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In Memoriam Gunda Hack



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presents

*The Frankfurter  
Kammertrio*



Sunday  
March 29, 2009  
3:00pm

Barthelmes Auditorium  
611 Spring Garden Street Philadelphia, PA 19123

## 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.

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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 strengthen national and international 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.

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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.

## Calendar of Events

### April

- Sat. April 4 Women's Auxiliary Monthly Meeting, 10:00am  
Sat. April 4 "Ein Abend an der Waterkant: Hamburger Abend", 7:00pm  
Menu includes wurstchen, potato salad, goulash soup, and desserts.  
Fri. April 17 "Wister and More!" Series presents Cole Porter Trio, 7:00pm  
Selections by artists from Schubert to Tchaikovsky, Kern to Mancini  
Mon. April 20 Spring Session of Adult Evening German Classes Begins  
Beginner to conversational levels available for all ages and abilities  
Wed. April 22 *Konversationsabend*, "Keine Angst vor der Zukunft—die Bamberger Apokalypse aus dem Jahre 1000", Prof. Karlfried Froehlich, 7:00pm  
Fri. April 24 Friday Film Fest, "The Good German", 6:30pm  
U.S. Army correspondent Jake Geismar gets caught in a web of intrigue with ex-flame Lena set in post-World War II Berlin  
Sat. April 25 Spring Session of Saturday Youth German Classes Begins  
Classes for 4-7 year olds and Pre-Teens available  
Sun. April 26 Annual Members' Meeting, 3:00pm  
April 27– May 7 Trip to Eastern Germany—Weimar, Leipzig, Dresden, and Berlin  
With side trips to Görlitz, Wittenberg, and Eisenach

### May

- Sun. May 3 "Wister and More!" Series presents The Wister Quartet, 3:00pm  
Selections by Gesensway, Mozart, and Dvorak  
Fri. May 8 Friday Film Fest, "Die Luftbrücke", 6:30pm  
Historic drama about a difficult love affair between a German woman and an American soldier during the Berlin Airlift  
Sat. May 16 108th Anniversary Luncheon of the Women's Auxiliary  
Thurs. May 21 *Konversationsabend*, "Das Ende der Schlaflosigkeit - Roman von Helmut Marrat", 7:00pm  
Sun. May 24 "Wister and More!" Series presents The Wister Quartet, 3:00pm  
Selections by Mozart, Dohnanyi, Dvorak, and Griffes

### June

- Fri. June 5 Friday Film Fest, Three Films: A Look at German Comedies, time TBA  
Sat. June 6 Women's Auxiliary Monthly Meeting, 10:00am  
Sat. June 20 *Konversationsabend*, *Wandertag*, Location TBA, 10:00am

## *The Frankfurter Kammertrio*

**Birgit Gruetzner** began studying the piano at age five. Born in Berlin, she relocated to Weimar at the age of 14 in order to pursue her performing arts education at the Franz Liszt Special School for Music, subsequent to which she enrolled in the Music Academy of Weimar, graduating with honors. She went on to attend the Vienna Academy for Performing Arts and received the “Grosses Konzertfachdiplom” (Masters in concert piano).

Ms. Gruetzner is presently a freelance pianist living in Berlin. As a soloist, she has performed extensively throughout Europe, the US, and Canada. Most of her performances are dedicated to chamber music, through which she has built an extensive repertoire. She is the founding member and pianist of the piano trio “Viadrina”.

**Christian Krech** was born in 1969 in Halle, Germany, graduated at age 17 from the Special School for Music in Weimar. He participated successfully in many renowned music competitions, winning first prize at the International Westphalia Music Festival in 1990.

At 19, Mr. Krech was a trainee at the State Opera in Berlin and became Associate Principal Clarinetist of the Comic Opera in Berlin in 1991. Since 1992, he has been Principal Clarinetist of the Brandenburg State Orchestra in Frankfurt (a.d. Oder), Germany.

He has performed with many renowned national and international orchestras, and has worked with several radio stations and recorded works by Mozart, Flosman, Spohr, Glinka, including the Mozart Clarinet Concertos.

**Maria Pstrokonska-Nawratil** was born in Breslau and attended the Henryk-Wieniawski Talent School in Posen, Poland and graduated with honors from the Ignaz-Paderewski Music School. She completed her concert examination with distinction in 2004 after participating in the master classes of Prof. Wolfgang Boettcher at the University of the Arts in Berlin.

In 1999, she joined the International Orchestra Academy in Bayreuth, Germany and then began an internship with the Radio Symphony Orchestra in Berlin. She is presently the Assistant Principal Cellist of the Deutsche Oper Berlin.

She has won many prizes at national and international music competitions, and has performed as a soloist with the Posen Philharmonic and at the Brussels Music Festival with the Belgian Chamber Orchestra.

## *Frankfurter Kammertrio*

Birgit Grützner, piano    Christian Krech, clarinet  
Maria Pstrokonska-Nawratil, cello

### PROGRAM

**LUDWIG VAN BEETHOVEN**  
(1770-1827)

**Clarinet Trio in E<sup>b</sup> Major, Op. 38**

*Adagio–Allegro con brio*

*Adagio cantabile*

*Tempo di Menuetto*

*Andante con Variazioni*

*Scherzo. Allegro molto vivace*

*Andante con moto alla Marcia–Presto*

### INTERMISSION

**MIKHAIL GLINKA**  
(1804-1857)

**Clarinet Trio in D Minor**

*Allegro moderato*

*Scherzo*

*Largo*

*Allegro con spirit*

**MAX BRUCH**  
(1838-1920)

**Three Pieces, Op. 83**

*Andante con moto*

*Allegro con moto*

*Allegro vivace ma non troppo*

**MARKO TAJČEVIĆ**  
(1900-1984)

**Five Balkan Dances**

The audience is invited to a reception with the artists in the Ratskeller following the concert.

## Program Translated by

**Beethoven's** Trio No. 4 for Clarinet, Cello and Piano in E-flat Major, Opus 38 is one of the few instances when the master adapted one of his earlier works. The Trio is a rearranged setting of the Opus 20 Septet for Clarinet, Horn, Bassoon, Violin, Viola, Cello and Standing Bass. First performed in 1800, that work had been one of the Bonn master's most beloved and popular over the years. Beethoven reassigned the original string parts to the piano, partnered with the clarinet and cello, which, in their turn, occasionally take over themes originally assigned to the cello and the viola, in addition to the main ones from the horn and bassoon. The musical substance of the Septet remained unaltered, not interwoven with later ideas.

The six movement structure and its length distinguish this from Beethoven's other trios. Its attitude, characterized by naturalness and sustained melody, set it apart. Almost throughout, bright friendly colors and voices prevail, far removed from any drama or trouble. Dour earnestness appears only in the slow introduction and last movement. That natural, friendly mien accounts for this work's unsurpassed popularity and success during Beethoven's lifetime.

**Glinka** wrote his *Trio Pathétique* in D-minor for Clarinet, Bassoon & Piano in 1826 and 1827, with no idea that he would ever come to be regarded as the founder of the Russian national genre. Songs, arias, church music and chamber music had all imitated western European—mostly Italian—models in that early period. During Glinka's 1830-33 sojourn in Italy, that tendency grew. Homesickness prompted him to return to Russia, and to compose his first opera, *A Life for the Tsar*—finding his national style along the way.

With this trio, often performed with a cello in place of the bassoon, Glinka achieved an extraordinary synthesis of virtuosity, sentiment and Italian *cantabile* quality. After a short, stormy introduction, the clarinet and cello intone an intensely urgent melody, interspersed with a sweet, singable one relieving the tension. With its fluently ephemeral “attacca,” the uninhibited, brilliant *scherzo* second movement comes on, immediately followed by the third *largo* movement—also “attacca”—representing the heart of the work. These all demonstrate what a dramatist and opera composer Glinka was at heart. The short finale borrows freely from the material preceding it, and ends on a gloomily triumphal note.

## Notes Ed Cohen

The Trio is a case in point as to the condition of Russian music before it found its voice. Glinka was still in Italy when he penned it. In the accompanying papers, Glinka had written, *J'ai connu l'amour que par la peine qu'elle cause!* (“I know love by the pain it causes!”), an indication of his restless state of mind during those years.

There is hardly any composer whose life and work were more closely intertwined than those of **Max Bruch**. Before assuming his first position as a maestro in Koblenz in 1865, Bruch had been the master-class student of Ferdinand Hiller and Carl Reinecke. Before taking on orchestral duties, he had devoted himself to composing piano and chamber music. As maestro and choir master in Sondershausen beginning in 1867, then as director of the Liverpool Philharmonic Society (1880-83), and finally as director of the *Breslauer Orchestervereins* until 1890, he composed for orchestra only. When he taught composition at *Berlin Hochschule für Musik*, from 1890 until his retirement in 1910, he returned to small ensemble compositions.

The decisive criterion for the quality of a composition is its melody in Bruch's view. His chamber music sparkingly reflects a great lyrical talent, and a penchant for gossamer harmonic colors. His Eight Pieces for Clarinet Cello (or Viola) and Piano—three of them on today's program—are among the most successful of their kind. Their foremost quality is softness and reflection, permeated with Schumann. The elegiac themes are surrounded by lush, velvety pleasantness of the piano, sweet arpeggios and insistent accompanying figures. The last piece, with its virtuosic staccatos and springy rhythms breaks out of that mold. Bruch wrote the clarinet part for his clarinet virtuoso son, Max Felix.

**Marko Tajčević**, born 1900 in Osijek, Croatia, died 1984 in Belgrade, was among the most prominent and significant exemplars of nationalistic Yugoslavian music. His harmonically rich expressiveness—always strictly tonal—stems from folk music but without any note-for-note quotations. He succeeded in melding the distinctive sounds of various instruments into colorful mixtures. These dances are miniatures one or two minutes long, whose charm lies in their folk rhythms and tempos.