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The German Society of Pennsylvania
Founded in 1764

presents

The Wister Quartet

Sunday
April 23, 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

Mon. April 24  “Wenn Menschen zu Waren werden” An Introduction to Bioethics, by Dr. John Haas, 7:00pm

Sat. April 29  AATG Scholarship Award Ceremony, 10:00am

                   Hamburger Abend in the Ratskeller, 7:00pm

Tue. May 2  “Good-bye Bayern—Grüss Gott Amerika — The George Schramm Story” by Mr. Heinz Stark, 12:00noon

Fri. May 5  Medical Insurance Seminar with Dr. Nikolaus Helbich, 5:30pm

Fri. May 19  Friday Film Fest — ”Die Fetten Jahre sind vorbei” a.k.a. “The Edukators” 6:30pm

Sun. May 21  The Wister Quartet—Beethoven, Mozart, Glazunov, 3:00pm

Wed. May 24  “Die spanische Fliege,” a 19th Century comedy performed by Elmshorn, Germany high school students, 7:00pm

Sun. June 11  Annual Membership Meeting, 3:00pm

Fri. June 23  Friday Film Fest — “Blueprint” 6:30pm

Sat. June 24  Wandertag with Frank Genieser in Wissahickon Park, 10:00am

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.

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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.

Chairperson Needed
Memorial Gift Fund Committee

The Memorial Gift Fund Committee works with the Finance Committee to assure that any memorial gifts to the Society are invested properly, and that the proceeds are directed according to the donor’s wishes.

The Committee provides investment vehicles for making gifts to the Society, and assistance to donors in selecting the appropriate means of giving. The Committee Chairperson may not be a current Officer or Board Member.

Any person willing to serve in this position, please contact our Corporate Secretary, Dr. Ed Cohen at 215-885-2011 or edcohen43@yahoo.com

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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. Formerly in residence at Haverford College, the Quartet performs widely in the tri-state area. The Quartet is featured regularly in performances at the Lenape Chamber Players Summer Festivals and in the Chamber Series of the Philadelphia Orchestra.

Since 1993, the Wister Quartet has been presented at the German Society featuring some of the greatest string quartet repertoire ever written. The Quartet has recorded with DTR Recording Company, earning a Grammy nomination.

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 violist 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 Assistant Principal cellist since 1988. In 2002 he was its Acting Associate Principal cellist and retired in 2003 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.

Due to injuries sustained by Nancy Bean in a recent car accident, we have redesigned today’s program to reduce the demand on her. Her recovery has been impressive, and we are confident that she will be back to full strength and flexibility for our season finale on May 21. Our thanks to Davyd Booth for doing double duty on both piano and violin.

Davyd would have been very overextended by also having to play accordion (in Lloyd’s “Storm Echoes Suite”, originally listed), so we have again spared you that experience. Thanks for your understanding!

The Wister Quartet

Nancy Bean, violin
Davyd Booth, violin and piano
Pamela Fay, viola
Lloyd Smith, cello

Program

Tarantella . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . W. H. Squire
for cello and piano
(1871-1963)

Adagio and Allegro . . . . . . . . . . . . . . . . . . . . . . . . . . Robert Schumann
for viola and piano
(1810-1856)

Introduktion und Fantasie . . . . . . . . . . . . . . . . . . . . . . . Max Reger
for violin alone
(1873-1916)

String Quartet in C Major, K. 157 . . . . . . . . . . . . . W. A. Mozart
Allegro
Andante
Presto

Interruzione

String Quartet in F Major, Op. 96 . . . . . . . . . . . Antonín Dvořák
(“American”) (1841-1904)
Allegro ma non troppo
Lento
Molto vivace
Finale: Vivace ma non troppo

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

by Lloyd Smith

**W. H. Squire**  
*(1871-1963)*  
**Tarantella**

This delightful little morsel is just about the last work of William Henry Squire’s fairly abundant output to survive and be performed today. The greatest English cellist of his time, he gave the premiere performance and first important recording of Sir Edward Elgar’s cello concerto. Gabriel Fauré thought enough of his playing to dedicate his “Sicilienne” to him.

Like many instrumentalists whose fancies turn to composition, he favored his own instrument. He wrote works which, while unsophisticated musically, were well crafted in good taste and tended to lie very well on the instrument. The Tarantella is typical, one of very few flashy pieces for cello which are actually fun to play.

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*Robert Schumann  
*(1810-1856)*  
**Adagio and Allegro**

Schumann was the most volatile of composers. Often deep in despair and unable to write for short periods of time, work seemed to pour forth from his pen with astounding speed and greatness in an almost manic flood of inspiration.

This work came from one of his most prolific periods in 1849. He had just completed Manfred (in less than a month) and had embarked on a long series of compositions for small ensembles. Originally scored for French horn and piano, it has become popular in its transcription as a string work.

Strongly related to his Lieder in beauty of melody and economy of line, the Adagio is gloriously sensual, while the Allegro is exultant and filled with excitement.

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*Max Reger  
*(1871-1916)*  
**Introduktion und Fantasie**

Max Reger was a true workaholic. Indeed, it is said that he literally worked himself to death. He wrote an enormous quantity of music, all of it well crafted and some of it truly inspired.

I cannot resist a personal anecdote here. One of my early chamber music experiences was playing with an elderly violinist who once reminisced about having to turn pages for Reger, who was accompanying a violin sonata recital. A Beethoven and a Brahms sonata were on the program, but the edition he played from did not include the violin part. To make matters worse, Reger (quite well lubricated by concert time) proceeded to improvise the accompaniments. Turning the pages of the piano part terrorized the young man, who never forgot (or perhaps, forgave) this experience.

This work is one of Reger’s true gems. There is an air of poetic mystery throughout this intriguing work, enhanced by the lack of any accompaniment. Exotic and attractive, it is a strikingly original and atmospheric high point in the Romantic literature for the violin.

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*W. A. Mozart  
*(1756-1791)*  
**String Quartet in C Major, K. 157**

There is no argument that Joseph Haydn was the father of the string quartet. As chamber music was played in Mozart’s home, it is reasonable to assume that the genre was known to the Mozart family.

By the time Wolfgang Amadeus was sixteen, he had become a very well-traveled and well-introduced young performer. He also had become his own man as a composer. His father now concentrated on exploiting his talents on tour. It was on his first trip to Italy in 1770 that Mozart wrote his first string quartet; his sixth quartet, today’s K. 157 was written two years later.

This quartet is filled with youthful enthusiasm, is full of life and optimism, but it is important to note also that it had already taken on mature form, something which Haydn did not achieve until his 40’s.

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*Antonín Dvořák  
*(1841-1904)*  
**String Quartet in F Major, Op. 96 (“American”)**

The most popular of Dvorák’s fourteen string quartets, the “American” was written during the first two weeks of June, 1893, in the tiny Czech community of Spillville, Iowa. Here, the composer had come to relax from his duties as director of the National Conservatory of Music in New York.

The “American” Quartet was written just after the “New World” Symphony. To the accepted idea that Dvorak made literal use of African American and Native American folk songs, he responded, “I have only composed in the spirit of such American national melodies.”

Educated in the classics and later strongly influenced by Liszt and Wagner, Dvorak was never able to forget his native Bohemia. In all his vast output, Slavic folk song and dance remain at the core of his expression.

To many, the deeply emotional Lento is the high point of this quartet. To some it is the third movement, with its song of the scarlet tanager which Dvorak heard and notated on his walks around Spillville.

“Amerika”, observed one writer, “can never thank him enough for being among the first to help her to recognize the tremendous possibilities which were as yet latent within herself.”