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In Memoriam Gunda Hack

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Petronel Malan
Sunday
September 30, 2007
at 3:00 pm

Albert and Hete Barthelmes Auditorium
611 Spring Garden Street             Philadelphia, PA
Calendar of Events at the German Society of Pennsylvania

October
Fri. Oct. 5  Uwe Kind Concert, 12:30pm  
“German for Sale” Lecture by Dr. Sandro Moraldo, 5:30pm  
Friday Film Fest, “Das Leben der anderen”, 7:00pm  
Sat. Oct. 6  5K Walk Departing from German Society, 8:00am-2:00pm  
Singalong of Volkslieder, 3:00pm  
Susanne Linke Lecture and Dance Demonstration, 5:00pm  
Karen Kohler Cabaret Performance of the Twenties, 8:00pm  
Sun. Oct. 7  Ecuemical Service at Old Zion Lutheran Church, 10:00am  
German-American Beer Tasting with Marnie Old, 12:00 noon  
Beck Brass Band Concert, 4:00pm  
Fri. Oct. 12  Intro to Ballroom Dancing, 7:00pm  
by Prof. Peter Kadel  
Sat. Oct. 13  243rd Annual Stiftungsfest and Silent Auction, 6:00pm  
Sat. Oct. 21  “Wister and More!” Concert Series, The Wister Quartet, 3:00pm

November
Sat. Nov. 3  Women’s Auxiliary Monthly Meeting, 10:00am  
Fri. Nov. 9  Friday Film Fest, “Der Name der Rose”, 6:30pm  
Sun. Nov. 11  St. Martin’s Day Parade, 4:00pm  
Mon. Nov. 12  Konversationsabend, Artists’ Colony Worpswede, 7:00pm  
Lecture Conducted by Prof. Sigrid Weltge  
Sun. Nov. 18  “Wister and More!” Concert Series, Liederabend, 3:00pm  
Featuring Jackie Smith, Larry Indik, and Marvin Keenze

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

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 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.

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.
Petronel Malan

Born in South Africa, Ms. Malan began lessons with her mother at age four, continuing with Adolph Hallis. Having debuted with the Johannesburg Symphony at age ten and subsequently winning all major national competitions in her native country, Ms. Malan moved to the US to further her studies. Following a college degree at Michigan State University, she completed her graduate work at the University of North Texas. Her teachers have included Steven de Groote, Ralph Votapek, and Joseph Banowetz.

Her career launched after winning five gold medals at international piano competitions throughout the United States. Although now a permanent resident of the United States, Ms. Malan continues her strong ties to her native South Africa. In 2003, she received the “Rapport/City Press Prestige Award” as one of the “10 Most Inspirational Women in South Africa”. A popular celebrity in her home country, she has appeared on magazine covers and features.

Apart from a love for vintage gowns, Ms. Malan’s stage wardrobe is designed by foremost South African designers such as Henja Schaap and Hip Hop Clothing. A frequent speaker and promoter for classical music in schools, music scholarships in her name are awarded annually to promising young South African musicians.

Lauded by reviewers as an unmistakably creative force in the classical music industry, Petronel Malan’s critical acclaim culminated in the nomination of three Grammy Awards, including “Best Instrumental Solo Album 2004” for her debut disc “Transfigured Bach: The Complete Bach Transcriptions of Bartok, Lipatti, and Friedman”.

PROGRAM

Haydn
Sonata in C Major, Hob. XVI: 50
Allegro
Adagio
Allegro Molto

Liszt
Sonata in B Minor

INTERMISSION

Bach-Ignaz Friedman
Mein gläubiges Herze, frohlocke, sing’, scherze,” BWV 68
Bourée from Partita No. 1 in B Minor, BWV 1002

Mozart-Ignaz Friedman
“Romance” from “Eine Kleine Nachtmusik” K. 525
“Menuetto” from Divertimento for String Quartet and 2 Horns, K. 334

Liszt
Hungarian Rhapsody No. 2
Cadenza–Sergei Rachmaninoff

The audience is invited to a reception in the Ratskeller following the concert.
### Program

**Joseph Haydn (1732-1809):** Haydn's sprightly three-movement sonata relies heavily on variation procedure. Its initial motive, presented at first in short, detached notes, is soon reincarnated as powerful arpeggiated chords. In the second subject, Haydn transforms this opening theme, expressing the principal motives as octaves in the left hand, while the right hand plays rapid figuration. Many such variants are heard in the opening Allegro, including two hushed pianissimo passages in which Haydn obtains special atmospheric effects through the use of the open damper pedal. In the ensuing Adagio as well, a variation process unfolds as rhapsodic flights of fancy expressed through elaborate and ingenious decoration of the original themes. In the closing Allegro Molto, a stormy theme in D-minor quickly peters out, to be replaced by laughing and bouncing staccatos. This is followed by a jolting and surprising B major chord, which demonstrates Haydn's capacity to go beyond predictable paths.

**Franz Liszt (1811-1886):** This highly complex and innovative one-movement work was composed in 1852-53 and dedicated to Robert Schumann. The work begins suspensefully, with repeated base octaves surrounding the first main motive. The second motive with its double octaves is answered immediately by a third idea. These are intertwined and developed, leading to the majestic theme of the fourth motive. All four motives are transposed, crystallizing into a poignant melody in the treble. An agitated quasi-cadenza follows, and leads to a gentler "recitativo" section which leads to new thematic material in a chorale style. The Allegro energico section begins with a sprightly fugato based on the second and third themes. Earlier thematic material is then incorporated, in many transformations and moods, leading to several stately choruses high in the treble, and a single base note on the tonic pitch to end the dramatic work as quietly as it began.

**J.S. Bach (1685-1750):** In music's Hall of Fame, the figure of Johann Sebastian Bach stands serenely dominate, the one figure whose position is unquestioned. For decades, musical purists have argued that Bach should be performed "authentically", free from a transcriber's attempts to "modernize" the great master's offerings. Yet it is increasingly apparent that Bach's genius was such that it contemplated performances on various instruments - some of which had not even been invented during his lifetime. In recent years, Bach has been convincingly performed on myriad instruments, including electronic synthesizers, and in a broad range of variations, including transcription of organ works for orchestra. Vocal solos from his choral works are often presented as instrumental solos. And his solo works have been transcribed for all manner of instruments beyond the original designation. It should be noted that Bach not only contemplated the presentation of his composition in variational form; he was himself a master in doing so with compositions of other composers. The two compositions included in this program demonstrate the power of the piano (which did not even exist when these pieces were composed) to capture the power and grandeur that characterizes Bach's genius.

**W.A. Mozart (1756-1791):** Mozart's Eine Kleine Nachtmusik was composed, and is known by most, as a serenade for strings. The second (Andante) movement is slower than the first movement, and is similar to the sonata form. The first theme is graceful and lyric, followed by a more rhythmical second theme. After a return of the first theme, the third theme, darker with a touch of C minor appears, followed by the first theme which finishes the movement. The work has been transposed from C major to D-flat major, to achieve additional richness and take advantage of the piano's character.

The transcription of the Minuetto is, in some ways, closer to the original Mozart, with fleet passage in the Trio section. Fundamental differences in instrumentation render the piano transcription a fresh piece. For example, pizzicato strings become rolled chords, and the sound of the horn invites rich tones from the piano. With the menuetto dance origins and its connection to the Austrian Laendler, and the Viennese waltz, the transcription has an undeniable charm.

**Franz Liszt (1811-1886):** Franz List was a member of a formidable brotherhood of composers, including Chopin, Paganini, Kreisler, and Rachmaninoff to name a few. His music and piano virtuosity made him an international superstar. The second of Liszt's Hungarian Rhapsodies is one of his better-known works. Originally composed for piano, it was later orchestrated. When Rachmaninoff recorded the Second in 1921, he added a unique cadenza. The cadenza was never written out, and in 1960 a notation was made from the recording. At least a dozen doubtful notes and chord progressions are mentioned in footnotes, and ultimately it is up to the performer to choose which to include or omit. The cadenza has an improvisatory character and is quite "modern" for Rachmaninoff's period. It contains some similarities (chromatic chord progressions and two themes), but also includes Rachmaninoff's transcription of Kreisler's Liebesfreud.

The idea of combining themes was used on other occasions by Sergei Rachmaninoff, and also by Vladimir Horowitz. This cadenza is the longest and most significant of all the cadenzas composed for the Rhapsody.

### Notes