

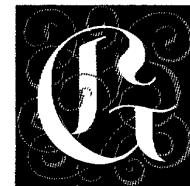
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In Memoriam Gunda Hack

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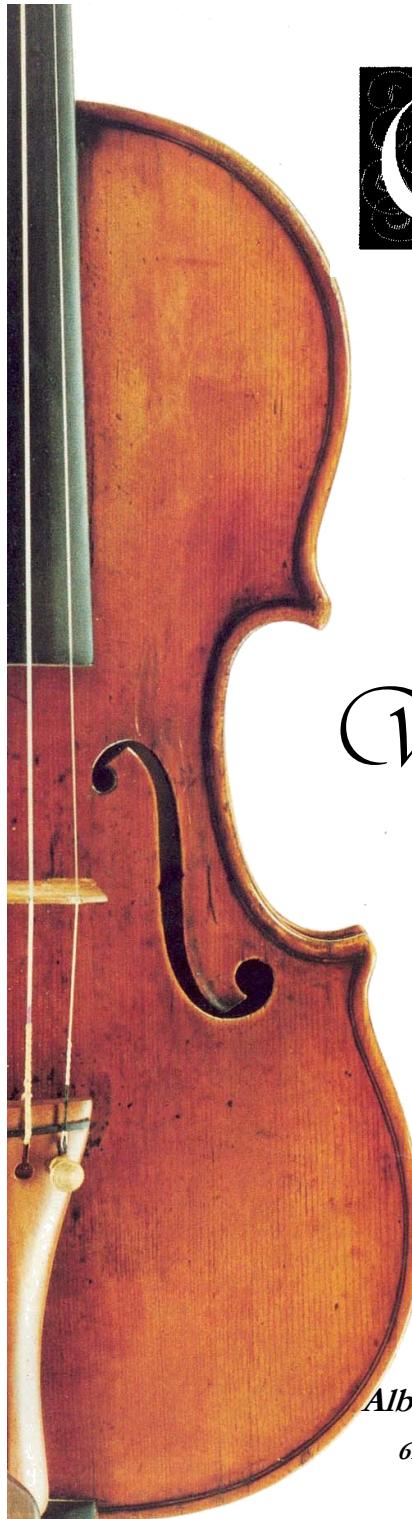
The
German Society
of
PENNSYLVANIA
Founded in 1764

presents

*The
Wister Quartet*

Sunday

February 10, 2008
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

- Sun. Feb. 10 "Wister and More!" Concert Series, The Wister Quartet, 3:00pm
Thurs. Feb. 21 *Konversationsabend, "Eine Schiffs-Reise auf der Elbe"*, 7:00pm
with Georg Simon

March

- Sat. March 1 Women's Auxiliary Monthly Meeting, 10:00am
Sat. March 8 Germany's Beer Heritage Tasting with Marnie Old, 2:00pm
Sun. March 9 "Wister and More!" Concert Series, Duo Parisienne, 3:00pm
Fri. March 14 Friday Film Fest, "Effie Briest", 6:30pm
Mon. March 17 German Society Board of Directors Meeting, 7:00pm
Tues. March 18 German Society presents the film "Mein Name is Bach", 5:30pm
Tues. March 18 The Bach Festival of Phila. presents the Jacques Thibaud Trio,
in the German Society's Auditorium, 7:30pm
Fri. March 28 *Konversationsabend*, The comedy "Der zerbrochene Krug" by
Heinrich von Kleist performed by the Elmshorn High School
Theater Group from Germany
Sun. March 30 "Wister and More!" Concert Series, Tokito-Oka-Uhlig Trio, 3:00pm

April

- Sat. April 5 *Hamburger Abend: Ein Abend an der Waterkant*, 7:00pm
Fri. April 11 Friday Film Fest, "Deutschland. Ein Sommermärchen", 6:30pm
Mon. April 21 *Konversationsabend*, "Das multi-kulturelle Leben in Deutschland"
Tues. April 22 Women's Auxiliary Bus Trip to Annapolis, MD
Sat. April 26 AATG High School and College Scholarship Awards Ceremony
Sun. April 27 Annual Membership Meeting, 12:00 noon
Sun. April 27 "Wister and More!" Concert Series, The Wister Quartet, 3:00pm

The Library now has hours on Saturdays from 9:45am-12:30pm.

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 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, 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.

It may be time to consider a membership for yourself, your family or a friend.

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 and Gettysburg Colleges, and Arcadia and Shippensburg University. 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 currently its Assistant Concertmaster. She is Artistic Director of 1807 & Friends chamber ensemble and violinist with the Barnard Trio, the Florian Trio, Duo Paganini, Duo Parisienne, Duo Malibran 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. She has been a member of the Vancouver and Toronto Symphonies and was Assistant Principal Viola of the National Arts Centre Orchestra in Ottawa. She is the violist 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

Franz Schubert Quartettsatz, D. 703

W. A. Mozart String Quartet in C Major, K. 465
 "Dissonance"
 Adagio - Allegro
 Andante cantabile
 Menuetto: Allegretto
 Finale: Molto allegro

I N T E R M I S S I O N

Johannes Brahms String Quartet in A Minor, Op. 51, No. 2
 Allegro non troppo
 Andante moderato
 Quasi Minuetto moderato - Allegretto vivace
 Finale: Allegro non assai

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

Program Notes

by Lloyd Smith

Franz Schubert (1797-1828)
Quartettsatz, D. 703

It is understandable that Schubert was very careful about what music he released to be heard in performance, and he left behind an unusually large number of uncompleted works. The most famous of these is the B minor symphony we call “The Unfinished”, but Schubert was also very self-conscious in the field of chamber music, leaving at least six string quartets unfinished in either small fragments or, in some cases, complete movements.

The Quartettsatz is one such complete movement, written in December of 1820, and it is the only one to have entered the standard repertoire of chamber music. The music has a dark intensity, rushing urgently past the ear but rarely raising its voice beyond pianissimo. The movement is in a modified sonata form. Sonata form itself generally contrasts two elements in music — the key (in this case, shifting between C minor and A^b major), and the themes (usually at least two contrasting ideas). In the Quartettsatz, Schubert generates strong musical interest, aside from the key changes, by introducing contrasting thematic ideas at different points in the piece.

W. A. Mozart (1756-1791)

String Quartet in C Major, K. 465 (“Dissonance”)

Leopold Mozart visited his son in Vienna in February, 1785. To entertain his father during the visit, Mozart arranged an evening of chamber music in which two of his recently composed string quartets were played from the manuscripts. The players included Wolfgang himself (on viola), and three of the most revered composers of the time. Joseph Haydn played first violin, Karl Ditters von Dittersdorf played second violin, and Jan Baptist Vanhal played cello.

One of the two quartets was the “Dissonance”, the other his G Major quartet, K. 387. It was on this occasion that Haydn said to Leopold (who wrote his daughter, Nannerl, with the news), “I tell you before God and as an honest man, your son is the greatest composer known to me. He has taste, and what is more, the most profound knowledge of composition.”

A deep friendship based on mutual respect had developed over the years between Mozart and Haydn. When Mozart dedicated six quartets to Haydn, he acknowledged that "it was from Haydn that I first learned how to compose a quartet."

The “Dissonant” quartet is so nicknamed because of the remarkably convoluted writing in the first movement’s slow introduction. The false harmonic relations became the point of intense critical debate over many years, since 18th century ears were not by any means accustomed to such complexity.

The introduction nowadays does not disturb us, thanks to the onslaught of extreme dissonance of so much of the 20th century's writing which came on the heels of nihilistic philosophy, the emerging of an acknowledgment of the subconscious and the shadowy side of humanity, and the horrors of two world wars. Indeed, nowadays we generally sense the writing as cautious and exceedingly polite in its inquiries into dissonance.

Johannes Brahms (1833-1897) String Quartet in A Minor, Op. 51, No. 2

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 resulted from 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^b Major, in 1876.

The Op. 51 quartets were dedicated to the Viennese surgeon and musician Dr. Theodore Billroth and the premiere of the A Minor work was given in Berlin by the Joachim Quartet. Brahms used the violinist Joseph Joachim's personal motto — the notes F-A-E, standing for *frei, aber einsam* ("free, but lonely"). He made these notes the second, third and fourth notes of the first movement's main theme. He also wove his own motto into the musical texture: *frei, aber froh* ("free, but happy").

The quartet opens earnestly and with questions before relaxing into a more *gemütlich* second theme of great Viennese charm. The slow movement is an unhurried love song, but an argument interrupts the serenity. After a couple of go-rounds, a very engaging reconciliation takes place and the original mood returns.

The next movement is marked “Quasi Minuetto”, and properly so. It is too mysterious, and the middle section too playful, to be a formal dance. The Finale is boisterous, beginning contentiously but becoming more colloquial. Just as we begin to make friends with it, the music interrupts the mood with another contentious burst. This alternation between bluster and friendliness seems to illustrate the social Brahms, too blunt to be the constant friend but eager to reach out whenever he could manage it.