grew up in Karlsruhe where she began her piano lessons at the age of six at the Baden Conservatory. Later, she continued her piano studies at the Trossingen University of Music with Prof. Johan van Beek and Prof. Wolfgang Wagenhauser. Her degree was followed by her soloist's exam and, in 1996, her chamber music exam. International master classes with Gaby Casadesus, Bruno Canino, Menahem Pressler, Leonard Hokanson and Karl-Ulrich Schnabel rounded off her musical education and gave important impulses and inspiration. In 1997 she received a chamber music scholarship from the Braunschweig

Kammermusikpodium. Dagmar Hartmann performs as a soloist as well as in ensembles with very different castings. Her musical diversity is documented by numerous radio recordings, by her CD recordings with ARS (featuring works by Gershwin, Rachmaninov and de Falla) and with Palatina Viva (with works by J. S. Bach). Since 2005 Dagmar Hartmann has been teaching at the Conservatory of Baden in Karlsruhe. She regularly gives master classes for piano and is called on to serve as a jury member for competitions.

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