



# The German Society of Pennsylvania

proudly presents

## Elissa Lee Koljonen and Natalie Zhu



Sunday, February 10, 2019 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

## February 2019

- Wed. Feb. 13 Konversationsabend: Punch and Punch Stories, 6:00pm  
Fri. Feb. 15 Friday Film Fest: *Revanche*, 6:30pm  
Sat. Feb. 23 8th Annual Bierfest, 2:00pm

## March 2019

- Sat. Mar. 9 Buchclub, 1:30pm  
Sat. Mar. 9 New Chamber Ballet presents *Stray Bird*, 8:00pm  
Sun. Mar. 10 New Chamber Ballet presents *Stray Bird*, 3:00pm  
Wed. Mar. 13 Konversationsabend: Feldmarschall Josef von Radetzky, 6:00pm  
Fri. Mar. 15 Friday Film Fest: *Winnetou—der letzte Kampf*, 6:30pm  
Tues. Mar. 19 KA EXTRA: The Effects of Immigration on German-American Politics with Martin Kaiser, 7:00pm  
Wed. Mar. 20 Humboldt through our Eyes: Discussion with comments from Prof. Harry Liebersohn, 6:00pm

## April 2019

- Sat. Apr. 6 Hamburger Abend, 7:00pm  
Wed. Apr. 10 Konversationsabend: GSP Update with President Tony Michels, 6pm  
Sat. Apr. 13 Buchclub, 1:30pm  
Fri. Apr. 26 Friday Film Fest: *Honig im Kopf*, 6:30pm

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

- 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.
- Sun. May 12 EStrella Piano Duo  
“Tales from the East”, featuring works by Rimsky-Korsakov, Borodin, Stravinsky, and more

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)

# Elissa Lee Koljonen and Natalie Zhu

## PROGRAM

Sonatensatz (Scherzo in C minor from the F.A.E. Sonata) Johannes Brahms  
(1833-1897)

Sonata No. 3 in D minor, Op. 108 Johannes Brahms

- I. *Allegro*
- II. *Adagio*
- III. *Un poco presto e con sentiment*
- IV. *Presto Agitato*

Suite Italienne Igor Stravinsky  
(1882-1971)

- I. *Introduzione*
- II. *Serenata*
- III. *Tarantella*
- IV. *Gavotta con due variazioni*
- V. *Scherzino*
- VI. *Minuetto e finale*

- Intermission -

Partita No. 2 in D minor for Solo Violin, BMV 1004 J.S. Bach  
(1685-1750)

- I. *Allemanda*
- II. *Corrente*
- III. *Sarabanda*
- IV. *Giga*
- V. *Ciaconna*

Légende, Op.17 Henri Wieniawski  
(1835-1880)

Capriccio-Valse, Op. 7 Henri Wieniawski

Polonaise in D, Op. 4 Henri Wieniawski

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

## Scherzo for Violin and Piano in c minor, WoO posth. 2 (from F.A.E. Sonata)

Brahms met the Schumanns in September 1853. Both Robert and Clara were profoundly impressed with Brahms' music and they welcomed him wholeheartedly into their home. He met with them nearly every day, performing music and accompanying them on walks. He also began a lifelong friendship with Robert Schumann's pupil Albert Dietrich who spawned a strong interest for the visual arts in Brahms. For a very brief time in the Schumanns' home, Brahms lived in an artistic environment immensely conducive to his development as a musician.

The violinist Joseph Joachim, who was responsible for urging Brahms to meet Robert Schumann, was set to perform in Düsseldorf in October. For the event, Schumann had the idea of writing a composition for Joachim in collaboration with Brahms and Dietrich—each would contribute a different movement. Thus was born the "F-A-E" Sonata for violin and piano. Its title is based on the acronym for Joachim's personal motto *Frei aber einsam* (Free but lonely).

Joachim retained the original manuscript for himself however, and it was not until 1935 that the entire work was published. He did allow Brahms' scherzo movement, on the other hand, to be published in 1906, nearly ten years after Brahms' death. *Joseph DuBose*

Johannes Brahms' Violin **Sonata No. 3 in D minor, Op. 108** is the last of his violin sonatas, composed between 1878 and 1888. Unlike the two previous violin sonatas, it is in four movements (the others are in three movements). The sonata is dedicated to Brahms' friend and colleague Hans von Bülow, and was premiered in Budapest in 1888 with Jenő Hubay on violin and the composer at the piano. *Musopen*

Charming and witty to its core, Stravinsky's *Suite italienne* is the composer's adaptation of themes from his neoclassical ballet *Pulcinella*, premiered in 1919 and considered a watershed work in Stravinsky's evolution. The ballet was based on an Italian commedia dell'arte libretto from the early 18th century, and many of the themes in the score were adapted by Stravinsky from manuscripts thought to come from Giovanni Pergolesi, a forefather of comedic opera. Rather than simply transcribe them, however, Stravinsky adapts these simple, tuneful, and beautiful melodies with his own flair, throwing in surprising harmonies, unique instrumental colors, and playful twists and turns. The Suite italienne is a highly successful work in which the violin takes on the sung arias, as well as instrumental numbers, from the ballet, including a raucous tarantella and a graceful minuet. Stravinsky wrote this adaptation for himself to play on piano, with Gregor Piatigorsky on cello, in order to take on tours in Europe. Even the greatest of musical artists, at the end of the day, must earn a living.  
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You are alone! *Sei Solo*. The title page of Johann Sebastian Bach's autograph manuscript of the sonatas and partitas for unaccompanied violin – a masterpiece of musical calligraphy as unsurpassed in its beauty as the compositions that follow within – reads, in full, as follows:

*Sei Solo à Violino senza Basso accompagnato. Libro Primo. da Joh: Seb: Bach. Ao. 1720.*

...[T]he **Partita No. 2 in D Minor, BWV 1004**, occupies the center of Bach's manuscript of the *sei solo* but undeniably constitutes the culmination of the cycle. The first four movements of the five-movement work present the complete quartet of the traditional Baroque dance suite: allemande, courante, sarabande, and gigue, all in traditional binary form. Their relative brevity, straightforward style, moderate emotional range, and limited technical demands clear the space for the concluding movement: the legendary, monumental, chaconne. The chaconne, like the doubles in the B-Minor Partita, belongs to the genre of theme and variations. The basis of the variations here is a harmonic progression stated in the first four measures. The movement consists of 64 iterations of this underlying ground plan. The violinist Joshua Bell has called the chaconne "not just one of the greatest pieces of music ever written, but one of the greatest achievements of any man in history." Johannes Brahms had this to say about it in a letter to Clara Schumann: "The Chaconne is for me one of the most wonderful, incomprehensible pieces of music. On one stave, for a small instrument, the man writes a whole world of the deepest thoughts and most powerful feelings. If I imagined that I could have created, even conceived, the piece, I am quite certain that the excess of excitement and earth-shattering experience would have driven me out of my mind." *Robert Marshall*

**Légende Op. 17** is a showpiece by the Polish violin virtuoso Henryk Wieniawski, written for solo violin and orchestral accompaniment, though it is often performed using a piano reduction as a substitute for the orchestra. It is estimated to have been written in about 1860, though the exact date is unknown.... *Légende* was instrumental in helping to secure his engagement to Isabella Hampton. Initially, Isabella's parents did not approve of their daughter's engagement to Wieniawski, but after they heard the piece, they were so impressed that they offered the young couple their blessing, and they were married in 1860. *Wikipedia*

**Capriccio-valse, Op. 7.** The *Capriccio* was written before 1854. In his monograph devoted to Wieniawski's life and work, Józef Reiss suggests that it was composed in the year 1852, at a time when Henryk and his pianist brother Józef were on a concert tour of Russia. It was first published in Leipzig by Kistner... The two printed versions of the work carry different dedications: Kistner's Leipzig edition was dedicated by Wieniawski '*a son ami Adalbert Wilkoszewski*', the Paris edition to the violinist Teresa Milanollo. The handwritten dedication for Wilkoszewski was also placed in the top right corner of the title page of the extant autograph. *Magdalena Chylińska, translated by John Combe*

The **Polonaise brillante op. 4** is the first of two polonaises composed by Henryk Wieniawski, the second being the Polonaise in A major op. 21, from a later period. The original version of the D major Polonaise was inspired by Karol Lipiński, to whom it is dedicated. It was in the Autumn of 1848 that Wieniawski, in Dresden with his family, first met Lipiński, who was concertmaster of the Opera there. The young Wieniawski greatly valued the advice of the great virtuoso, through whom he became better acquainted with the interpretative models of the past masters of violin playing, especially Giuseppe Tartini, and with different ways of performing the works of J. S. Bach and L. van Beethoven. He also absorbed the accounts of the interpretative art of N. Paganini and of the charisma he displayed when performing. Wieniawski played in Lipiński's quartet, learned the maestro's Concerto militaire, which he subsequently performed many times, occasionally accompanied on the piano by his brother Józef. *Irena Poniatowska*

## About the Artists

### Elissa Lee Koljonen



Recognized as one of the most celebrated violinists of her generation, Elissa Lee Koljonen has thrilled audiences and critics in 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. Dan Tucker of the Chicago Tribune has written that "she displayed boundless technique and musicianship", and the Detroit News has reported that "Koljonen brings to her playing not just assured technique but unflinching purpose and confidence."

Ms. Koljonen's recent engagements included a return to the Philadelphia Orchestra to perform the Shostakovich Violin Concerto #1, 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. She has also made appearances with 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. She has performed in some of the world's most important venues, including the Musikverein in Vienna, the Mozarteum in Salzburg, the Concertgebouw in Amsterdam, the Barbican Centre in London, the Seoul Arts Center, the Symphony Hall in Boston and the Academy of Music in Philadelphia.

As a recitalist, Ms. Koljonen has performed in the international music capitals of London, Amsterdam, Salzburg, Seoul, Washington, D.C., Philadelphia and New York. 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 protégée of the great Aaron Rosand at the Curtis Institute of Music. Incorporating his influence, she carries on 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.

## About the Artists

### Natalie Zhu

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'Orleans 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, Portland Piano Festival, Munich's Herkulessaal, and Beijing Concert Hall. 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 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 the Marlboro, Amelia Island, Kingston, Great Lakes, Tanglewood, Skaneateles, and 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.



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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.