The German Society of Pennsylvania

presents

Maksim Shtrykov, clarinet
& Alina Kiryayeva, piano

"Fantasiestücke"

Sunday, October 28, 2012 at 3:00 pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123
Calendar of Events

October 2012
Wed. Oct. 31  Konversationsabend, Topic: Heinrich Muehlenberg, 7pm

November 2012
Sat. Nov. 3  Women's Auxiliary Monthly Meeting in the Ratskeller, 10am
Sat. Nov. 3  Kindervorlesestunde with St. Martin’s lantern workshop, Library, 10:00am
Sat. Nov. 3  Buchclub, Ratskeller, 12:30 pm (with Martin Suter's Small World)
Sat. Nov. 10  248th Stiftungsfest
Sun. Nov. 11  St. Martin Parade, starting at Ratskeller, 5:30 pm
Sun. Nov. 16  Friday FilmFest presents "Schweitzer", German, with German subtitles, Ratskeller, 6:30 pm
Wed. Nov. 21  GSP Concert Series 2012/2013 - A Saxon’s Thanksgiving - Chamber Music and Lieder Recitals from Bach to Auenmueller, 3pm
Wed. Nov. 28  Konversationsabend, Topic: Friedrich der Große und George Washington, 7pm

December 2012
Sat. Dec. 1  Christkindlmarkt, Noon—5pm
Sun. Dec. 9  GSP Concert Series 2012/2013 - The Wister Quartet, 3pm
Sat. Dec. 15  Deutscher Weihnachtsgottesdienst Overbrook, 3pm

January 2013
Sat. Jan. 5  Women's Auxiliary Monthly Meeting in the Ratskeller, 11am
Sun. Jan. 6  GSP Concert Series 2012/2013 - Claire Huangci, piano, 3pm
Fri. Jan. 18  Friday FilmFest presents "Die Manns - Ein Jahrhundertroman", Ratskeller, 6:30 pm

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

Wednesday, November 21:  A Saxon’s Thanksgiving - Chamber Music and Lieder Recitals
From Bach to Auenmueller, 3:00 pm
Presented by American Virtuosi, Philmore Ensemble, and others.

Sunday, December 9:  The Wister Quartet, 3:00 pm
Selections include Corelli, W. A. Mozart and Schumann.

Sunday, January 6, 2013:  Claire Huangci, piano, 3:00 pm
Selections include works by Beethoven, Chopin, Liszt, and others.
Maksim Shtrykov, clarinet
& Alina Kiryayeva, piano

“Fantasiestücke”

Sonata in F minor for Clarinet and Piano, Op.120, No 1
Johannes Brahms
Allegro appassionato
Andante un poco Adagio
Andante grazioso
Vivace

Piano Sonata No 14
Ludwig van Beethoven
"Quasi una fantasia", Op. 27, No. 2 “Moonlight”
Adagio sostenuto
Allegretto
Presto agitato

. : INTERMISSION : .

Fantasiestücke, Op 12
Robert Schumann
Des Abends
Aufschwung
Warum?
Grillen
In der Nacht
Fabel
Traumes Wirren
Ende vom Lied

Grand Duo Concertant Op. 48 for Clarinet and Piano
Carl Maria von Weber
A llegro con fuocco
Andante con moto
RONDO : A llegro

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.
Praised for her powerful command of the instrument, unique interpretations and clarity of sound, Alina Kiryayeva captivates the audiences with her profound philosophical insight and charismatic stage presence.

A native of the Ukraine, Ms. Kiryayeva performed her first solo recital at age 8 and her solo debut with an orchestra at the age of 11. The First Prize winner of the Senigallia International Competition, Italy, Ms. Kiryayeva has also claimed top prizes in several international piano competitions in the USA, including the Grace Welsh International Competition, and the California Young Artist International Competition.

She was honored by the Ukrainian President, Leonid Kravchuk, with the State Award for Achievements in Arts. She has also been awarded the Fannie Gottlieb-Harkavi Scholarship and Susan Rose Piano Scholarship.

Ms. Kiryayeva has toured her native Ukraine as well as Russia, Mexico, France, Germany, Austria, Italy, Holland, Japan and United States. In recent seasons she has performed with the Kharkov State Philharmonic and State Opera Theatre Orchestras, The Imperial Valley Symphony Orchestra and New York Symphonic Ensemble Orchestra.

In an award-winning collaboration with the internationally acclaimed clarinetist Maksim Shtrykov Alina appeared in a New York debut recital in Weill Hall at Carnegie Hall, participation in Chamber Music Marathon at the Morse Recital Hall, New York, the Concerto Takes Manhattan Series at Yamaha Hall in New York, Young Artist Concert Series in Bergenfield, NJ and the Concert Series at Jefferson’s Ferry, NY. This season’s upcoming chamber music performances include multiple appearances on stage in USA, Belarus and Ukraine.

Completing her Bachelor of Music and Master of Music Degrees as a scholarship recipient at The Juilliard School, where she was a student of Dr. Oxana Yablonskaya and Prof. Jerome Lowenthal, she continues her education on the Doctoral Program at The Graduate Center of the City University of New York.

Debut CD “Sonatas”

Alina Kiryayeva's debut CD is scheduled to come out by the end of November. The CD, entitled “Sonatas”, explores the philosophical connection in piano sonatas by Beethoven, Chopin and Prokofiev. It connects Beethoven's Sonata No. 14 "Moonlight", Chopin's Sonata No. 2 and Prokofiev's Sonata No. 4.
Already an acclaimed artist of his home country, Belarus, clarinetist Maksim Shtrykov has burst onto the American concert scene and is quickly gaining renown as a young artist of remarkable charisma and extraordinary musicianship. Recently hailed for “…clarity that’s viscerally breathtaking…” and “effortless…quicksilver legato…” Maksim continues to win over audiences with his profound musical sensibility and flawless technique. As the recipient of The Artist International New York Debut Award, Mr. Shtrykov presented his solo debut recital at Weill Hall at Carnegie Hall in April 2007.

Mr. Shtrykov is a winner of the Belarus National Woodwind Competition and a prizewinner of D. Bida International Woodwind Competition in Ukraine. Mr. Shtrykov was also honored with the Presidents’ Foundation Award “Young Talents of Belarus” for Achievements in Arts. He has performed recitals and chamber music concerts in such major halls as Polish Baltic Philharmonic, The Belarusian State Philharmonic, Miller Theatre at the Columbia University, Paul Recital Hall and Morse Recital Hall at The Juilliard School.

Since his orchestra debut recital at age 14, Mr. Shtrykov has appeared as a regular guest soloist with the Belarusian State Symphonic Orchestra and the Belarusian State Chamber Orchestra. His orchestral engagements include principal clarinet in Academy Youth Symphonic Orchestra “Young Belarus” and participation in Festival “Junger Künstler Bayreuth” as a member of The International Youth Symphonic Orchestra, conducted by Pedro Halffter. Mr. Shtrykov has also performed in the Centennial series performances conducted by James Conlon at Carnegie Hall and Kennedy Center and in the performances conducted by Gerard Schwarz and James DePreist at Avery Fisher Hall as a member of The Juilliard Orchestra.

Mr. Shtrykov is actively involved with contemporary music, as soloist as well as with various ensembles. As a founding member of the Chamber Trio “Reflection”, Mr. Shtrykov is a winner of the International Johannes Brahms Chamber Music Competition in Poland, where he was awarded First Prize and the Special Award for the best performance of J. Brahms work, and a prizewinner of the International “Gaetano Zinetti” Chamber Music Competition, in Sanguinetto-Verona, Italy.

Maksim Shtrykov holds a degree of Master of Music from The Juilliard School, where he had been a scholarship student in the studio of Charles Neidich. Currently Mr. Shtrykov is pursuing his Doctoral program at the Graduate Center of The City University of New York studying with Mr. Neidich.
Johannes Brahms (1833-1897), Sonata in F minor for clarinet and piano, Op.120, no.1

In the early 1890s, Brahms, still in good physical health but reeling from the deaths of many close friends, announced that his career as a composer was over. This retirement was short-lived, however, due in large part to the composer’s discovery of Richard Mühlfeld, principal clarinetist of the Meiningen orchestra. Brahms praised Mühlfeld during an 1891 visit to Meiningen, calling him “the best wind player I know.” Admiration quickly turned to prodigious output; the supposedly-retired composer turned out in rapid succession a number of works written explicitly for Mühlfeld. Completed in 1894, this sonata (along with a companion sonata in E-flat major) is the last of the Mühlfeld-inspired works, the most significant milestones in clarinet repertory since Mozart.

Ludwig van Beethoven (1770-1827), Sonata quasi una fantasia in C Sharp Minor, Opus 27, No.2 [Piano Sonata No.14 in C Sharp Minor] ("Moonlight") Piano sonata No.14, the “Moonlight"

The novelist and music commentator Ludwig Rellistab (1799-1860) named the C Sharp Minor Sonata (Opus 27, No.2) the "Moonlight." The dreamy mood of the opening Adagio sostenuto seems to suggest some nocturnal accent. A gain the term Sonata quasi una fantasia suggests Beethoven’s bold originality in opening with such a slow, poetic utterance. The movement is not in sonata form. There is no second theme or development. It is an expressive nocturnal reflection that follows its own artistic voice. The evocative nature of the movement points the way forward to Chopin. The brief, elegant Allegretto was described by Liszt as "a flower between two chasms." The furious cascade of notes of the Presto agitato finale suggests Beethoven the titan. For all its familiarity the "Moonlight" Sonata is a daringly original work which divides the competent performing artist from the extraordinary one.

Robert Schumann (1810-1856), Fantasiestücke, Op 12

Written in 1837, the Fantasiestücke Op.12 were dedicated on their publication in 1838 to Anna Robena Laidlaw, a gifted and attractive British pianist who had visited Leipzig in 1837 and with whom, it has been suggested, Schumann might have found some consolation for his then strictly enforced separation from Clara Wieck. Whatever the nature of his relationship with Ms. Laidlaw, the thematic identity of the first piece in the collection, Des Abends, gives a clear indication that Clara was still very much on the composer’s mind: the stepwise descending line delicately traced by the right hand in the opening bars is one of many variants of a melodic message Robert and Clara both understood. Its introduction here is all the more poignant for the insecurity of its apparently triple-time rhythms in a basically double-time meter and its two modulations from D flat major to an unlikely E major.

Carl Maria von Weber (1786-1826), Grand Duo Concertante in Eb Major, Op. 48, J. 204 (1816)

Weber completed the opening Allegro con fuoco in 1816; he had already composed the middle movement Adagio and the finale Rondo in 1815. Consider that this music was 80 years old when Mühlfeld played it for Brahms! The opening movement has a strong opening, and a soulful second subject, a really respectable sonata-allegro and a showpiece for the clarinet. In the second movement the piano recedes somewhat to the background and the clarinet is able to show its emotional range, all very much like an opera singer’s cavatina. The Rondo in 6/8 time is cheerful and full of difficult passage work, a good example of a German composer emulating an envied Italian master. The ghost of Rossini smiles over this movement.
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.