



The German Society of Pennsylvania

proudly presents

Xiaopei Xu, Piano



Sunday, April 25, 2021 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

April 2021

Wed. Apr. 28 KA EXTRA: Holy Scriptures with Prof. Hartmut Zinser, 7:00pm

May 2021

Sun. May 2 Gentle Yoga, 11:00am

Sat. May 8 Buchclub: *Nachtzug nach Lissabon* by Pascal Mercier, 1:30pm

Wed. May 12 Konversationsabend: Summer Dreams, 7:00pm

Sat. May 15 Wandern at the Willows, 11:00am

Sat. May 15 Reflecting on German Heritage in the United States in the Twenty-First Century: A Panel Discussion with German Scholars, 2:00pm

Sun. May 16 Bösendorfer Youth Music Festival Final Concert, 3:00pm

Fri. May 21 Friday Film Fest: *Steig. Nicht. Aus!*, 6:30pm

June 2021

Sun. June 6 Gentle Yoga, 11:00am

Sun. June 6 Annual Meeting and Board Elections, 3:00pm

Sat. June 12 Buchclub, 1:30pm

Sat. June 19 Wandern at the Willows, 11:00am

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

The schedule for the 2021/2022 "Wister and More!"
concert series will be announced soon!

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

Xiaopei Xu

PROGRAM

Fantasia and Fugue in G minor, BWV 542	J.S. Bach (1685-1750) Arr. Franz Liszt (1811-1886)
Paraphrase on "Resignation"	Florence Price (1887-1953) Arr. Chi-Wei Lo
Three Virtuoso Etudes on Gershwin Songs <i>"Embraceable You"</i> <i>"Fascinating Rhythm"</i>	George Gershwin (1898-1937) Arr. Earl Wild (1915-2010)

- Intermission -

Piano Sonata No. 20 in A Major, D. 959	Franz Schubert (1797-1828)
I. Allegro	
II. Andantino	
III. Scherzo: Allegro vivace - Trio: poco più lento	
IV. Rondo: Allegretto	



Program Notes

J.S. Bach/arr. Franz Liszt – Fantasia and Fugue in G minor, BWV 542

Bach's Fantasia and Fugue in G minor, BWV 542, couples two works that may originally have had a separate existence. They have been variously dated, either from Bach's period of employment in Weimar as court organist or from the following years at the court of Prince Leopold of Anhalt-Cöthen, which he left in 1723, to spend the rest of his life as *Thomascantor* in Leipzig.

Liszt's transcription of the Fantasia, of which there is an alternative version, and of the Fugue were made in 1868. The textures of the Fantasia are particularly elaborated and the transcription was dedicated to the Stuttgart musician Sigmund Lebert (né Samuel Levi) and was included in the influential *Grosse theoretisch-praktische Klavierschule* compiled by Lebert and his colleague Ludwig Stark. Liszt's transcriptions of organ music by Bach, published as Six Preludes and Fugues for the Organ in 1852, bring together piano arrangements made between 1842 and 1850.

-- Keith Anderson

Florence Price/Arr. Chi-Wei Lo - Paraphrase on "Resignation"

In June, 1933, after winning the Wanamaker Foundation Awards with her Symphony in E minor (premiered by the Chicago Symphony), Florence Price became the first black female composer to have her work performed by a major orchestra. She graduated in 1906 with honors from the New England Conservatory, where she majored in piano and organ. She later became the head of the music department in Clark Atlanta University, before finally settling down in Chicago. She worked extensively with African-American poet and writer, Langston Hughes, and was a teacher and a friend of fellow female composer, Margaret Bonds.

The spirit of this arrangement is in line with Price's original poem for "Resignation":

"My life is a pathway of sorrow;
I've struggled and toiled in the sun
with hope that the dawn of tomorrow
would break on a work that is done.

[...]

For ever the woe that it caused
I'm tired and want to go home.
My mother and sister are there;
They're waiting for me to come
Where mansions are bright and fair."

Allow me to build upon Price's spirit with my own poem, which also serves as a road map for this transcription.

In my journey, I have seen arrays of chaos;
My body has been washed,
By invisible scars.
My soul is stuck,

Underneath malicious rocks and crooked trees;
Anxious to get somewhere else;
aching to fly.
I see the clear skies; I feel the carefree winds;
I smell the earth, and I can almost touch the shining stars.
Give us a little more time and we will reach;
Serene.

-- Chi-Wei Lo

George Gershwin/arr. Earl Wild – Two Virtuoso Etudes on Gershwin Songs

American pianist and composer Earl Wild (1915-2010) has been described as "one of the last in a long line of great virtuoso pianists/composers," "one of the 20th century's greatest pianists," and "the finest transcriber of our time." He transcribed seven George Gershwin's popular songs: "I Got Rhythm," "Fascinating Rhythm," "The Man I Love," "Embraceable You," "Oh, Lady, Be Good!," "Liza," and "Somebody Loves Me" as piano solo transcriptions entitled Seven Virtuoso Etudes....

Since performing as soloist in Gershwin's Rhapsody in Blue with the conductor Toscanini and the NBC Symphony Orchestra in 1942, Wild has been a leading exponent of George Gershwin's music. While performing the Rhapsody in Blue and the Concerto in F with White-man's orchestra in the late 1940s and the 1950s, because Wild wanted some solo music to perform as encores, he began to arrange Gershwin's songs for piano solo and completed seven etudes in 1975....The sentimental "Embraceable You" has an impressionistic beauty that is particularly shown using arpeggiated figuration. "I Got Rhythm" is a vigorous and an exciting piece which is reminiscent of Ravel's style of playing.

-- Yun-Ling Hsu, D.M.A.

Franz Schubert – Piano Sonata No. 20 in A Major, D. 959 Allegro / Andantino / Scherzo. Allegro vivace - Trio. Un poco più lento / Rondo. Allegretto

Unlike Mozart and Beethoven, Schubert never performed in public as a pianist. He was proficient enough on the instrument to accompany his songs during friendly gatherings, and he was also fond of playing and improvising dance music. In one of his letters to his father, he was even able to report: "I was assured by many that the keys began to sing under my fingers, which, if true, gives me great joy, for I can't stand that damned banging that even excellent pianists are guilty of — this delights neither the ear nor the soul." Yet he was no virtuoso, and since in those days composers were typically their own performers, this meant that Schubert's piano sonatas did not become widely known until long after the composer's death....

Schubert had intended to dedicate his three sonatas from the year 1828 to the composer and piano virtuoso Johann Nepomuk Hummel, but the works were not published until 1838, ten years after Schubert's death. At that point, the publisher Diabelli dedicated them to Robert Schumann, whose enthusiastic review opened the door to the posthumous recognition of Schubert's music outside Vienna.

-- Peter Laki

About the Artist

"A sensitive pianist and talented artist." -Martha Argerich



Hailed by the *Boston Music Intelligencer* as "a spellbinding and expressive pianist", **Xiaopei Xu** has been featured as a soloist on three continents, striving for creativity in her artistic expression. She made her Boston Symphony Hall debut in 2018, performing Chopin Piano Concerto No. 1 in E Minor with Maestro Keith Lockhart and the Boston Pops.

Xu has received international acclaim with top prizes at the New York International Piano Competition, Oberlin International Piano Competition, Tureck International Bach Competition, and the Washington D.C. International Young Artist Competition. She has also performed at festivals including Pianofest in the Hamptons, Piano Texas, Banff Music Centre, Sarasota Music Festival, Russia Young Artist Festival, and the Walnut Hill Music Festival in Boston.

In addition to her musical endeavors, Xu integrates her love for visual arts with music, creating multidisciplinary collaborations as a way to enhance the artistic experience. A painter herself, she has been commissioned for several installations and collaborative projects. Xu created a combined art and concert experience at the German Society of Pennsylvania, as well as an exhibition of her artwork in "The Seven Deadly Sins," a themed concert at the New England Conservatory. Collections of her drawings have been published by the Clara Haskil Competition's *Jeune Critique*.

Xu currently resides in Boston and is pursuing a Doctor of Musical Arts degree at Boston University. She holds a Master's degree from Yale University and a Bachelor's degree from the New England Conservatory of Music. Her principle teachers include Boaz Sharon, Hung-Kuan Chen, Meng-Chieh Liu, and Xun Pan. She has also worked with influential musicians such as Claude Frank, Richard Goode, Andrea Bonatta, Russell Sherman, and Paul Badura-Skoda.

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, which today is part of Philadelphia. Many of these immigrants formed societies that enabled them to preserve their cultural heritage. They also formed groups 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 upon their arrival in the United States.

Since that time, the German Society has dedicated its efforts to preserving German heritage. The Society realizes this goal by offering a 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 50,000 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 7,000,000 Germans have reached these shores. Today, 15% of the total population in the United States claims Germany ancestry.



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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.