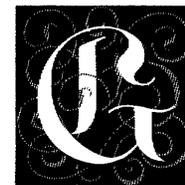


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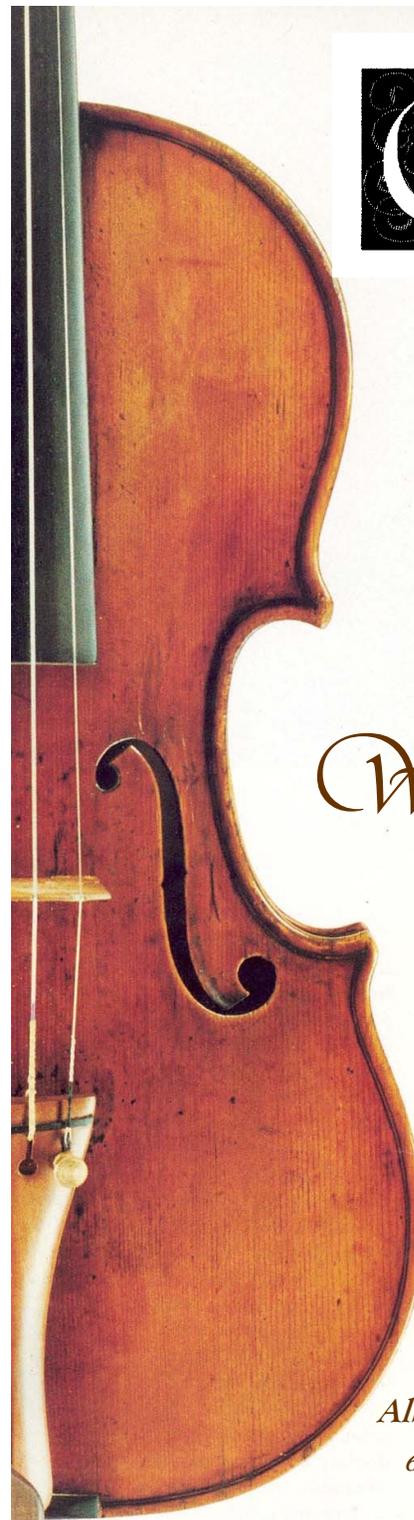
The German Society
of PENNSYLVANIA
Founded in 1764

presents

The
Wister Quartet

Sunday
January 15, 2006
at 3:00 p.m.

Albert and Hete Barthelmes Auditorium
611 Spring Garden Street Philadelphia, Pa.



Calendar of Events at the German Society of Pennsylvania

January 20	Friday Film Fest, 6:30pm, "To Be Or Not To Be"
January 24	<i>Konversationsabend</i> , 7:00pm, "Charity in the Age before Welfare: The Women's Auxiliary during the 1930s" by Dr. Birte Pfleger
February 4	German <i>Bier</i> Tasting with Marnie Old, 3:00pm
February 10	<i>Skatabend</i> expertly guided by Karl Moehlmann, 7:00pm
February 15	Presentation of <i>Altjapanische Gesänge</i> by Thomas Müller, 3pm
February 17	Friday Film Fest, 6:30pm, " <i>Der Hauptmann von Koepenick</i> "
February 24	<i>Konversationsabend</i> , 7:00pm, "Wenn Menschen zu Waren werden - An Introduction to Bioethics," lecture by Dr. John Haas
February 25	<i>Faschings-Party</i> (in the planning stage)
March 5	Classical Concert Series – The Wister Quartet Haydn, Barber, and Dvorak
March 17	Friday Film Fest, 6:30pm, " <i>Erbesen auf Halb Sechs</i> "
March 22	Investment Seminar with Topper Brick, 3:00pm
March 24	<i>Konversationsabend</i> , 7:00pm, " <i>Zugang zum Himmel: Kirchenportale und -fenster</i> ," Slide presentation by Prof. Dr. Karlfried Fröhlich
March 26	Classical Concert Series – Ephrata Cloister Chorus
April 1	Wine and Food Tasting with Marnie Old, 3:00pm
April 21	Friday Film Fest, 6:30pm, " <i>Der Tunnel</i> "
April 23	Classical Concert Series – The Wister Quartet Beethoven, Smith, Dvorak
April 24	<i>Konversationsabend</i> , 7:00pm, "Action Reconciliation"
April 29	<i>Hamburger Abend</i>

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 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 have reached these shores. Today, 20% of the total population in the United States claims German ancestry.

The Wister Quartet

Since its formation in 1987, the Wister Quartet has earned high praise from critics and audiences alike for its superb musicianship and memorable performances, including those with guest artists Emanuel Ax, Yefim Bronfman, Alicia de Larrocha, Christoph Eschenbach, Wolfgang Sawallisch and Yo-Yo Ma. Formerly in residence at Haverford College, the Quartet performs widely in the tri-state area, including concerts at Swarthmore, Gettysburg, Ursinus and Camden County Colleges. The Quartet is featured regularly in performances at the Lenape Chamber Players Summer Festivals, the Chamber Series of the Philadelphia Orchestra, the Saratoga Performing Arts Center, the Glencairn Museum, and the Laurel Hill Concerts by Candlelight. The Wister Quartet is the core constituent ensemble of the 1807 & Friends chamber ensemble.

Since 1993, the Wister Quartet has been presented in the Classical Concert Series of the German Society of Pennsylvania featuring some of the greatest string quartet repertoire ever written. The Quartet has recorded with DTR Recording Company, earning a Grammy nomination and critical praise for their "big vibrant sound, dramatic contrasts and brilliant effects."

Nancy Bean has been a member of The Philadelphia Orchestra since 1983 and is its Assistant Concertmaster. This season she is its Acting Associate Concertmaster. She is Artistic Director of 1807 & Friends chamber ensemble and violinist with the Barnard Trio, the Florian Trio, Duo Louise, Duo Malibran, Duo Paganini and the Amerita Chamber Ensemble.

Davyd Booth has been a violinist and keyboard player in The Philadelphia Orchestra since 1973 and was named its harpsichordist in 1999. He was a member of the Philarte Quartet for 14 years and is Co-Director and harpsichordist for the Amerita Chamber Ensemble. He is a member of 1807 & Friends, the Barnard Trio and Duo Malibran.

Pamela Fay is a substitute member of The Philadelphia Orchestra and a member of the Chamber Orchestra of Philadelphia. She has been a member of the Toronto Symphony and the LeClair String Quartet. She is a member of 1807 & Friends chamber ensemble.

Lloyd Smith has been a member of The Philadelphia Orchestra since 1967 and has been its Assistant Principal cellist since 1988. In 2002 he was its Acting Associate Principal cellist, and in 2003 retired to devote himself to chamber music and composing. He is cellist with 1807 & Friends, the Barnard Trio, the Florian Trio and the Amerita Chamber Ensemble.

The Wister Quartet

Nancy Bean, violin
Davyd Booth, violin

Pamela Fay, viola
Lloyd Smith, cello

PROGRAM

String Quartet in Bb Major, Op. 1, No. 1 Joseph Haydn
("La Chasse") (1732-1809)
Presto
Minuet
Adagio
Minuet
Finale: Presto

INTERMISSION

String Quartet No. 8, Op. 110. Dmitry Shostakovich
"In memory of the victims of fascism and war" (1906-1975)
Largo
Allegro molto
Allegretto
Largo
Largo

String Quartet in D Major, Op. 44, No. 1 Felix Mendelssohn
Molto allegro vivace (1809-1847)
Menuetto: un poco allegretto
Andante espressivo ma con moto
Presto con brio

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

Program Notes

by Lloyd Smith

Joseph Haydn (1732-1809) String Quartet in B^b Major, Op. 1, No. 1

The miracle of the string quartet as perhaps the most perfect medium for the expression of abstract musical thought owes its crystallization and early development almost solely to the genius of Haydn. No other musical form occupied him so consistently throughout his life as the string quartet. He was considered by no less a person than Mozart to be the father of the string quartet, but it must be noted that the Italian composer Luigi Boccherini also had a great deal to do with its development.

Although earlier composers had written pieces for four string instruments, and Haydn himself had composed the twelve *Divertimenti a quattro* of his Opp. 1 and 2 for the same instrumentation, the string quartet did not fully mature until Haydn was in his forties. The five short movements of this quartet do indeed point more to the **divertimento** than to the string quartet, as does the simplicity of the contrapuntal (or counterpoint) writing.

The hunting horn which gives this quartet its nickname is heard in the opening of the spirited first movement. The first *Minuet* enjoys a whimsical Trio section (actually called “Minuet secondo” in the manuscript). The slow movement is basically a violin solo with accompaniment, a serenade if you will. The second *Minuet* is quite basic but contains a stronger hint of the contrapuntal writing which was to mark the string quartet through the whole Classical and Romantic eras. The *Finale* is filled with innocent joy.

Dmitry Shostakovich (1906-1975) String Quartet No. 8, Op. 110 (In memory of the victims of fascism and war)

The eighth of Shostakovich’s fifteen string quartets, like much of his music, is a personal response to the tragedy of war. It was written in June, 1960, in Dresden, where the composer was at work on the score for a film about World War II called “Five Days, Five Nights”. The Quartet was completed in less than a week.

A frankly autobiographical work, it opens and closes with an acronym formed from Shostakovich’s name: DSCH (the notes D, E^b, C, B). This motif is heard in various forms throughout the Quartet. Shostakovich also incorporates themes from his first and fifth symphonies; the “Jewish” theme

from his second piano trio, and the theme from his first cello concerto.

The first movement is darkly brooding, setting the mood for this remarkable testament in defense of humanity against political ambition. The abrupt shift to rage in the second movement is a shocking outbreak, and the movement sustains this powerful diatribe to its sudden end.

What follows is a completely sarcastic commentary in the form of a dance movement. When outrage is insufficient to deal with horror, sometimes one retreats into this sort of a mindset – an almost deranged detachment, distorted flashbacks to earlier, happier moments.

In the fourth movement of the Quartet, a Russian revolutionary song is quoted as the music settles into depression. Most gripping is a loud, three-note rapping signal (Gestapo? KGB?) punctuating this *Largo* movement.

The final movement, also a *Largo*, is a reverent requiem which brings back the opening motif and rededicates the quartet not to the horrors of war, nor to the reaction to those horrors, but to the common humanity, of which has suffered so profoundly the events of World War II from which we are still, in a very real sense, recovering.

Felix Mendelssohn (1809-1847) String Quartet in D Major, Op. 44, No. 1

Mendelssohn wrote the three quartets of Op. 44 during 1837 and 1838. He was living in Leipzig at the time, where he had been named conductor of the Leipzig Gewandhaus orchestra. It was here that he began a project rare for his time: reintroducing his audiences to music of the past.

Around 1815, concerts intended for public rather than for privately invited audiences began to proliferate along with the democratic tendencies tolerated in the Austro-Hungarian Empire. One preference the general public shared with aristocratic audiences of earlier times was for the “latest” music over music already heard once or twice. Music of the great Baroque and Classical composers was not well known; even Beethoven’s earlier compositions were among the many musical gems neglected because of the ready supply of attractive new music.

Mendelssohn instituted a series of four so-called “historical concerts” which did much to rekindle interest in the music of Bach, Handel, Haydn and Mozart as well as many other lesser lights. His duties with his orchestra kept him occupied during most of the winter, and his composing was relegated to his summer vacation time. It was during this very active and rewarding time of Mendelssohn’s life that he brought forth the three Opus 44 string quartets. The first of these was said to have been his favorite. Its lively first movement, its graciously lyrical *Menuetto*, its introspective *Andante* and rollicking *Finale* have endeared themselves to players and listeners alike through the ages.