

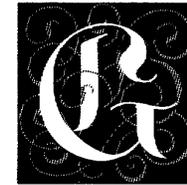
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In Memoriam Gunda Hack

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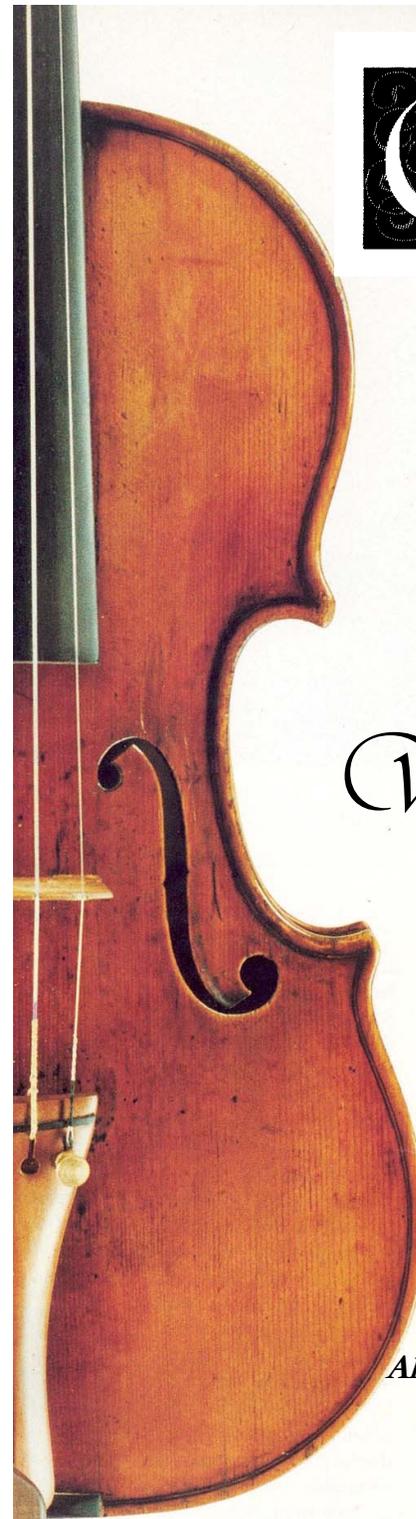
The  
**German Society**  
of  
**PENNSYLVANIA**  
Founded in 1764

*presents*

*The*  
*Wister Quartet*

Sunday  
February 4, 2007  
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

### February

- Fri. Feb. 9 *Skatabend*, 6:30pm  
Sat. Feb. 10 Marnie Old's German and Austrian Wine Tasting, 3:00pm  
Fri. Feb. 16 Film Fest, "*Einer kam durch*", 6:30pm  
Sat. Feb. 17 *Karnevalsparty*, 8:00pm  
Fri. Feb. 23 *Konversationsabend*, Action Reconciliation with Dr. Matthias Hass, 7:00pm

### March

- Sat. Mar. 3 Women's Auxiliary Meeting, 10:00am  
Tues. Mar. 6 Library Lecture—Michael Showalter, Ephrata Cloisters, 12:00pm  
Sun. Mar. 11 Wister Quartet Concert, 3:00pm  
Fri. Mar. 16 Film Fest, "*Mein Name ist Bach*", 6:30pm  
Fri. Mar. 23 *Konversationsabend*, Teaching German as a Foreign Language, with UPenn's Dr. Mara Taylor, 7:00pm  
Sun. Mar. 25 Barbara Dever and Jeffrey Uhlig Concert, 3:00pm

### April

- Tues. April 3 Library Lecture—Schwenkfelder Society, 12:00pm  
Wed. April 4 Women's Auxiliary Bus Trip—Princeton, NJ  
Sat. April 7 Women's Auxiliary Meeting, 10:00am  
Fri. April 13 Film Fest, Title TBA, 6:30pm  
Mon. April 16 Spring Session of Adult German Language Classes Begins  
Sat. April 21 Spring Session of Youth German Language Classes Begins  
Sun. April 22 Wister Quartet Concert, 3:00pm  
Mon. April 23 *Konversationsabend*, TBA, 7:00pm  
Sat. April 28 American Assoc. of Teachers of German Awards Ceremony, 9am  
*Hamburger Abend*, 7:00pm  
Sun. April 29 Annual Membership Meeting, Time TBA

## 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.

## *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 as well as the Chamber Series of the Philadelphia Orchestra and at the Saratoga Performing Arts Center, the Glencairn Museum, and the Laurel Hill Concerts by Candlelight. The Wister Quartet is the core constituent ensemble of 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 was its 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.

## *The Wister Quartet*

**Nancy Bean, violin**  
**Davyd Booth, violin**

**Pamela Fay, viola**  
**Lloyd Smith, cello**

### **PROGRAM**

Notturmo No. 4 ..... Nicolo Paganini  
(1782-1840)

String Quartet in G Major ..... Ludwig van Beethoven  
Op. 18, No. 2 (1770-1827)  
Allegro  
Adagio cantabile  
Scherzo: Allegro  
Allegro molto, quasi Presto

### **INTERMISSION**

String Quartet in C Minor, Op. 51, No. 1 ..... Johannes Brahms  
Allegro (1833-1897)  
Romanze: Poco Adagio  
Allegretto molto moderato e comodo  
Finale: Allegro

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

# Program Notes

by Lloyd Smith

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**Nicolo Paganini (1782-1840)**

**Notturmo No. 4**

There was never any doubt that Paganini's first love was the violin, but his abilities as a composer were equally formidable. When Paganini was twelve years old, his father took him to Parma to play for the prominent violinist (and less prominent composer) Alessandro Rolla. Upon their arrival at his home, they were informed that Rolla was ill.

While they were waiting, Paganini picked up a manuscript of Rolla's latest concerto lying on the table and proceeded to sight-read the music so perfectly that Rolla jumped out of bed and exclaimed to him, "I can teach you nothing, my boy; go see [and study composition with] Paer." Ferdinando Paer did indeed teach Paganini, and his graceful and fluid style of writing became the mainstay of his career.

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**Ludwig van Beethoven (1770-1827)**

**String Quartet in G Major, Op. 18, No. 2**

In his earliest string quartets, the six of Op. 18, Beethoven is influenced by models in which "the freshness of Haydn are found linked with the grace of Mozart."

Both composers had also published string quartets in sets of six, first Haydn and then Mozart in homage to Haydn. Now Beethoven, while adhering to the principles of the Classic Viennese tradition, was to extend the range of instruments and expand technical possibilities in a form which would challenge him throughout his life.

The Op. 18 quartets were composed in Vienna between 1798 and 1800; they were published the following year. The young composer had recently settled in this city of salons and palaces, centers for performances of chamber music. He dedicated the quartets to Prince Lobkowitz, an amateur violinist and passionate admirer of Beethoven's music. First performances took place in the Lobkowitz palace.

The tragedy of the composer's increasing deafness in no way affected the spirit of these youthful quartets. The first movement of Op. 18, No. 2 is strongly reminiscent of his later "Spring" sonata for violin and piano, graceful and light-hearted. Even the slow movement retains the somewhat florid writing as well, but in a more reflective vein. The scherzo is very chirpy (an apt complement to Haydn's "Bird"?) with no darkness threatening its fun.

The simplicity of the last movement's opening statement is one Beethoven excelled at, though in his later works he often interrupted them to ponder weightier ideas. Here, however, he enjoys his melodic powers. A bit of storminess later on is a welcome antidote to the lightness of this quartet, and his delightful rambling away from the theme when it is supposed to return in the recapitulation is an example of a wonderful "looseness" which seizes him now and then in nearly every quartet he wrote.

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**Johannes Brahms (1833-1897)**

**String Quartet in C Minor, Op. 51, No. 1**

Brahms had struggled for twenty years with the demands of quartet writing. He once wrote that "the shadow of Beethoven" seemed to intimidate him as he strove to develop his own chamber music voice. The two quartets of Op. 51 were the result of these labors. Only one more string quartet survived his extremely self-critical destruction of works he was not completely satisfied with — Op. 67 in B $\flat$  Major, in 1876.

The quartets of Op. 51 (No. 1 in C Minor and No. 2 in A Minor) were published in 1873 and dedicated to the Viennese surgeon and musician Dr. Theodore Billroth.

The C Minor quartet was probably derived from an earlier quartet in C# Minor which Brahms had put aside after hearing it played in 1856. Brahms described this work as strongly autobiographical, the strivings of a lonely man in an insoluble dilemma. It is emotionally very complex, a more intellectual work and less relieved by sunlit music than most of his chamber works.

The first movement begins with storm clouds and lightning strikes, giving way to an angry first theme whose mood prevails through most of the movement. The second movement is a deeply heartfelt Romanze and gives the impression of a declaration of love. Its beauty and grace give a wonderful antidote to the severity of the rest of the quartet.

The Allegretto which follows is again somber but is relieved by a very whimsical Trio section which can only be described as being "nearly" in F Major. The mood is light and almost fantastic.

The Finale rages once again but is countered by more conciliatory passages — a man doing battle with himself. At the very end, after all the conflict, all the pain, the truth of the matter comes out: there is no resolution. The music becomes more driven right to the end.