



The
German Society
PENNSYLVANIA
Founded in 1764

presents

The Delius Society Concert

The Barnard Trio

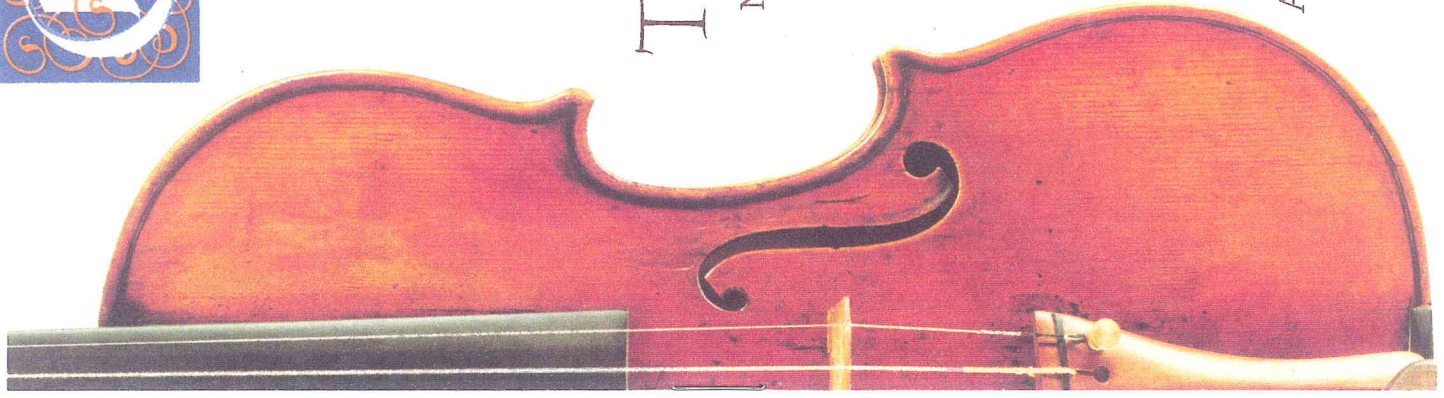
Nancy Bean, violin Lloyd Smith, cello
Davyd Booth, piano

Sunday

November 17, 2013

at 3:00 p.m.

Albert and Hete Barthelmes Auditorium
611 Spring Garden Street Philadelphia, PA



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German Society Calendar of Events

November 2013

- Mon. Nov. 18 Board of Directors Meeting, Ratskeller, 7 pm
 Wed. Nov. 27 *Konversationsabend*. Topic: tbd, 7 pm

December 2013

- Sat. Dec. 7 Christkindlmarkt
 Sat. Dec. 7 Women's Auxiliary Monthly Meeting in the Ratskeller, 10 am
 Sun. Dec. 15 "Wister and More!" Concert Series - The Ephrata Cloister Chorus, 3 pm
 Mon. Dec. 16 Executive Committee Meeting, 10 am - 2 pm

January 2014

- Sat. Jan. 4 Women's Auxiliary Appreciation Party in the Ratskeller
 Sun. Jan. 5 "Wister and More!" Concert Series - Claire Huangci, 3:00 pm
 Fri. Jan. 17 Friday FilmFest presents "Marlene" (German with English subtitles), Ratskeller, 6:30 pm
 Wed. Jan. 29 *Konversationsabend*, Topic: tbd, 7 pm

February 2014

- Sat. Feb. 1 Women's Auxiliary Monthly Meeting in the Ratskeller, 10am
 Sun. Feb. 2 "Wister and More!" Concert Series - The Delius Society presents Michael Stairs and Davyd Booth, piano four hands, 3:00 pm
 Sat. Feb. 22 Bierfest 2014
 Fri. Feb. 28 Friday FilmFest presents "Ernst Lubitsch in Berlin" (German with English subtitles), 6:30 pm

The Delius Society Concert

The Barnard Trio

Nancy Bean, violin Lloyd Smith, cello
 Davyd Booth, piano

PROGRAM

- GEORGES BIZET, arr. Henry Gibson
 "The Toreador's Song" from "Carmen"
 IRISH AIR, arr. Reginald Redman
 "My Love's an Arbutus"
 FRANK JAMES STANECK
 "Thanksgiving"
 FREDERICK DELIUS
 Romance, for violin and piano
 WILLIAM HENRY SQUIRE
 Tarantella, for cello and piano
 FRANCIS G. BYFORD
 A Regret
 NORMAN O'NEILL
 Theme and Variations on
 "Pretty Polly Oliver"
 (UNITED STATES PREMIERE)

INTERMISSION

- EDVARD GRIEG
 Trio in C Minor
 Andante con moto
 FREDERICK DELIUS
 Double Concerto

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

The Barnard Trio

Pianist Davyd Booth, violinist Nancy Bean and cellist Lloyd Smith have been performing together as the Barnard Trio since 1985. They take their name from Boyd Barnard, a prominent Philadelphia businessman, music lover and longtime friend, who was instrumental in helping all three musicians in their chamber music careers. The Barnard Trio is a versatile group whose repertoire spans the gamut of eras and styles — from Baroque masterworks, to early 20th century light classics, to the great classical piano trio literature.

Nancy Bean, violin, has been a member of The Philadelphia Orchestra since 1983 and its Assistant Concertmaster since 1986, retiring in 2009 to devote herself to chamber music. She is Artistic Director of 1807 & Friends and violinist with the Wister Quartet, the Barnard Trio, the Florian Trio, Trio Montage, Duo Paganini, Duo Parisienne and the Amerita Chamber Players.

Lloyd Smith, cello, has been a member of The Philadelphia Orchestra since 1967 and was named its Assistant Principal cellist in 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 Wister Quartet, the Barnard Trio, the Florian Trio, Trio Montage and the Amerita Chamber Players.

Davyd Booth, violin, 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 Players. A member of 1807 & Friends, the Wister Quartet and the Barnard Trio, he also conducts the Chamber Players Orchestra and the Baroque Players at Temple University Music Prep.

PROGRAM NOTES

by Lloyd Smith

A Brief Overview of our Concert

An attractive assortment of English miniatures crowned by a first performance of Norman O'Neill's Variations on "Pretty Polly Oliver" make up the first half of this program. Such perennial favorites as an arrangement of "The Toreador Song" from Bizet's opera "Carmen," Delius' lovely Romance, Squire's animated "Tarantella" combine with a new work by Frank James Stanek, "Thanksgiving," and other lesser known gems.

The second half is devoted to a rarely heard one-movement piano trio by Edvard Grieg, a good friend of Delius, and Delius' ambitious and lush Double Concerto, a work first premiered in 1920.

Georges Bizet (1838-1875)

"The Toreador Song" from the opera "Carmen"

Arranged by Henry Gibson



Bizet's great fame rested upon his opera "Carmen," but this was assured only after his sudden and premature death following the initial 35 performances of the opera, which were not very successful.

In the opera, Carmen was a beautiful young gypsy woman who worked in a cigarette factory in Seville, Spain. When the women left at the end of the work day, soldiers from town were there to flirt with them. Carmen enchanted Don Jose, who had promised to marry and be faithful to one of the other women. Later on, Escamillo, a famous bullfighter who had just triumphed in the ring, tried to win Carmen's heart by singing this "Toreador's Song" to her. It boasted of the romance of the bullfight and concluded that "love awaits you." This arrangement was made in London by Henry Gibson and promoted by Sir Thomas Beecham.

Gibson studied composition with Walter Parratt and Sir Charles Stanford, was organist and choirmaster at Holy Innocents Church in

Hammersmith, and was Secretary to Sir Thomas Beecham. He specialized in music for the theatre.

“My Love’s an Arbutus” Irish Air, arranged by Reginald Redman (1892-1972)

This enchanting little salon piece was one of many arrangements Redman made during his career as conductor and arranger. He had formed the West Country Studio Orchestra and the West Country Singers and adapted many songs and pieces for his groups. Most of his arrangements were for the “Grand Hotel” type of piano trio, very popular through the first half of the 20th century.

Frank James Staneck b. 1958 Thanksgiving



Frank James Staneck earned his BA from West Chester University and his MM from Temple University. His original works have been premiered by The Philharmonic of Southern NJ, Greater South Jersey Chorus, West Jersey Chamber Music Society and the Wister Quartet. He has performed at a variety of venues including Lincoln Center. Staneck teaches at Rutgers - Camden and is the USA Chairman of the Ralph Vaughan Williams Society. He teaches piano, theory and composition at the Perkins Center for the Arts in New Jersey.

He writes, “*Thanksgiving*’ began as a piano piece written mostly at Perkins Center for the Arts in Moorestown New Jersey, where I teach, between piano students on a Friday afternoon in November 1999 and finished off at home over the weekend. Over the years it was played often as a solo piano piece but also in a variety of arrangements ‘made to fit’ for a particular concert occasion.”



Frederick Delius (1862-1934) Romance

Fritz Theodor Albert Delius was born in Bradford, Yorkshire, to parents who had come to England from Bielefeld, Germany, and obtained British citizenship before he was born. His father,

Julius, was very successful in Yorkshire’s wool trade. The home was musically cultured, and Fritz played both piano and violin as a boy. His father intended that Fritz should be in the family business, and after nearly four years of this he grew frustrated and left home to study in Germany, the French Riviera and Norway.

After another attempt by his father to make a businessman of him, this time cultivating oranges in Florida, he managed to persuade his father to let him study music seriously. His father acquiesced, and he went to Leipzig to study. This gave him the opportunity to meet and befriend his idol, Edvard Grieg, who was a major influence in his music.

His travels exposed him to many sources of music -- English and German, Norwegian and Danish, American Indian and African American -- and this gave his music a richly eclectic style. It was based on Wagner but lightened under the influence of Grieg, whose airy texture and non-developing use of chromaticism gave greater transparency to his writing.

Eventually he anglicized his name to Frederick but settled in Grez-sur-Loign near Paris. His music, virtually unknown in England until after the composer’s 37th birthday, began to be strongly promoted by the legendary conductor Sir Thomas Beecham.

His Romance is one of a number of shorter works for solo stringed instrument with piano accompaniment, and it has proved to be one of his most endearing compositions.

William Henry 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 was a major concert and recording artist who made the first important recording of Sir Edward Elgar’s cello concerto. Gabriel Fauré thought enough of his playing to dedicate his “Sicilienne” to him.

As a composer, like many instrumentalists whose fancies turn to composition, he favored his own instrument. He wrote works which,

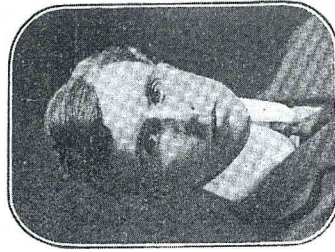
while light-hearted musically, were well crafted, in good taste, and tended to lie very well on the instrument. The Tarantella is a typical example, one of those flashy pieces for cello which are actually fun to play.

Francis G. Byford
A Regret

One of many salon miniatures written by this English composer whose music is still published and listed in catalogues but about whom effectively nothing is known. It is enough to enjoy this piece and idly ponder the complete lack of biographical information.

Norman H. O'Neill (1875-1934)
Theme and Variations on "Pretty Polly Oliver"

Born in London of Irish stock, Norman O'Neill was a composer and conductor who specialized mostly in incidental music for the theatre. He also wrote a number of symphonic suites and chamber music, much of which is still unpublished. He taught harmony and composition at the Royal Academy of Music from 1918 until his death.



This piano trio is one of his unpublished works. It is a delightful treatment of a whimsically delightful little song about a young woman who decided to follow her love into battle, dressed as a soldier. She found her sergeant "slightly wounded;" he recognized her and sent immediately for a parson to marry them. Polly, "Restored to her womanly state, found all she had sought in a home and a mate."

Edvard Grieg (1843-1907)

Piano Trio in C Minor

Following the completion of his incidental music to Peer Gynt, Edvard Grieg's affection for the scenery of Norway and the inspiration it gave him was the primary influence for his later



compositions. He set many songs and composed folksong settings for male voices, completed his string quartet and several other chamber works in this spirit before ill health brought about a hiatus of over a year in his creative work. The only piece in the year 1878 was this one movement of what had been intended to be a complete piano trio in B♭ Major. It is a brooding work, mostly in C Minor, but relieved by some lovely, glowing melodic moments in the major mode. It stands well by itself as an atmospheric tone poem.

Frederick Delius (1862-1934)
Double Concerto

1920 was a time of transition for Frederick Delius. The syphilis which he had contracted, possibly as early as the 1880's, had begun to develop and only two years later he was forced to walk with two canes. By 1928 he was paralyzed and blind. The Manchester Guardian's music critic, Neville Cardus, met Delius during a festival of his music in 1929, noting the wreck of Delius' physique but remarking that "there was nothing pitiable about him. His face was strong and disdainful, every line graven on it by intrepid living."

By this time his music had become well known and respected, thanks in large part to Sir Thomas Beecham's championing of his works. But in 1920 Beecham stopped giving concerts in London for three years. During that, time Delius was fortunate to have several concerts conducted by Henry Wood, including the premiere of the Double Concerto in 1920, performed by May and Beatrice Harrison. He had completed the Double Concerto in 1916 and dedicated it to the Harrison sisters, whom he had heard play Brahms' Double Concerto and then wrote his own double concerto for them.

While he was not at his most confident in the concerto form, not often giving his soloists clear melodic passages to celebrate, it is important to pay attention to the vertical aspect -- chordal harmonies which shift and shimmer and give a distinct richness to the music.

The concerto is played without pause and its movements bear a roughly similar tempo, though the middle is more clearly lyrical and has some of the most lovely harmonic content of the piece. The finale contains many quotes of earlier material, particularly of the first movement, and the ending is heartily triumphant before sinking for one final moment back into the reflective mood which characterizes so much of the work.

We wish to acknowledge with thanks the
generous support received from
the *Arcadia Foundation*
the *Albert & Hete Barthelmes Foundation*
The Philadelphia Cultural Fund
and *Styron LLC*

for this season of our music program.



The German Society thanks Styron LLC for being our corporate season sponsor. Styron LLC is a leading global materials company and manufacturer of plastics, latex and rubber.

In our 2013-14 season, Styron LLC serves as a corporate sponsor for the 250-year anniversary of the German Society of Pennsylvania.

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.

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.