



The German Society of Pennsylvania

presents

**Elissa Lee Koljonen, violin,
and Natalie Zhu, piano**



Photographer: Jason King

Sunday, October 27, 2013 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

October 2013

- Wed. Oct 30 Planned Giving Seminar (sponsored by the Philadelphia Foundation), 5pm
Wed. Oct 30 *Konversationsabend*. Topic: *Hommage an Richard Wagner*, 7pm

November 2013

- Sat. Nov 2 Women's Auxiliary Monthly Meeting in the Ratskeller, 10am
Sat. Nov 9 249th Stiftungsfest (Founder's Ball)
Sun. Nov 10 St. Martin's Parade, 5pm
Fri. Nov 15 Friday FilmFest presents "Vitus", 6:30pm (*German with English Subtitles*)
Mon. Nov 18 Board of Directors Meeting in the Ratskeller, 7pm
Wed. Nov 27 *Konversationsabend*, Topic: TBD, 7pm

December 2013

- Sat. Dec 7 Christkindlmarkt
Sat. Dec 7 Women's Auxiliary Monthly Meeting in the Ratskeller, 10am
Mon. Dec 16 Executive Committee Meeting, 4pm

January 2014

- Sat. Jan 4 Women's Auxiliary Appreciation Party in the Ratskeller, 11am
Fri. Jan 17 Friday FilmFest presents "Marlene", 6:30pm (*German with English Subtitles*)

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

Sunday, November 17: The Barnard Trio, 3:00pm

The Barnard Trio comprises pianist Davyd Booth, violinist Nancy Bean and cellist Lloyd Smith. They take their name from Boyd Barnard, a prominent Philadelphia businessman, music lover and longtime friend, who was instrumental in helping all three musicians in their chamber music careers.

Sunday, December 15: The Ephrata Cloister Choir, 3:00pm

The Ephrata Cloister Chorus was formed in 1959 by Russell Getz, Prof. of Music at Lebanon Valley College. He worked to transcribe early Cloister music into modern notation, and his pioneering work continues to serve as the Chorus' repertoire.

Sunday, January 5: Claire Huangci, 3:00pm

Claire Huangci, born in Rochester, NY, started playing piano at six years of age. She was accepted into the Settlement Music School, Curtis Institute of Music, and is currently studying at the Hannover Hochschule fuer Musik in Germany. In 2010, she participated in the Queen Elizabeth competition and became a laureate.

Elissa Lee Koljonen, violin, and Natalie Zhu, piano

PROGRAM

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| I. Sonata in E Major, Op.1 No. 15 HWV 373 | George Frideric Handel
(1685 - 1759) |
| 1.Adagio | |
| 2.Allegro | |
| 3.Adagio | |
| 4.Allegro | |
| II. Violin Sonata in E-flat Major, Op. 18 | Richard Strauss
(1864 - 1949) |
| 1. Allegro, ma non troppo | |
| 2. Improvisation: Andante Cantabile | |
| 3. Finale: Andante-Allegro | |

::INTERMISSION::

- | | |
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| III. Mozart Duo for Violin and Viola in G Major, K. 423 IV | W.A. Mozart
(1756 - 1791) |
| IV. Nocturne No.8 in D flat major, Op.27 No.2
Arranged by August Wilhelmj | Frédéric Chopin
(1810 - 1849) |
| V. "Tzigane," Concert Rhapsody for violin and piano | Maurice Ravel
(1875 - 1937) |

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.

Elissa Lee Koljonen — Biography



Recognized as one of the most celebrated violinists of her generation, Elissa Lee Koljonen has thrilled audiences and critics in over one hundred cities throughout the world. Ms. Koljonen initially received international acclaim when she became the first recipient of the prestigious Henryk Szeryng Foundation Award and silver medalist of the Carl Flesch International Violin Competition. Her playing has been lauded by the Helsingin Sanomat (Helsinki) as "sparkling, sensual and personal". Dan Tucker of the Chicago Tribune writes, "She displayed boundless technique and musicianship", and the Detroit News reports, "...Koljonen brings to her playing not just assured technique but unflinching purpose and confidence."

Locally, Ms. Koljonen performed the Shostakovich Violin Concerto #1 with the Philadelphia Orchestra in July 2007. Other recent and upcoming engagements include, her debut in Spain with James Judd and the Bilbao Symphony Orchestra, performances with José-Luis Novo and the orchestras in Annapolis and Binghamton, the Delaware Symphony, Reading

Symphony, the Kimmel Center's Summer Solstice, and the Philadelphia premiere of Behzad Ranjbaran's Violin Concerto with JoAnn Falletta.

Other engagements include the Boston Pops, Minnesota Orchestra, Royal Philharmonic and the symphonies of Baltimore, Cincinnati, Dallas, Detroit, Oregon, Pittsburgh, Helsinki and Seoul.

Ms. Koljonen has collaborated with such noted conductors as Mattias Bamert, James DePriest, Lawrence Foster, Richard Hickox, Neeme Järvi, Louis Lane, Andrew Litton, Eiji Oue and the late Bryden Thompson. Her engagements have taken her to some of the world's most important venues, among them the Vienna Musikverein, Salzburg Mozarteum, Amsterdam Concertgebouw, London's Barbican Centre, Seoul Arts Center, Boston's Symphony Hall, and the Academy of Music in Philadelphia.

As a recitalist, Ms. Koljonen has performed in many musical capitals including London, Amsterdam, Salzburg, Seoul, Washington, D.C., Philadelphia and New York. A 2004 performance in Carnegie Hall was hailed with excellent critical review. Also an avid chamber musician, Ms. Koljonen appears regularly at festivals throughout North America, Europe and Asia. She garnered critical acclaim for her debut at the Queen Elisabeth Hall in London and her appearances with the London Mozart Players and the Orchestre Philharmonique de Monte-Carlo in a special concert celebrating the 700th anniversary of the Grimaldi Dynasty.

Ms. Koljonen is a protégé of the great Aaron Rosand at the Curtis Institute of Music. Through his influence, she continues the legacy and tradition of Leopold Auer and his legendary school of violin playing.

She spends half her life in Philadelphia keeping Roberto, Sofia, Niko and Sammy out of trouble.

Natalie Zhu — Biography

The recipient of a 2006 Musical Fund Society Career Advancement Award, the 2003 Avery Fisher Career Grant and the 2003 Andrew Wolf Memorial Chamber Music Award, pianist Natalie Zhu is a winner of Astral Artistic Services' 1998 National Auditions. *The Philadelphia Inquirer* heralded Astral's presentation of Ms. Zhu in recital as a display of "emotional and pianistic pyrotechnics"; selections from the recital were later broadcast on National Public Radio's "Performance Today." Since 2009, Ms. Zhu has been the artistic director of the Kingston Chamber Music Festival in Rhode Island.

Ms. Zhu has performed throughout North America, Europe, and Asia as a soloist, recitalist, and chamber musician. In the U.S. she has appeared as soloist with the Indianapolis Symphony, the Pacific Symphony, the Haddonfield Symphony, the Concerto Soloists Chamber Orchestra of Philadelphia, the Astral Chamber Orchestra, the Bergen Philharmonic, China Philharmonic, Riverside Symphony Orchestra, and the Colorado Philharmonic National Repertory Orchestra. Ms. Zhu made her European debut in 1994 at the Festival de Sully et d'Orléans in France, she has also given solo recitals at the Philadelphia Chamber Music Society, New York's Steinway Hall and Merkin Hall, Philip Lorenz Memorial Keyboard Series in Fresno, Portland Piano Festival in Oregon, Munich's Herkulessaal in Germany, and Beijing Concert Hall in China. She has performed with both the Vermeer and Miami quartets, and collaborated with members of the Guarneri, Orion, Mendelssohn, Ying Quartets, and the Beaux Arts Trio. Ms. Zhu has been touring with renowned violinist Hilary Hahn since 1997, stepping in for pianist Garrick Ohlsson in several performances of Ms. Hahn's October 2000 U.S. tour; Ms. Zhu and Ms. Hahn have maintained a partnership until 2006 with tours around the world, including a hugely successful Carnegie Hall recital debut. The duo toured throughout the U.S., Europe, and Asia in the 2004-2005 season, appearing in Hanoi, Bangkok, Shanghai, Taipei, Tokyo, Lyon, Lucern, Hamburg, Geneva, London, and a benefit concert for the Red Cross in Phnom Penh, Cambodia. Ms. Zhu and Ms. Hahn released a CD for the Deutsche Grammophon label in September 2005.

Ms. Zhu has been the recipient of numerous awards, including the grand prize in the both the 1988 and 1989 Young Keyboard Artists Association Competition. She was the first-prize winner in the Johanna Hodges Piano Concerto Competition in 1988 and 1991, and also received its 1991 Concert Series Award. An active chamber musician, she has appeared in Marlboro, Amelia Island, Kingston, Great Lakes, Tanglewood, Skaneateles, and the Bay Chamber Music Festivals.

Natalie Zhu began her piano studies with Xiao-Cheng Liu at the age of six in her native China and made her first public appearance at age nine in Beijing. At eleven she emigrated with her family to Los Angeles, and by fifteen was enrolled at the Curtis Institute of Music where she received the Rachmaninoff Award and studied with Gary Graffman. She received a Master of Music degree from the Yale School of Music where she studied with Claude Frank.



PROGRAM NOTES

Sonata in E Major, Op.1 No. 15 HWV 373 first appeared in the Walsh edition in 1730, the last of a series subtitled, "Solos for German flute, Hoboy or Violin with a Thorough Bass for the Harpsichord or Bass Violin." The original attribution to G.F. Handel appears to have been mistaken, and the piece's true authorship is unknown. Although written for Baroque harpsichord accompaniment and tuning at a pitch lower than today's standard, such works are well suited for performance on modern instruments.

Midori comments that this piece "follows the format of a Baroque Church Sonata, alternating slow and fast movements. In this Sonata, the first movement opens the work with a feeling of simple nobility. Poised and elegant, the movement is written in one continuous, prolonged line. It moves directly into the second movement, *Allegro*, full of happy, positive energy. In this movement, the two half-sections are repeated, giving the performers a chance to challenge themselves to embellish differently each time. Moreover, the second half begins in the dominant key of B major, typically following the rules of composition popular in the Baroque era, as well as in later stylistic periods. In the third movement, one is reminded of a dirge, or a funeral procession. This is the least written-out section of the piece, and in this movement every performer is likely to realize and to interpret in a most "feelingful" way. The final movement, *Allegro*, is a gigue in E major. As in the second movement, the two halves are repeated, and the second half is in B major. This is essentially a charming movement."

Violin Sonata in E-flat Major, Op. 18, by Richard Strauss (1864-1949). Edition Silvertrust has provided this introduction: "While Strauss did not, in later life, devote much time to chamber music, in his earlier years he tried his hands at several different types of chamber works composing a string quartet, two piano trios, a piano quartet and several instrumental sonatas.

"During his early years, Strauss took Schumann and Mendelssohn as his models. The sonata which was composed in 1887 falls just at the end of this period and at a time when Strauss was starting to come under the influence of the new tonalities of Liszt, Berlioz and Wagner. The tonalities one finds in the Sonata are still rooted in the classical romantic composers. The part-writing and balance between the instruments is excellent, as one might expect from a composer who was proficient on both instruments. Although it is an early work, it is not juvenilia. It was written just after *Aus Italien* and just before *Don Juan*.

"The Sonata is in three movements and begins with a fiery, powerful *Allegro ma non*

PROGRAM NOTES (continued)

troppo. After an initial flourish, the violin brings forth the main theme, a romantic, almost heroic melody. As the theme is developed fast passages create a sense of urgent drama. The middle movement, *Andante cantabile*, is rather like a nocturne and has for its main theme, an unabashed love song which glides along until a turbulent middle section rudely interrupts its dream-like reverie. The finale, *Andante-Allegro*, begins with a quiet, introspective introduction in the piano alone. At the *Allegro*, the violin breaks forth with ascending, slashing passages from its lowest to its highest register, creating a sense of drama and importance. However, then comes a playfulness that sneaks into the music almost without notice.

"Though it comes at the end of his early period, this is nonetheless a mature work with many of the hallmarks which can be found in his later music."

Mozart Duo for Violin and Viola in G Major, K. 423 IV, by W.A. Mozart (1756-1791)

At the end of July 1783, Mozart took his wife Constanze to Salzburg to introduce her to his father Leopold and sister Nannerl, remaining there three months. During the course of the visit, Mozart composed two duos for violin and viola (the other being K. 424), his only works for this combination. According to Constanze Mozart, both were composed on the behalf of Mozart's friend Michael Haydn, the underrated composer brother of Joseph Haydn. Michael Haydn had accepted a commission from his (and Mozart's former) employer, the Archbishop of Salzburg, for a set of six duos, but fell ill after composing only four. Mozart, who respected Michael Haydn as a composer, stepped into the breach to allow his friend to meet his deadline. The grateful Haydn is said to have retained the manuscripts as a sacred relic.

Suggestions that Mozart deliberately imitated Haydn's style are perhaps somewhat fanciful. Mozart's interest in the unusual form prompted him to produce two masterpieces whose contrapuntal mastery and richness of texture clearly stem from the experience gained in the near-contemporary composition of the first three of the set of six string quartets dedicated to Joseph Haydn. Interestingly, Mozart did not completely relinquish those duos to Michael Haydn — in two letters sent to his father after returning home, he requests that the duos be sent to him in Vienna, along with the score of his opera, *Idomeneo*.

PROGRAM NOTES (continued)

Nocturne No.8 in D flat major, Op.27 No.2 (arr. August WILHELMJ), by Frédéric Chopin (1810-1849)

A much recorded and programmed showpiece, arranged by a celebrated and much traveled late 19th Century violinist. In his autobiography, Arthur Rubinstein reminisced, “I began to play the long D-flat Nocturne as though in a trance, inspired by her beauty . . . When I reached the coda with its pianissimo descending sighs, the Countess suddenly, leaned forward close to me and kissed my mouth with a wild passion. I struck a wrong note, too loudly the Count woke up, and the charm was broken.”

“Tzigane,” Concert Rhapsody for violin and piano, by Maurice Ravel (1875-1937)

The contemporary violinist, Anne Chicheportiche has written: “Ravel first heard the Hungarian violinist Jelly d’Aranyi (1893-1966), the grandniece of the famous violinist Joseph Joachim (1831-1907), at a private musical salon in England in 1922. Ravel was amazed by d’Aranyi’s musicality and flawless technical ability. He asked d’Aranyi to play Gypsy melodies from Hungary for an encore, which she did well into the early morning, mesmerizing Ravel. He explained to his friend Bartók that they inspired him to write a short piece of diabolical difficulty, conjuring up the ‘Hungary of his dreams.’ Despite his initial enthusiasm to write a Gypsy flavored virtuoso showpiece, it was not until two years later that Ravel began working on Tzigane. It took him only a few days to finish the piece for violin and piano, just in time for its scheduled première in London on April 26, 1924. Even though the dedicatee received the score only a couple of days before the performance, the piece was wildly successful with the audience. D’Aranyi made such a hit with Tzigane that Ravel later provided a version for solo violin and orchestra.”

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 strengthens 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 Germany ancestry.

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