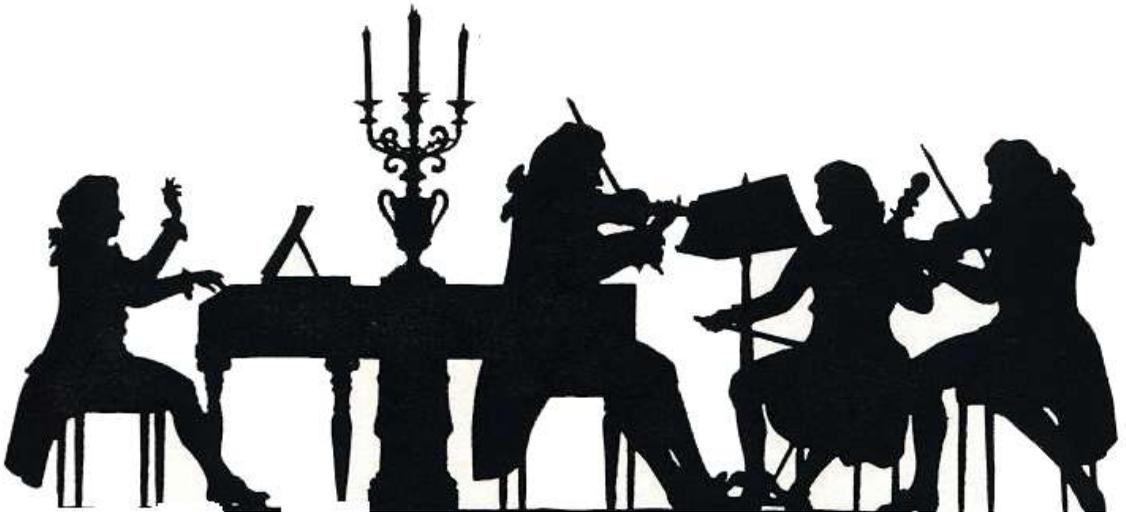




The German Society of Pennsylvania

presents

A Saxon's Thanksgiving *Chamber Music* *and Lieder Recitals* *from Bach to Auenmueller*



Wednesday, November 21, 2012 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

November 2012

Wed. Nov. 14 Muhlenberg Exhibit, 1pm - 4pm daily (except Sunday), Library
- Wed. Nov 21

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

Sat. Jan. 12 *Buchclub*, Library, 12:30pm (with Peter Handke's *Wunschloses Unglueck*)

Fri. Jan. 18 Friday FilmFest presents "*Die Manns - ein Jahrhundertroman - Part I*", Ratskeller, 6:30pm

Wed. Jan. 30 *Konversationsabend, Topic: TBD*, 7pm

February 2013

Fri. Feb. 1 Friday FilmFest presents "*Die Manns - ein Jahrhundertroman - Part II*", Ratskeller, 6:30pm

Sat. Feb. 2 Women's Auxiliary Monthly Meeting in the Ratskeller 11am

Sun. Feb. 3 **GSP Concert Series 2012/2013** - Pyxis Piano Quartet, 3pm

Fri. Feb. 8 Friday FilmFest presents "*Die Manns - ein Jahrhundertroman - Part III*", Ratskeller, 6:30pm

Sat. Feb. 23 Second Annual Bierfest, 12pm - 5pm

Sun. Feb. 24 **GSP Concert Series 2012/2013** - Duo Parisienne, 3pm

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

Sunday, December 9: **The Wister Quartet**, 3:00pm
Corelli: Christmas Cantata
W. A. Mozart: **String Quartet, K. 458 ("The Hunt")**
Schumann: String Quartet in A Minor

Sunday, January 6, 2013: **Claire Huangci, piano**, 3:00pm
Selections include works by Beethoven, Chopin, Liszt, and others.

Sunday, February 3, 2013: **Pyxis Piano Quartet**, 3:00pm
Strauss: Four Pieces for Piano Quartet
Turina: Piano Quartet in A Minor, Op. 67 (1931)
Brahms: Piano Quartet in C minor, Op.60 (1875)

A Saxon's Thanksgiving

Prelude from Suite IV in E-flat, BWV 1010

Johann Sebastian Bach (1685-1750)

Frances Borowsky, cello

...



Contrapunctus XI from The Art of Fugue, BWV 1080

Johann Sebastian Bach (1685-1750)

Cassia Harvey, cello

Myanna Harvey, violin

Duane Large, guitar

...



Mandolin concerto in G Major

Johann Adolph Hasse (1699-1783)

I. Allegro

II. Largo

III. Allegro

Cassia Harvey, cello

Myanna Harvey, violin

Duane Large, mandolin

...



Two Bagatelles

Heinrich Marschner (1795-1861)

Duane Large, period guitar

...

Lied von Gotter

Friedrich Wilhelm Gotter (1746 - 1797)

Heinrich Marschner (1795-1861)

...

Zwei Lieder von Goethe

Sehnsucht

Der Schmachteude

Jeffrey Halili, tenor

Duane Large, period guitar

...



Zwei Canzonette

Carl Maria von Weber (1786-1826)

Jennifer Hsiung, mezzo-soprano

Duane Large, period guitar

...

Abu Hassan Overture

Carl Maria von Weber (1786-1826)

Elizabeth Borowsky, piano

Duane Large, piano



. : INTERMISSION : .

Song Without Words, Op. 19 No. 1

Felix Mendelssohn (1809-1847)

Emmanuel Borowsky, violin

Frances Borowsky, cello

Elizabeth Borowsky, piano

...

Fantasy Pieces, Op. 73

Robert Schumann (1810-1856)

I. Zart und mit Ausdruck (Tender and with expression)

II. Lebhaft, leicht (Lively, light)

III. Rasch und mit Feuer (Quick and with fire)

Joel Wieszka, clarinet

Elizabeth Borowsky, piano

...



Widmung

Robert Schumann (1810-1856)

Jeffrey Halili, tenor
Elizabeth Borowsky, piano

...

Duets

- I. Larghetto (From *Four Pieces Fugitives*)
- II. Agitato (From *Drei Romanzen*)

Cassia Harvey, cello
Myanna Harvey, violin

...

Clara Schumann (1819-1896)



To the Evening Star (from Tannhauser)

Emmanuel Borowsky, violin
Elizabeth Borowsky, piano

...

Richard Wagner (1813-1883)

Wer die Musik



Jennifer Hsiung, mezzo-soprano
Elizabeth Borowsky, piano

...

Hans Auenmüller (1926 - 1992)

Die Nachtigall

Jeffrey Halili, tenor
Elizabeth Borowsky, piano

...

Hans Auenmüller (1926 - 1992)

Sinfonietta

Emmanuel Borowsky, violin I
Juanzi Yi, violin II
Myanna Harvey, viola
Frances Borowsky, cello

...

Hans Auenmüller (1926 - 1992)



Abendlied

Jeffrey Halili, tenor
Elizabeth Borowsky, piano

Hans Auenmüller (1926 - 1992)



There will be one 15-minute intermission. We offer refreshments from our bar during that time.

American Virtuosi

The *American Virtuosi* is a trio of Borowsky siblings, which has gained considerable notoriety, both in the United States and abroad, for their youth, infectious enthusiasm and, most importantly, for their artistic skills. **Hailed by the international press as “American Virtuosi,”** the Borowsky family has been praised world-wide for their outstanding musicianship.

The musical talents of Elizabeth, Emmanuel, and Frances Grace have been nurtured and encouraged under the guidance of Charles Borowsky and Cecylia Barczyk-Borowsky. Charles is a noted social scientist who has utilized the arts to build bridges among people and nations. He has organized many international conferences and festivals dedicated to the promotion of music as a vital tool for cultural, social, and economic progress. He also plays the harmonica and occasionally performs together with his family. Cecylia is an internationally renowned cellist who has performed in over 80 countries, received many international and national awards, and won prizes in international competitions including the Tchaikovsky Competition in Moscow, J.S. Bach Competition of Leipzig, and the Cas-sado Competition in Florence.

Elizabeth, Emmanuel, and Frances Grace began performing at an early age and have since accrued an impressive list of professional achievements and awards. In 2004, they jointly received the Erick Friedman Prize for Outstanding Young Musicians and performed their New York debut at Carnegie Hall. Recent performances include a Pre-Olympic concert tour of China, a three-month residency at the Dilsberg Castle in Germany (as recipients of a grant from the Rhein-Neckar Kulturstiftung), performances as soloists in the Beethoven Triple Concerto and Barber Cello Concerto with the Young German Symphony Orchestra during their U.S. Concert Tour, and a concert tour of Ukraine, Poland, and Germany.



Philmore Ensemble

Based out of Baltimore and Philadelphia, *Philmore Ensemble* was formed at Temple University in 2004 by Amanda Heckman, Duane Large and Julia Madden. Philadelphia musicians Myanna and Cassia Harvey later joined to help expand the possibilities of the group. Philmore Ensemble offers a fresh and engaging look at the works of popular and lesser-known composers, and brings to life music that has fallen into obscurity. With a special focus on nineteenth-century music, *Philmore Ensemble* plays works from the Renaissance era through the twenty-first century. This versatile ensemble performs in various combinations with voice, flute, violin,viola, cello, mandolin, lute and guitar.



Duane Large (artistic director) guitar, mandolin, period guitar, piano

Duane earned his master of music degrees in both guitar performance and music history at Temple University in Philadelphia. Duane has been performing, and teaching music for over 10 years. He has performed guitar and mandolin in various cities in the US and Europe with such groups as The Philadelphia Orchestra, The Pennsylvania Ballet, Orchestra 2001, The Royal Ballet, Quidditas and Acadamia l'Ottocento. Duane is on the music faculty at Germantown Friends School and runs a private teaching practice.

Cassia Harvey, cello

Cassia Harvey began her cello studies with Lillian Kauffman and continued with Deborah Reeder and Jeffrey Solow. She has soloed with the Kennett Symphony and the Warminster Symphony. Cassia was first-place winner of the PADESTA, the Concerto Soloists, and the Cafferata-Jackson Competitions. **Her performances have been broadcast on Philadelphia's Channel 57 and New York Public Television.** An accomplished teacher, Cassia has authored over one hundred study books for the classical string instruments. Her books are sold and played worldwide, and were exhibited at the International Cello Congress in Kobe, Japan.

Myanna Harvey, violin, viola

Myanna has been teaching and performing professionally on the violin and viola for fifteen years. She currently has a studio of 40 students. For several years, Myanna has been the strings director at the Upper Moreland Summer Fine Arts Program. She has written a number of arrangements and compositions for string orchestra which have been performed by the Cheltenham Youth Orchestra, the Cedarbrook Middle School Orchestra, and the Centennial School District's Fine Arts Festival Orchestra.

Jeffrey Halili



Jeffrey Halili is a graduate of the Academy of Vocal Arts ('06) where he performed numerous roles in operas including Rigoletto, La Navarraise, Iolanta, Cosi fan tutte, Elektra, L'Amico Fritz, Le Nozze di Figaro, Die Zauberflote, Lucia di Lammermoor and in particular, Das Rheingold, where "[Hurling] himself across the stage with demonic energy, the clever fire god Loge furnished tenor Jeffrey Halili with an excellent vehicle for his gifts; his dynamic characterization, deft verbal pointing and legato flow [which] gave consistent pleasure". He has attended several notable summer programs including those at Glimmerglass, Santa Fe and Chautauqua where he gave "first rate performances" as Goro in Madama Butterfly, *Normanno* in Lucia di Lammermoor and *Giles Corey* in the Crucible.

At Santa Fe Opera, he performed *Ajax* in La Belle Helene alongside Susan Graham.

Career highlights include debuts with New York City Opera, Michigan Opera Theater, New Orleans Opera, Virginia Opera and Florida Grand Opera in works such as Turandot, Lucia di Lammermoor, Agrippina, La Traviata and La Fanciulla del West. He was featured in Sound Bites in the February 2009 issue of Opera News where he was described as having "the sweetness of a high lyric tenor, but there's a hint of steel that suggests a Mime in the making".

In concert he has performed with the Philadelphia Orchestra, National Symphony Orchestra, Dayton Philharmonic, Chautauqua Symphony Orchestra and Buffalo Philharmonic. His repertoire includes *Uriel* in The Creation, Handel's Messiah, Richard Einhorn's Voices of Light, and Arthur Honegger's oratorio King David. He received his Master's in Vocal Performance from Indiana University and his Bachelor's in Vocal Performance from the State University of New York.

Jennifer Hsiung



Mezzo-soprano, Jennifer Hsiung is a recent graduate from The Academy of Vocal Arts in Philadelphia. She received a master's degree in vocal performance from the Mannes College of Music, and a bachelor's degree in piano performance from San Jose State University.

Her repertoire at AVA included Olga in *Eugene Onegin*, Fricka in *Das Rheingold*, Anita in Massenet's *La Navarraise*, Zerlina in *Don Giovanni*, Dorabella in *Così Fan Tutte*, Cherubino in Mozart's *Le Nozze di Figaro*, and Tigrana in Puccini's *Edgar*. She has also been Ramiro in *La Finta Giardiniera*, La Zelatrice in *Suor Angelica*, Stephano in Gounod's *Romeo et Juliette*, and Sonia in *Czarevitch*.

In concert, Ms. Hsiung performed Bright Sheng's chamber work, *Two Poems from the Sung Dynasty* with the composer at Mannes College of Music. She was a soloist for Handel's *Dixit Dominus*, and Haydn's *Lord Nelson Mass* with the Hartford Symphony and Chorale. She has also sung Mozart's *Requiem* with the choir of Tenth Presbyterian Church of Philadelphia and the Philadelphia Chamber Orchestra. Last season she was a soloist for the Rossini *Stabat Mater* with for the AVA Jubilate program. This year Ms. Hsiung has performed Mahler's *Das Lied von der Erde* at the First Presbyterian Church of Philadelphia and Honegger's *King David* with the Mendelsohn Club of Philadelphia.

Ms. Hsiung has received numerous awards from competitions such as the Mario Lanza Competition, the James Parkinson Foundation, San Jose Opera Guild, Henry and Maria Holt Scholarship Foundation, Licia Albanese-Puccini Foundation, and the Metropolitan Opera National Council Auditions. She recently was a finalist in the Marian Anderson competition and the Liederkrantz Foundation competition.

Joel Dustin Weszka



Joel Dustin Weszka began private study of the clarinet at age fourteen while attending high school at C. Milton Wright in Harford County, Maryland. His enthusiasm flourished, and he grew through the ranks of county honors ensembles and solo festivals. By the end of high school he had claimed the Maryland Distinguished Scholar Talent in the Arts Award, performed in a side-by-side concert with the Baltimore Symphony Orchestra, served as Second Clarinet in the Maryland All-State Orchestra, and performed as principal in Respighi's *Pines of Rome* with the Greater Baltimore Youth Orchestra.

In the summer of 2007, he continued as principal clarinet with the GBYO in their European Tour, performing Mahler's *Symphony No. 2*, Dvorak's *Carnival Overture*, and Bernstein's *West Side Story* in venues throughout Austria and the Czech Republic.

Mr. Weszka has studied chamber music extensively, performing Milhaud's *La cheminée du roi*, and both Mozart's and Brahms's clarinet quintets under the collaborative guidance of Cecylia Barczyk. In 2009 he transferred to The Peabody, and has continued nurturing his experience in chamber music, performing in the Bay View Festival Wind Quintet and as Guest Artist at the International Music Institute and Festival USA. Mr. Weszka won the 2012 Levine Chamber Music Competition with Trio INUENDI, with resultant performances in the Kennedy Center and the Bulgarian Embassy. Mr. Weszka holds the B.M. and M.M. degrees from the Peabody Institute, and is pursuing postgraduate work there in the studio of Anthony McGill.

Juanzi Yi



Juanzi Yi is conductor of the Tianjin Symphony Orchestra in China. She has been praised for her "clear, accurate, graceful, passionate, natural" conducting, her dedication to seeking the connotation of the music, and reflecting the spirit, emotion, and value of music.

She has conducted hundreds of successful concerts in China as well as other countries including, Russia, Korea, Cambodia, Estonia, and USA. Due to her contributions towards promoting classical music in China, she was awarded "The Individual Medal" by China's Ministry of Culture. She is a graduate of the Central Conservatory of Music with Master's Degree in Conducting, and the Xi'an Conservatory of Music with Bachelor's Degree in Composition. She is the director of "China GuQin Society", "Tianjin Musicians Association" and "Tianjin Philharmonic Society."



PROGRAM NOTES

Prelude from Suite IV in E-flat, BWV 1010

Johann Sebastian Bach (1685-1750)

After many years working with Duke Wilhelm in Weimar, J. S. Bach found a better-paying and, undoubtedly, a more agreeable position in 1717 - as *Kapellmeister* with Prince Leopold, a serious amateur musician in Cöthen. His duties were not spelled out, but he was expected to write cantatas for birthdays, weddings, and state occasions. During his years at Cöthen, he wrote a series of secular works, primarily for stringed instruments, including the six Brandenburg Concerti.

The Prelude to the Fourth Suite in today's program is one of the six Suites for unaccompanied cello. Bach was known to play the cello and extended considerably the demands on the techniques of the day. The cello was already a fully-developed instrument by this time, except for the minor modifications made in the 19th century to give it more power in larger halls.

Contrapunctus XI from "The Art of the Fugue"

Johann Sebastian Bach (1685-1750)

This late work is one of the most remarkable of J. S. Bach's creations. Written over a period of at least five years until his death in 1750. "The Art of the Fugue" consisted originally of twelve fugues and two canons, and was later enlarged to fourteen fugues and four canons.

This work has always been thought to have been a private exploration, in great depth, of the contrapuntal possibilities inherent in a single musical subject. Unlike his "Goldberg Variations" for harpsichord, this work was probably not intended for public performance and far outdoes the former work in the intricacy of its contents.

Various parts of this work have been adapted for instrumental performance with great effectiveness, and this transcription for violin, cello and guitar will show off the outer limits of Bach's genius.

Concerto for Mandolin

Johann Adolf Hasse (1699-1783)

Few composers have been as famous as Johann Adolf Hasse yet as quickly forgotten. His reputation survived mainly in Dresden, where there was a tradition of performing his sacred works on principal feast days, and in Berlin, where Frederick the Great saw to it that his operas and sacred music were performed there.

Hasse was a tremendously prolific composer, having written about one hundred operas, many cantatas and ballads, a large body of sacred works, and dozens of sonatas and concerti. Many of his works were destroyed during the siege of Dresden in the Seven Years War, 1756-1763. At that time Hasse lived in Italy and Vienna, and upon his return home, found most of it destroyed and the court opera building, props and scores wrecked. He then returned to Vienna and worked there and in Venice during his final years.

While a concerto for mandolin is not listed in the official compendium of his works, many of his concerti for treble instruments would lend themselves admirably to transcription, and we can treasure this representation of his skill which has for the most part been forgotten.

Two Bagatelles, Zwei Lieder Heinrich Marschner (1795-1861)

The most important composer of German opera between Weber and Wagner, Heinrich Marschner's affinity for character drama and the use of leitmotif led directly to Wagner. His music shrewdly portrayed the inner developments and conflicts of mind and spirit, giving a psychological aspect to his operas, rare in that day.

As happened with Hasse, Marschner's operas are not much performed nowadays, but his smaller works have resurfaced. These charming Bagatelles are prime examples of his emphasis on poetic expression.

His Lieder were written independently from his operas and comprise a major collection. Not unlike many of his contemporary Franz Schubert's Lieder, the relatively uncomplicated piano accompaniments often lend themselves to the guitar.

Zwei Canzonette, Abu Hassan Overture Carl Maria von Weber (1786-1826)

While not as prolific a composer of opera as Hasse and Marschner, Carl Maria von Weber changed opera forever with *Der Freischütz*. His many Lieder are not as often performed but deserve a prominent place in music.

The Overture to "Abu Hassan," one of several Singspiels he composed, gives the overview of the light and humorous character of the work. Singspiel was an earlier tradition, a less complex model of opera. Weber kept traces of this style in his earlier operas and actually wrote *Der Freischütz* essentially as a Singspiel — a series of songs, often popular or in a popular style, connected by spoken interludes. "Abu Hassan" is a one-act frolic that goes beyond mere humor and explores wit and tenderness.

Song Without Words, Op. 19, No.1 Felix Mendelssohn (1809-1847)

While Felix Mendelssohn's chamber works constituted a relatively small part of his output, its importance is great and shows much of his development as a composer. When he was twenty years of age he began writing "Lieder ohne Worte" (songs without words) as piano pieces based very much upon song. In all he wrote six collections of such pieces and several of them have become all-time favorites ever since. Their melodic content makes them good candidates for transcription. This piece is from the first published collection.

Fantasy Pieces, Op. 73, Widmung Robert Schumann (1810-1856)

There has scarcely been a more tortured soul than Robert Schumann. We would label him bipolar nowadays, but during the "up" times he wrote a remarkable body of great works. This work is one he wrote during a protracted good time in 1849 and shows the predilection of even the early Romantic composers for exploring beyond simple emotion, into the hidden realms of the mind and spirit. This work has been played also by violinists and cellists, but this is the original version.

Schumann's Lieder have a wonderfully magical quality. They are generally quite brief, but every note is filled with beauty and meaning. "*Widmung*" is a setting of a Rückert poem, "Du meine Seele, du mein Herz."

Two Duets

Clara Schumann (1819-1896)

Robert's wife and a concert pianist and composer in her own right, Clara Schumann's work was limited acutely by her husband's need for absolute silence when he was composing plus being mother to their eight children. Eventually they were able to move into a house where she could practice and compose without disturbing Robert. Ironically, after Robert's death in 1856 she stopped composing and concentrate on her concert career, most likely to earn enough money to support her family. These two duets are transcribed from her piano compositions and are some of her last works.

To the Evening Star (from "Tannhäuser")

Richard Wagner (1813-1883)

"Art for art's sake" was the watchword of this diminutive giant of German opera. Condemning French opera as "a coquette with a cold heart" and Italian opera as "a trollop," Wagner regarded his art in a nearly religious context — indeed, he regarded his public as congregations rather than as audiences. An indigent philologist, Samuel Lehrs, introduced Wagner to the legends of Lohengrin and Tannhäuser, and even though the coupling of the latter with the singing contest in Wartburg was without historical foundation, it inspired Wagner to compose the most light-hearted of his operas. This piece is one of its most poetic.

Sinfonietta, Three Lieder

Hans Auenmüller (1926-1991)

Born as the son of a prominent Lutheran clergyman in the city of Dresden, Hans Auenmüller preferred to live and work in the provincial town of Halberstadt, north of the Harz Mountains, as a humanist, conductor and composer. For almost four decades, he directed the orchestra and all music performances of the Halberstadt Theater.

Most of his compositions have only been performed under his baton. The handwritten scores, currently held by the *Andreas Werckmeister Stiftung*, are difficult to read and require the expertise of a good musicologist for transcription. Funding for this effort is currently being sought.

He composed well over one hundred *Lieder* and a dozen *Märchenopern*. His most dramatic work is the *Halberstadt Suite* describing the allied bombing raid of his beloved city. We are presenting only a sampling of three Lieder, based on romantic poems, and a simple but charming symfonietta which he wrote for a youth chamber group.



Lyrics



Marschner Lieder

Gotter Lied (Friedrich Wilhelm Gotter)

Du der ewig um mich trauert
nicht allein nicht unbedauert.
Jüngling seufzest du,
wenn vor Schmerz die Seele schauert,
lüget meine Stirne Ruh.

Lächle trauer Jüngling wieder!
Sieh beim Gruße froher Lieder
steigt die Sonn' empor!
Trübe sank sie gestern nieder,
herrlich geht sie heut hervor!

Der Schmachende (J. W. von Goethe)

Hier klag ich verborgen
Dem tauenden Morgen
Mein einsam Geschick.

Verkannt von der Menge,
Wie zieh ich ins Enge
Mich stille zurück!

O zärtliche Seele,
O schweige, verhehle
Die ewigen Leiden,
Verhehle dein Glück!



Weber - Canzonetta Op. 29, Nr. 2

Heitere Tage, Mädchen, erfähret,
wer sich der Plage Amors erwehret.
Armor betrüget, glaubet dem Wort.

Alles verspricht er, aber nichts hält er,
band er auch dichter, wird er auch kälter,
bis er entflieget, weg ist der Hort.

Sehnsucht (J. W. von Goethe)

Was zieht mir das Herz so? Was zieht mich hinaus?
Und windet und schraubt mich aus Zimmer und Haus?
Wie dort sich die Wolken um Felsen verzieh'n!
Da möcht' ich hinüber, da möcht' ich wohl hin!

Nun wiegt sich der Raben geselliger Flug,
ich mische mich drunter und folge dem Zug!
Und Berg und Gemäuer umfittigen wir;
sie weilet da drunten, **ich spähe nach ihr.**

Da kommt sie und wandelt, ich eile sobald
ein singender Vogel im buschigen Wald.
Sie weilet und horchet - **und lächelt mit sich:**
"Er singet so lieblich - und singt es an mich."

Die scheidende Sonne vergüldet die Höh'n.
Die sinnende Schöne, sie lässt es gescheh'n,
sie wandelt am Bache die Wiesen entlang.
Und finster und finstrer umschlingt sich der Gang.

Auf einmal erschein ich, ein blinkender Stern.
"Was glänzet da droben? So nah und so fern?"
Und hast du mit Staunen das Leuchten erblickt;
ich lieg dir zu Füßen, da bin ich beglückt.

Weber - Canzonetta Op. 29, Nr. 3

In euren Blicken, ihr lieben Augen,
nicht selig schwelgen, nicht Wonne saugen
und Glut entzünden? Ich trüg es nicht.
Nein!

Holde Sonnen mir neue Gluten!
Aus diesen Kelchen kann mir nur fluten
des Lebens Bronnen, all Heil und Licht.

Schumann - Widmung (Friedrich Rückert)

Du meine Seele, du mein Herz,
du meine Wonn', o du mein Schmerz,
du meine Welt, in der ich lebe,
mein Himmel du, darin ich schwebe.
O du mein Grab, in das hinab
ich ewig meinen Kummer gab!
Du bist die Ruh, du bist der Frieden,
du bist der Himmel, mir beschieden.
Dass du mich liebst, macht mich mir wert,
dein Blick hat mich vor mir verklärt.
Du hebst mich liebend über mich,
mein guter Geist, mein bessres Ich!



Auenmüller Lieder

Wer die Musik sich erkliest (Eduard Mörike)

Wer die Musik sich erkliest,
hat ein himmlisch Gut bekommen,
denn ihr erster Ursprung ist
von dem Himmel selbst gekommen.
Wann einst in er letzten Zeit,
alle Ding' wie Rauch vergehen,
bleibet in der Ewigkeit
doch die Musik noch bestehen.
Weil die Engel insgemein
selbsten Musikanten sein.

Abendlied (Ludwig Uhland)

Es ist so still geworden, verrauscht des Abends Wehn.
Nun hört man aller Orten der Engel Füße gehn.
Rings in die Täler senket sich Finsternis mit Macht.
Wirf ab Herz, was dich kränket und was dir bange macht.

Es ruht die Welt in Schweigen, ihr Rasen ist vorbei,
stumm ihrer Freude Reigen und stumm ihr
Schmerzgeschrei.
Hat Rosen sie geschenkt, hat Dornen sie gebracht.
Wirf ab Herz, was dich kränket und was dir bange macht.

Und hast du heut gefehlet, so schaue nicht zurück,
empfinde dich beseet von neuer Gnade Blick.
Auch des Verirrten denket der Herr auf hoher Wacht.
Wirf ab Herz, was dich kränket und was dir Sorge macht.

Nun stehn in weitem Kreise, die Stern in Majestät,
in gleichem, festen Gleise der goldene Wagen geht.
Und gleich den Sternen lenket er deinen Weg zur Nacht.
Wirf ab Herz, was dich kränket und was dir Sorgen macht.



Die Nachtigall (Theodor Storm)

Das macht, es hat die Nachtigall
die ganze Nacht gesungen,
da sind von ihrem süssen Schall,
da sind in Hall und Widerhall
die Rosen aufgesprungen.
Sie war doch sonst ein wildes Blut,
nun geht sie tief in Sinnen,
trägt in der Hand den Sommerhut
und duldet still der Sonne Glut
und weiss nicht was beginnen.

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 German Society of Pennsylvania's headquarters since 1888 at 611 Spring Garden Street. The building was designed by architect William Gette in the Renaissance Revival style, with an assembly hall on the first floor and a library on the second. It was finished in 1888 and has undergone substantial renovations since the mid-1990s.

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.

Benefactors of the
2012 / 2013
Classical Concert Series

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In Memoriam Gunda Hack



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