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In Memoriam Gunda Hack



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The  
German Society  
of  
PENNSYLVANIA

Founded in 1764

*presents*

Landesjugendorchester  
Rheinland-Pfalz

Monday, October 6, 2008

7:00pm

Albert and Hete Barthelmes Auditorium

611 Spring Garden Street, Philadelphia, PA

Liebe Musikfreunde,

seit 325 Jahren siedeln Deutsche in Pennsylvania; viele bemühen sich, die Traditionen und die Sprache ihrer Heimat zu pflegen. Da viele von Ihnen aus der Pfalz stammen, bin ich davon überzeugt, dass Sie sich über den musikalischen Gruß aus Rheinland-Pfalz besonders freuen werden.

Doch ein Konzert mit dem Landesjugendorchester ist für alle Musikliebhaber ein Gewinn, bietet es doch künstlerische Leistungen auf hohem Niveau. Ich bin stolz darauf, Ihnen mit dem „Landesjugendorchester Rheinland-Pfalz“ einen besonders sympathischen Werbeträger für unser Land präsentieren zu können. Im Rahmen seiner USA-Reise setzt sich das Orchester auch mit Komponisten des Gastlandes auseinander und musiziert gemeinsam mit einheimischen Solisten. Auf diese Weise entstehen gleichfalls Verbindungen zwischen Ihrer und unserer Heimat.

Sehr geehrte Damen und Herren, als Ministerpräsident des Landes Rheinland-Pfalz freut es mich sehr, Sie alle auf diesem Weg herzlich grüßen zu dürfen. Ich gratuliere zum Jubiläum „325 Jahre Deutsche in Pennsylvania“ und hoffe, dass auch in Zukunft viele ihren deutschen Wurzeln verbunden bleiben. Ich wünsche Ihnen einen anregenden Abend und danke allen, die diese Konzerte ermöglicht haben.



Kurt Beck  
Ministerpräsident des Landes Rheinland-Pfalz



## 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 German ancestry.

## Calendar of Events at the German Society of Pennsylvania

### October

- Mon. Oct. 6 **Dedication of German Immigration Mural**, 10am
- Mon. Oct. 6 **German-American Memorial Luncheon Honoring John Haas** of Rohm & Haas, 12 noon
- Mon. Oct. 6 **AMERIKA, GIBT ES ODER GIBT ES NICHT**, play by the KRESCHtheater Company from Krefeld, 2:30pm
- Mon. Oct. 6 **Sing-along** of German *Volkslieder*, 4pm
- Mon. Oct. 6 **Landesjugendorchester Rheinland-Pfalz** Performance, 7pm
- Fri. Oct. 10 **Konversationsabend**, “Fleeing the Swastika” with Faye Cukier, 7pm
- Sat. Oct. 11 Women’s Auxiliary Monthly Meeting, 10am
- Tues. Oct. 14 **Women’s Auxiliary Bus Trip** to Hyde Park, NY
- Sun. Oct. 26 **2008/09 “Wister and More!” Concert Series** presents The Wister Quartet playing Haydn, Staneck, and Verdi, 3pm

### November

- Sat. Nov. 8 Women’s Auxiliary Monthly Meeting, 10am
- Sat. Nov. 8 **244th Annual Stiftungsfest and Silent Auction**, 6pm
- Mon. Nov. 10 **Konversationsabend**, “Bio, Burger oder Genfood - Streit ums Essen”, Viewing of Talk Show, “Menschen bei Maischberger”, 7pm
- Fri. Nov. 14 **St. Martin’s Parade for Families**, 6pm
- Fri. Nov. 21 **Friday Film Fest** presents “Die Fälscher”, 6:30pm
- Sun. Nov. 23 **2008/09 “Wister and More!” Concert Series** presents The Wister Quartet playing Glazunov, Beethoven, and Dvorak, 3pm

### December

- Sat. Dec. 6 **Christmas Bazaar** of the Women’s Auxiliary, 12 noon
- Wed. Dec. 10 Traditional *Adventsfeier* at the von Auenmueller’s, 7:00pm
- Fri. Dec. 12 **Friday Film Fest** presents “Die Flucht”, 6:30pm
- Sun. Dec. 14 **2008/09 “Wister and More!” Concert Series** presents The Ephrata Cloister Chorus, 3pm
- Mon. Dec. 15 German Society Board Meeting, 7pm

**The Library has hours on Saturdays from 9:45am-12:30pm.**

## Landesjugendorchester Rheinland-Pfalz

Klaus Arp, Conductor  
Cecylia Barczyk, cello

### PROGRAM

- Symphony No. 4 in A major, Op. 90 (“Italian”) Mendelssohn  
*Allegro vivace*  
*Andante con moto*  
*Con moto moderato*  
*Saltarello: Presto*
- Concerto for Cello and Orchestra Barber  
*Allegro moderato*  
*Andante sostenuto*  
*Molto allegro e appassionato*

### INTERMISSION

- Variations on an Original Theme for Orchestra, Op. 36 Elgar  
*Enigma: Andante*  
*I. (C.A.E): L’istesso tempo*  
*II. (H.D.S.-P.): Allegro*  
*III. (R.B.T.): Allegretto*  
*IV. (W.M.B.): Allegro di molto*  
*V. (R.P.A.): Moderato*  
*VI. (Ysobel): Andantino*  
*VII. (Troyte): Presto*  
*VIII. (W.N.): Allegretto*  
*IX. (Nimrod): Adagio*  
*X. Intermezzo (Dorabella): Allegretto*  
*XI. (G.R.S.): Allegro di molto*  
*XII. (B.G.N.): Andante*  
*XIII. Romanza (\*\*\*): Moderato*  
*XIV. Finale (E.D.U.): Allegro-Presto*

Please join us in the Ratskeller after the concert for an informal reception with the musicians.

## *Landesjugendorchester Rheinland-Pfalz*

*Landesjugendorchester Rheinland-Pfalz* was founded in 1973 and has since developed into one of the finest youth orchestras in Germany.

For the past 30 years, about 100 young musicians gather three times a year to be trained in symphonic music. The state's most talented students between 12-19 years of age are invited to perform under the guidance of dedicated professional music teachers.

Hermann Josef Lentz founded the orchestra and was its first executive director (1973-1983); Hellmuth Geldsetzer served from 1983-1988, and Klaus-Martin Heinz directed from 1988-1999. Since 1999, Miroslaw B. Fojtzik is the executive director of *Landesjugendorchester Rheinland-Pfalz*. The conductors vary from project to project. Usually an experienced conductor supervises the young musicians, although occasionally conducting duties are taken by promising young talents. For the past several years, Klaus Arp, conducting professor at the College of Music Mannheim-Heidelberg, frequently worked with the young musicians. Since 1977, Michael Luig, music professor at the College of Music in Cologne, has conducted the orchestra regularly and has shaped it through his continuous and intensive work.

The high standard of the LJO is documented in many radio and television performances, record albums, and CD productions.

The belief that training in classical music is greatly enhanced by historical, social, and cultural education finds support in the remarkable travel activity of the youth orchestra. Concert tours took the orchestra throughout Europe and the Middle East, including visits to Austria, France, England, Italy, Sweden, Israel, Greece, Spain, Poland and the Czech Republic, as well as China and South Africa.

Furthermore, the orchestra travelled several times to the United States of America (Chicago, Michigan, Florida) and to Mexico. The concerts in California, October 2003, were greatly appreciated by the audiences.

The Landesjugendorchester Rheinland-Pfalz is sponsored by the Ministry of Culture Affairs in Mainz. It receives generous support from the non-profit supporting association "LJO-Förderkreis" under the chairmanship of Dr. Ivo Meinhold-Heerlein. This association has provided the orchestra with instruments, supports music education of students from indigent backgrounds and sponsors CD productions and concert tours. The association members and the executive board hope to continue to contribute to the high level of music education of the talented young people in Rheinland-Pfalz.

7 Troyte (Arthur Troyte Griffith): a Malvern architect and close friend of the Elgars. This energetic, rhythmically disrupted variation recounts Elgar's desperate, and ultimately abortive, attempt to teach him to play the piano.

8 W. N. (Winifred Norbury): this variation is more a portrait of a graceful 18th-century house than the lady who inhabited it. Her characteristic laugh is, however, suggested in the central section.

9 Nimrod (August Jaeger): in the Book of Genesis Nimrod is 'the mighty hunter'; the name Jaeger means 'hunter' in German. Jaeger was Elgar's closest musical friend, the man who edited his music and whose judgement he trusted more than anyone else's. Their shared love of Beethoven is enshrined in this profound Adagio, the most celebrated of all the Variations.

10 Dorabella (Dora Penny): Elgar's nickname for her was taken from Mozart's *Così fan tutte* and his flirtatious relationship with this attractive young woman is reflected in this whimsical variation, whose gently halting rhythm alludes to her slight stutter.

11 G. R. S. (George Robertson Sinclair): organist of Hereford Cathedral. Sinclair had a bulldog called Dan, of whom Elgar was immensely fond, often writing a musical 'Mood of Dan' in the visitors' book at Sinclair's home. The opening bars recall Dan falling into the river Wye, swimming upstream and scrambling to the bank with a triumphant bark.

12 B. G. N. (Basil G. Nevinson): a fine amateur cellist whom Elgar described as 'a serious and devoted friend'.

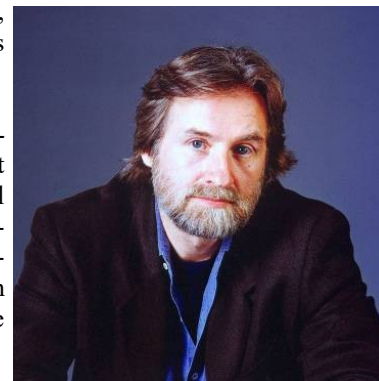
13 \* \* \* (Romanza) The identity of the friend concealed behind the three asterisks remains the subject of speculation. Some think she was Lady Mary Lygon, a society lady who was on a voyage to Australia around the time the Variations were composed. Others identify her as Helen Jessie Weaver, Elgar's first love, to whom he was engaged as a young man. She later emigrated to New Zealand, where she died. In either case the elegiac quotation from Mendelssohn's *Calm Sea and Prosperous Voyage*, above the quiet throb of a ship's engines, is apposite and poetic.

14 Finale: E. D. U. ('Edoo' was Alice's pet name for her husband): a dashing self-portrait – accompanied in the middle section by a reference to C. A. E. herself, drawing the musical threads together in a symphonic finale of masterly conception and dynamic energy.

## Klaus Arp

Was born in Soltau, Lower Saxony in 1950. A many-sided musician, in his early years he played trumpet, French horn, clarinet, saxophone, flute and organ. Today he plays piano and double bass.

After studies at the *Hamburger Musikhochschule*, in 1975 he became an assistant at the Hamburg State Opera. He was rehearsal pianist for its ballet company. In 1981, he assumed the post of principal choir director and deputy manager of the Koblenz State Theater. In 1987, he became principal conductor of the Southwest German Radio Orchestra.



Since 1992, he has been Artistic Director of the Villa Musica Foundation in Mainz, and a director of the Rheinland-Pfalz Future Initiative. In 1994, he became a director of *Deutsche Phonakademie*.

In October, 1993, he assumed the chair of orchestra conducting at the Mannheim State Conservatory. He has been a guest conductor in Germany, the USA and South Korea.

In 2004, his second opera, "Friendly Fire," premiered at the New Neuköllner Opera in Berlin. In May 2005, he received the Rheinland-Pfalz Art Prize.

## Cecylia Barczyk-Borowsky

Cecylia Barczyk began the cello at a very young age, and attracted the attention of important teachers. Among her mentors were Marian Miendlar, Kazimierz Wilkomirski, Natalya Gutman and Aldo Parisot. After graduating from the Frédéric-Chopin Conservatory in Warsaw, she studied at the Peter-Tschaikowsky Conservatory in Moscow.



She has won many international competitions. She has won recognition as a teacher and human rights advocate, as well as a performer and recording artist. In 1977, at the invitation of Professor Parisot, she came to Yale University Music School in New Haven, to continue her studies. Since 1983, she has been Professor of Cello at University of Maryland, Towson.

# Program

By

## **Felix Mendelssohn-Bartholdy (1809 – 1847)** **Symphony No. 4 in A-Major, Op. 90, „Italian“**

Felix Mendelssohn's educational journey took him to Italy in 1830 and 1831. He followed precisely the path of Goethe in his *Italian Journey*. The manifold impressions he received on this trip gave rise to large parts of the symphony he would name, "Italian." He completed it in 1833, and it premiered in London the same year. The performance fulfilled a commission extended to the twenty-three year old composer. The audience, charmed by its brightness and lightness, received it enthusiastically. The composer, himself, said it was the "most cheerful composition I have done." To be sure, he revised it extensively after the premier, so that three versions of it survive.

Innovative rhythm signatures, and innovative ways of transposing the melodic themes over them pervade the work. The first movement is in sonata form. The second, D Minor movement, song-like and melancholy, is reminiscent of "The King of Thule" by Mendelssohn's teacher, Karl Friedrich Zelter, who had died two years earlier. The third movement is really a nostalgic minuet. It contains a little trio, growing out of a trumpet fanfare. The last movement, an A Minor salterello, is the only authentically Italian element. Mendelssohn said it came from a Neopolitan folk song.

## **Samuel Barber (1910 – 1981)** **Concerto for Cello and Orchestra, Op. 22**

Barber is best known for his "Adagio for Strings," op. 11. Its emotionality and depth of feeling are typical of him. Critics dismissed Barber in his day, as a holdover from Romanticism. He did, indeed, continue with the old sonata forms, passacaglia and fuge. That has not stopped him from being one of the most performed American composers. Ever since the 1937 premier of his First Symphony in Salzburg, he has had a great deal of recognition in Europe.

The Cello Concerto appeared in 1945. The cellist, Raya Garbousova, advised Barber about the technical capabilities of the instrument. As she was a great virtuoso, it turned out to be a challenging work. The work is in traditional three-movement form, synthesizing virtuosic elements with its emotionality and depth of feeling.

# Notes

Wolfgang Lichter

## **Edward Elgar (1857 – 1934)** **Enigma Variations, Op. 36**

An "enigma" is a puzzle. Elgar's Opus 36 contains puzzles within puzzles. When "Enigma Variations" was first performed in 1899, Elgar said only that it was to "...my friends pictured within." Later on, he explained what they contain:

### 1 Theme ('Enigma')

The theme is in G minor with a central contrasting passage in the major, before the opening returns. Elgar himself pointed out that the rhythm of the Theme's first bar – two short notes followed by two long ones – is immediately reversed and that 'references to this grouping are almost continuous.'

1 C. A. E. (Caroline Alice Elgar): a loving and dignified tribute to the composer's wife.

2 H. D. S.-P. (Hew David Steuart-Powell): an amateur pianist, who often played piano trios with Elgar and Basil Nevison. His characteristic warm-up routines are gently parodied in a manner Elgar described as 'chromatic beyond H. D. S.-P.'s liking.'

3 R. B. T. (Richard Baxter Townshend): a writer and amateur actor, whose theatrical presentations of an old man amused Elgar, 'the low voice flying off occasionally into 'soprano' timbre.'

4 W. M. B. (William Meath Baker): a country squire with an abrupt manner and a tendency to bang doors behind him when leaving a room.

5 R. P. A. (Richard P. Arnold): a music-lover and pianist (son of the poet Matthew Arnold) whose playing had, according to Elgar, a way of 'evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.'

6 Ysobel (Isabel Fitton): an amateur viola player from Malvern. This variation contains one of Elgar's private jokes, the leading viola melody involving a tricky little exercise in crossing from the fourth to the second string without accidentally catching the third.

—Cont'd on next page