

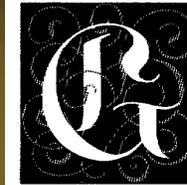
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In Memoriam Gunda Hack

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The **German Society**
of
PENNSYLVANIA
Founded in 1764

presents a

Liederabend

**Sunday
November 18, 2007**
**at
3:00 p.m.**

*Albert and Hete Barthelmes Auditorium
611 Spring Garden Street Philadelphia, Pa.*

Calendar of Events at the German Society of Pennsylvania

December

- Sat. Dec. 1 Women's Auxiliary Christmas Bazaar, 12:00 noon
Fri. Dec. 7 Friday Film Fest, "Joyeux Noel", 6:30pm
Sun. Dec. 9 "Wister and More!" Concert Series, The Wister Quartet, 3:00pm
Wed. Dec. 12 *Konversationsabend, Adventsfeier* at the Auenmuellers, 7:00pm

January

- Sat. Jan. 5 Women's Auxiliary Monthly Meeting, 10:00am
Mon. Jan.. 7 Winter Language Classes Semester Begins
Fri. Jan. 11 Friday Film Fest, "Alles auf Zucker", 6:30pm
Sun. Jan. 20 "Wister and More!" Concert Series, Frankfurter Kammertrio, 3:00pm
Mon. Jan. 21 *Konversationsabend, Review of Germany's Present Political and Socio-Economic Status*, with Hardy von Auenmueller, 7:00pm
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Capital Improvements at the German Society

The next two to four months will be an exciting time at the Society, as we are continuing to improve our historic facility.

As you may have noticed, we are very close to completing the repainting of the upper exterior of our building...a project last completed decades ago. Necessary repairs were made before the painting, and this restoration work has truly enhanced the Society's premises.

In the next month, we will begin with the installation of a sprinkler system in our *Ratskeller* and Auditorium. The *Ratskeller's* drop ceiling will be removed in order to install the appropriate pipes, and the Auditorium will be repainted after the installation.

We will also be replacing the windows in our Directors' Room, which are badly rotted.

Furthermore, the proposed design for the Mural Project has been on view in the Directors' Room for several weeks. The painting will depict notable German contributions to American history in the 18th, 19th, and 20th centuries.

With so many projects happening, we expect some minor construction impacts and appreciate your understanding as we strive to enhance the functionality of our facilities.

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 strengthen 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, 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 German ancestry.

It may be time to consider a membership for yourself, your family or a friend.

Soprano **Jacqueline Smith** performs a wide-ranging repertoire which includes the standard solo with orchestra literature, opera, operetta, and oratorio roles, the song literature, and many chamber works for voice and instruments. She holds the Master of Music degree in voice performance from Temple University. She studied with Florence Berggren and the late Martin Rich, associate conductor at The Metropolitan Opera. She is a soloist with orchestras throughout the greater Philadelphia area, and is a member of Fairmount Baroque, the early music ensemble Quidditas, and the PhilAria Vocal Quartet. She has been a fellow at the Bach Aria Festival, and has attended the *Bach Sommerakademie* in Stuttgart with Helmut Rilling and the Boris Goldovsky opera workshops. She has served on the faculties of La Salle, Eastern, and Philadelphia Biblical universities, and maintains a private voice studio in her home in Philadelphia.

Baritone **Lawrence Indik** regularly performs as a soloist and recitalist throughout the US. He has performed a wide range of repertoire including Oratorio, chamber music and solo song repertoire and has also appeared in numerous operatic roles. Recent major roles include Germont in *La Traviata*, Marcello in *La Bohème*, and Malatesta in *Don Pasquale*. An active member of the Philadelphia music community, he has premiered over fifty new works by contemporary composers. Dr. Indik's CD of new music, "Songs of Separation and Perspective" on Gesher Records has been widely praised. Dr. Indik is also an active author and pedagogue. His articles have appeared in the National Association of Teachers of Singing "Journal of Singing." He also regularly lectures and gives Master Classes on the application of Vocal Pedagogy and Vocal Science to singing. He received his Bachelor of Arts in Mathematics cum laude from Harvard University, a Masters in Opera Performance from Temple University and a Doctor of Musical Arts degree from the Manhattan School of Music. He is a full time faculty member of the Voice in the Voice and Opera department at Temple University.

Marvin Keenze is Professor of Voice and Pedagogy at the Westminster Choir College of Rider University, where he has taught since 1976. He has taught at the University of Delaware, Swarthmore College, and the Tanglewood Institute. He founded and co-directs Westminster's Voice Resource Center, and coordinates the Master Teachers of Singing Week. As teacher, pianist, singer, conductor, and adjudicator he has been to 49 countries and assists in the formation of national associations. He is coordinator for the National Assoc. of Teachers of Singing in USA and Canada, chairman of the International Congress of Voice Teachers, and a member of the American Academy of Teachers of Singing, and the New York Singing Teachers Assoc. He is an honorary lifetime member of the Australian and Brazilian Associations of Teachers of Singing. He received the 1998 Voice Foundation's Van Lawrence Award and Westminster's 1996 Alumni Award. He lives in Philadelphia where he maintains a private voice studio.

Liederabend

Jacqueline Smith, soprano **Lawrence Indik, baritone**
Marvin Keenze, piano

PROGRAM

LUISE REICHARDT (1779-1826)	Hier liegt ein Spielmann begraben Käuzlein Betteley der Vögel Frühlingsblumen
KARL LOEWE (1796-1869)	Der Kukuk, Op. 64, No. 2
ROBERT SCHUMANN (1810-1856)	Marienwürmchen, Op. 79, No. 14 Wenn ich ein Vögelein wär, Op. 43, No. 1 Die Schwalben, Op. 79, No. 21
FELIX MENDELSSOHN (1809-1847)	Jagdlied, Op. 84, No. 8 Minnelied, Op. 34, No. 1
JOHANNES BRAHMS (1833-1897)	Schnitter Tod, WoO. 34 Wiegenlied, Op. 49, No. 4 Der Überläufer, Op. 48, No. 2 Hüt du dich, Op. 66, No. 5

INTERMISSION

GUSTAV MAHLER (1860-1911)	Ablösung im Sommer Das irdische Leben Ich ging mit Lust durch einen Wald Des Antonius von Padua Fischpredigt Rheinlegendchen Wer hat dies Liedlein erdacht? Um schlimme Kinder artig zu machen Lob des hohen Verstands Selbstgefühl Wo die schönen Trompeten blasen
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The audience is invited to a reception in the Ratskeller following the concert.

Program Notes

By Jacqueline Smith

In 1805 in Heidelberg, the greatly admired German poets and playwrights Achim von Arnim and Clemens Brentano published a collection of German folk poetry which they entitled *Des Knaben Wunderhorn* (The Boy's Magic Horn). This collection immediately attracted the attention of the most famous composers of the day, as it presented texts remarkable in their simplicity, innocence, and directness of appeal, with great variety of mood and range of emotion. No less a personage than Goethe had declared that *Des Knaben Wunderhorn* "has its place in every household".

Today's recital begins with early settings of the *Wunderhorn* texts by **Luise Reichardt**. The daughter of composer Johann Friedrich Reichardt, Luise Reichardt wrote in an early Romantic style, setting the *Wunderhorn* texts strophically and presenting the listener with simple, beguiling tunes and charming accompaniment figures.

The brightest lights of the 19th century, including **Robert Schumann**, **Felix Mendelssohn**, and **Johannes Brahms**, set *Wunderhorn* texts to music, and we hear several of their offerings today. Most famous of these is the beloved *Wiegenlied* of Brahms, played by young pianists and featured on music boxes around the world.

The composer **Karl Loewe**, known for his *Lieder*, is represented by one *Fabellied*, telling the well-known story of the singing contest between cuckoo and nightingale with donkey as judge. Loewe wrote many *Lieder* in a similar ballad style, with a true cross of folksong style with art song, and was much admired by the composer to whom the second half of today's recital is dedicated, **Gustav Mahler**.

Perhaps the most renowned settings of *Wunderhorn* poetry are those of Mahler. Having stated that *Des Knaben Wunderhorn* was one of his most treasured books, he went on to show his affinity and love for the poems in more than two dozen settings of the texts. These Mahler settings are frequently sung in their orchestral versions, but the piano versions hold their own charms. Several of these *Wunderhorn* songs were incorporated into his Second, Third, and Fourth symphonies, giving them exposure beyond the world of *Liederabend*. The late Romantic style of Mahler presents these texts in a sound world far removed from the Reichardt settings of a century prior.