The German Society of Pennsylvania

proudly presents

The Karlsruher Konzert-Duo

Sunday, October 25, 2020 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123
Calendar of Events

**November 2020**
Sat. Nov. 7       Women's Auxiliary Meeting, 10:00am
Wed. Nov. 11     Konversationsabend: Famous Quotations, 7:00pm
Thurs. Nov. 12   The Play World in the Archive - Virtual Lecture by Dr. Patricia Simpson, 6:00pm
Sat. Nov. 14     Buchclub, 1:30pm
Fri. Nov. 20     Friday Film Fest: *Trautmann*, 6:30pm

**December 2020**
Sat. Dec. 5      Women's Auxiliary Meeting, 10:00am
Wed. Dec. 9      Konversationsabend: Weihnachtsfeier, 7:00pm
Sat. Dec. 12     Buchclub, 1:30pm

**January 2021**
Sat. Jan. 9      Buchclub, 1:30pm
Fri. Jan. 15     Friday Film Fest: *Der Fall Collini*, 6:30pm

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

Sun. Nov. 15     **The Casimir Trio**
Nancy Bean (violin), Marcantonio Barone (piano), and Lloyd Smith (cello), will present a program of Brahms and Beethoven.

Sun. Dec. 13     **Musica Capricciosa**
This new ensemble will present works by Handel, Bach, Schütz, and Buxtehude.

Sun. Jan. 3      **Xiaopei Xu, piano**
Ms. Xu’s program will include favorite pieces by Bach, Shostakovich, Musto, and Chopin.

Sun. Jan. 31     **EStrella Piano Duo**
Svetlana Belsky and Elena Doubkovitskaya will perform pieces by Beethoven, Hummel, and Mosheles.

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
The Karlsruher Konzert-Duo
PROGRAM

Reinhard Armleder, Cello
Dagmar Hartmann, Piano

Cello Sonata No. 3 in A major, Op. 69
  I. Allegro ma non tanto
  II. Scherzo. Allegro molto
  III. Adagio cantabile – Allegro vivace

Ludwig van Beethoven
(1770-1827)

Adagio and Allegro, Op. 70
Robert Schumann (1810-1856)

Lied ohne Worte, Op. 109
Felix Mendelssohn (1809-1847)

Liebesträume
Franz Liszt (1811-1886)

Danse orientale in A minor, Op. 2, No. 2
Sergei Rachmaninoff
(1873-1943)

Orientale - Spanish Dance No. 2, Op. 37
Enrique Granados (1867-1916)

Introduction and Polonaise brillante
in C major, Op. 3
Frédéric Chopin (1810-1849)

Burlesque, Op. 97
Nikolai Kapustin (1937-2020)

The Swan
Camille Saint-Saëns (1835-1921)
Program Notes

Ludwig van Beethoven – Cello Sonata No. 3 in A major, Op. 69

Completed in 1808, the same year as his Fifth and Sixth symphonies, Beethoven's Cello Sonata No. 3 in A Major, Op. 69, bears the heading "Inter Lacrimas et Luctum," (Amid Tears and Sorrow). While this richly melodic work does not immediately strike the listener as doleful, there is some melancholy behind its reflective lyricism. True, the first movement, Allegro ma non tanto, is darkly shaded, but for the most part it is characterized by the pensive, cantilena melody that the cello introduces in the beginning. This theme veers into a more aggressive episode, then makes way for the second subject, which is also in two parts. Again, the first is highly lyrical while the second surges forward energetically. The development section breaks these themes into their component parts and gives each a brief elaboration, alternating the contentious material with the more reflective passages, often in the lower registers of the instruments. The recapitulation allows all the basic material to reappear without incident.

The Scherzo, marked Allegro molto, finds the two instruments trading fragments of a syncopated melody, lurching from A minor to E minor and C major until tripping into a more song-like trio section featuring arresting dynamic contrasts and a bass drone. This whole structure is repeated, with the final appearance of the scherzo proper sneaking away on cello pizzicati.

The Adagio cantabile is technically only the introduction to the last movement, but it could almost stand alone on its 18 bars of gentle lyricism for the cello. An Allegro vivace breaks in; it's a sonata-form movement, with the first subject a happy whirl and the second a reminiscence of the cantabile material from the first movement. The development provides a virtuosic workout for both instruments, especially the piano, but the gentler coda ends the sonata on a note of noble jubilation.

Notes by James Reel

Robert Schumann (1810-1856) - Adagio and Allegro, Op. 70

Schumann loved the cello. Time and time again, in the piano quintet and quartet, the three string quartets, the three piano trios and above all the spellbinding Cello Concerto of 1850, he wrote music that manifestly exhibits joy in the instrument's unique ability both to richly underpin and to soar in lyrical song. So it is strange that apart from the Concerto only twice did he compose music specifically designated for the instrument, and only one work has survived, the Five Pieces in Popular Style of 1849. Clara Schumann destroyed the Five Romances of 1853, almost his last composition, as evidence of her husband's insanity.

February 1849, a month of astonishing productivity, inaugurated a new interest in wind instrument sonorities with the Adagio and Allegro, Op. 70, for horn (or cello) and piano, quickly followed by the Three Fantasy Pieces, Op. 73, for clarinet (or cello) and piano, while December of the same year brought the Three Romances, Op. 94, for oboe and piano.

The Adagio, has a calm character, the Allegro has a rhythmically concise main theme and a cantabile secondary theme. It seems that Schumann used the work as a study for his work that immediately followed on the Konzertstück for four horns and orchestra in F major, Op.
The original title was “Romanza and Allegro”, but it was later changed to be less specific. The alternative instrumentation was the composer’s idea and was not the request of the publisher. “The piece is brilliant, fresh and passionate, just the way I like it”, wrote Clara Schumann in her diary after the premiere.

**Felix Mendelssohn (1809-1847) - Lied ohne Worte, Op. 109**

According to his own words Mendelssohn wrote his "Songs without words" “for the ladies” (as Chopin did with his Opus 3). From this rich collection of piano pieces violinists and cellists liked to serve and arranged many compositions for their own instrument. As far as the "Song without words op. 109" is concerned, which was probably written in 1845, but published only in 1868 posthumously, it was not necessary to arrange it; it is the only piece with this title that was not intended for piano solo, but from the start for cello and piano. Like many of its namesakes it has a simple and clear form: lyrical and melodic parts frame a contrasting dramatic middle section.

**Franz Liszt (1811-1886) – Liebesträume**

...This set of three piano works portray Liszt’s romantic writing, as well as programme music. The set was published in 1850 and are a key example of programme music due to their reference to various poems about love and death.... Number 3 is based on a poem written by German writer, Ferdinand Freiligrath. Entitled, O Lieb, so lang du lieben kannst (Love as long as love you can) the work depicts themes of love and the loss of love....

**Sergei Rachmaninov (1843-1873) - Danse orientale in A minor, Op. 2, No. 2**

The confidence in his cello writing in particular resulted from his collaboration for much of the previous decade with the well known Russian cellist Anatoly Brandukov. Their partnership has shown its first fruits in 1882 with the Two Pieces op. 2. The latter was inspired by the oriental opera Aleko. The Danse orientale fits into the tradition of such pieces that so fascinated Rachmaninoff’s older contemporaries, Balakirev, Glazunov and Rimsky-Korsakov.

The dark warmth and the exotic colors are pure Rachmaninov: the eighteen-year-old was already speaking in his own unique voice.

**Enrique Granados: Orientale - Spanish Dance No. 2, Op. 37**

Enrique Granados is known chiefly for his colorful Spanish Dances (1892–1911) and his Goyescas (1911), piano pieces inspired by the paintings and etchings of Goya. He achieved great fame as a pianist in his native Spain and in Paris.

Granados had published his Spanish Dances in four sets of three beginning in 1892. They were greatly admired by Massenet, Cui, Saint-Saëns, and Grieg because of their new and distinctive expression of folk characteristics of many different regions of Spain.

The Russian cellist Gregor Piatigorsky transcribed the Dance No. 2 for cello and piano.

**Frédéric Chopin- Introduction and Polonaise brillante in C major, Op. 3**

Chopin could hardly ever conceal that he was in the first place a composer of piano music. When he wrote for piano and orchestra (to) the latter was allotted only a secondary role, in
the case of chamber music with piano the tasks were not as unbalanced but the exposed position of the keyboard instrument is apparent.

In 1828/29 Chopin wrote two of his few chamber music works: the Piano Trio Op. 8 and shortly afterwards the Polonaise brillante Op. 3. In November 1829 the composer spent some time with the Prince Antoni Radziwill on the latter's property. The prince was an amateur cellist and Chopin had dedicated his trio to him. From here he wrote in a letter to his friend Tytus Woyciechowski: "I composed an alla polacca with cello. Nothing but tinsel in it, for the salon, for the ladies - you see, I wanted Princess Wanda to learn it. - I virtually gave her lessons at that time." Wanda, the Prince's daughter, seemed to have been young, pretty and a very gifted pianist, and Chopin reports that it was "a real pleasure to adjust her tender fingers." In spite of his rather negative judgement on his Polonaise as being just of sufficient quality for easily satisfied female demands (a view that must drive feminists to a fury!), the very self-critical Chopin was obviously so convinced of the composition, that he thought it to be worth to be published. The introduction to this work (which immediately starts with virtuoso passages although its title reads "Lento") was written only early in 1830. The composition was published in 1831 by the Viennese editor Mechetti, whom Chopin knew since his second stay in Vienna. At the same time he got acquainted with the solo cellist of the Vienna court opera, Josef Merk, whose playing Chopin admired very much and to whom he dedicated the work. The composition was also published by Richault (1835) and Schlesinger (1837) in Paris and by Wessel in London (1836).

Chopin's Opus 3 exists in several versions; of the first editions only the one published by Schlesinger contains the final version in which the cello part is extended, the others are identical with the Mechetti publication of 1831. In the course of time many arrangements were made because of the not ideally balanced relation between the instruments. In some of them the cello part is enriched with highly virtuosic passagework. The most popular version is the one made by Chopin's friend Franchomme, who published a version with rather discreet additions. Soon after the first edition the composition was published also for violin and piano and for piano solo.

**Nikolai Kapustin (1937-2020) - Burlesque Op. 97**

Nikolai Kapustin is a Ukrainian composer and pianist. Much of his music combines Russian tradition elements with jazz and other popular idols. He was for over ten years the pianist in a light orchestra. The Burlesque is just such a synthesis which cheekily evokes the smoochiness of the dance-hall along with some traditional cello virtuoso elements.

**Camille Saint-Saëns (1835-1921) – The Swan**

Originally, Saint-Saëns composed The Swan for solo cello accompanied by two pianos...And because he had a reputation for being a serious composer, this particular movement was the only selection from *The Carnival of the Animals* that Saint-Saëns would allow to be played in public during his life. He thought the other movements were too lighthearted and would damage his image. Since then, The Swan has been featured in many films and on countless soundtracks, and it even inspired a ballet – *The Dying Swan*.

Notes by Kathryn Louderback
About the Artists

The Karlsruher Konzert-Duo with cellist Reinhard Armleder and pianist Dagmar Hartmann has been in existence since 1998 and has established itself as a successful and sought-after duo in Germany and abroad, not least through winning several international competitions. The duo regularly earns high praise and fascinates its audiences with profound and captivating interpretations, brilliant technique, and imaginative programming.

In their repertoire, the two musicians concentrate on classical-romantic literature and 20th century music. They are particularly interested in the rediscovery of lesser known composers and works, but they also dedicate themselves time and again to the music of the modern age and bring works dedicated to the present to their world premieres.

The two artists studied at the Staatliche Hochschule für Musik in Karlsruhe, Trossingen and Berlin. As a duo, they have won first prize at various international competitions such as the Lorenzo Perosi Competition in Biella (1999), in Moncalieri (1999), and at the Racconigi Competition (2001). In France, the Karlsruher Konzert-Duo won the Concours Pierre Lantier in Paris (2000) and the U.A.F.M. competition in Chaville (2003). Their success in these competitions brought the two musicians a great deal of attention and opened up engagements on national and international podiums, setting the stage for concerts worldwide.

Today their concert calendar includes regular tours throughout Europe, as well as to North, Central and South America, the Middle East, Asia, and countries of southern Africa. To date the duo has traveled to over 70 countries and has been celebrated at renowned national and international festivals such as Schubert Society London; Schubert Society London/ Great Britain, Beethoven Music Society Washington/ USA, Festival de Musique aux Château de Bourglinster/ Luxembourg, Festival Art November Moscow/ Russia, Haifa Music Festivals/ Israel, Rovinj International Music Festival/ Croatia, Barenboim-Said-Foundation Ramallah/ Palestine, Bir Miftuh International Music Festival/ Malta or Johannesburg International Mozart Festival/ South Africa.

The duo’s creative works have been documented in numerous radio and television productions as well as on CDs recorded under the Fiori Classics label.

Armleder and Hartmann are committed to the training and promotion of young musicians. In addition to their work as lecturers at the Conservatory of Baden/ Karlsruhe, they regularly give master classes at home and abroad.
Benefactors of the 2020 / 2021 Classical Concert Series

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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.