



The German Society of Pennsylvania

proudly presents

Joyce Chen and Elena Smith



Sunday, October 14, 2018 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

October 2018

Fri. Oct 26 Poe Arts Festival, 5:00pm

Sun. Oct. 28 "Exile. Experience and Testimony" Exhibit Finissage, 3:00pm

November 2018

Sat. Nov. 3 254th Stiftungsfest, 6:00pm

Sat. Nov. 10 New Sweden History Conference, 8:30am

Sat. Nov. 10 Women's Auxiliary Monthly Meeting, 10:00am

Sun. Nov. 11 Martinszug, 5:00pm

Wed. Nov. 14 Konversationsabend: Karl Marx, 6:00pm

Fri. Nov. 16 Friday Film Fest: *Der junge Karl Marx/The Young Karl Marx*, 6:30pm

Sun. Nov. 18 Screening of G.W. Pabst's *Westfront 1918*, 3:00pm

December 2018

Sat. Dec. 1 Christkindlmarkt, 12:00pm

Fri. Dec. 7 Winter Spirits, 7:30pm

...Save the date for our next "Wister and More!" concerts:

Sun. Nov. 4 The Karlsruhe Konzert-Duo
Program will include works by Schumann, Mendelssohn-Bartholdy,
Brahms, Chopin, and more.

Sun. Jan. 13 Claire Huangci, piano
Program will include selected preludes of Beethoven, Chopin, and
Rachmaninoff.

Sun. Feb. 10 Elissa Lee Koljonen and Natalie Zhu
This violin and piano duo will present works by Vitali, Franck, Beethoven,
and Sarasate.

Sun. Mar. 17 Pyxis Piano Quartet with baritone Grant Youngblood
Program will include music by J.C. Bach and Astor Piazzolla, as well as
new works by Chuck Holdeman.

All of our events are open to the public.

We welcome members and non-members alike.

Most events require tickets. Please call or email the office to inquire about purchasing:
215.627.2332 | info@germansociety.org

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PROGRAM

- Suite No. 1 in D Minor from *Pièces de violes, Livre IV* Marin Marais (1656-1728)
- I. Prelude
 - II. Allemande & agrements
 - III. Mignone
 - IV. Caprice
 - V. Minuet
 - VI. Gigue la petite
 - VII. Rondeau
- Captaine Hume's Pavan* (No. 46) of *The First Part of Ayres* Tobias Hume (1569?-1645)
- Suite No. 1 from *Pièces de Viole* and *Pièces de Clavecin* Antoine Forqueray (1671-1745)
- I. Allemande, La Laborde: Noblement et avec Sentiment
 - V. **La Portugaise: Marque et d'aplomb**
 - VI. La Couperin: Noblement et Marque
- Sonata No. 3 in G minor, BWV 1029 J.S. Bach (1685-1750)
- I. Vivace
 - II. Adagio
 - III. Allegro
- Intermission -
- The Bells* (No. 69) from *The Fitzwilliam Virginal Book* William Byrd (1538-1623)
- Suite No. 2 in D minor, BWV 1008 J.S. Bach (1685-1750)
- I. Prelude
 - VI. Gigue
- Sonata No. 2 in G major, Op. 50 Joseph Bodin de Boismortier (1689-1755)
- I. Largo
 - II. Allemanda: Allegro
 - III. Largo
 - IV. Giga: Staccato
- Cello Sonata No. 5 in F major, Op. 5, H. 107 Francesco Geminiani (1687-1762)
- I. Adagio
 - II. Allegro Moderato
 - III. Adagio
 - IV. Allegro

Program Notes



Marin Marais is considered one of the greatest viola da gamba virtuosos and composers for the instrument, having studied composition with Lully at the court of Louis XIV and bass viol with Monsieur de Sainte-Colombe. Marais served at the royal court of Versailles throughout most of his life. He was first hired in 1676 and was appointed *ordinaire de la chambre du Roy pour la viole* shortly after. Marais wrote five books of *Pièces de violes*, and his *Suite No. 1 in D minor (Livre IV)* includes movements which do not typically appear in a dance suite, including *La Mignone* (a character piece), *Caprice*, and *Rondeau*.

The Scottish composer and viol player, Tobias Hume, promoted the viola da gamba as an accompanimental and solo instrument during an era when the lute was the preferred voice for such endeavors. Hume composed many works for the viola da gamba, which are gathered into two collections, *The First Part of Ayres or Musickall Humors* (1605), and *Captaine Humes Poeticall Musicke* (1607). Hume served as a soldier in the Swedish and Russian armies, and many of his compositions in these collections reference his life as a military man. These works are written in tablature, which is a form of musical notation that indicates fingering rather than specific musical pitches.

Antoine Forqueray, like Marais, was extremely prominent in the musical scene of the court of Louis XIV. So distinct were the two performers' musical styles, that contemporary viol player and commentator Hubert Le Blanc noted that Marais played like an angel, and Forqueray like the devil. Forqueray wrote two collections of suites that can be performed on viola da gamba with harpsichord accompaniment (*Pièces de Viole*), or as solo harpsichord works (*Pièces de Clavecin*). Antoine's son Jean-Baptiste published these works in 1747, two years after his father's death. In recent decades, scholars have theorized that some of these works may have been composed by Jean-Baptiste himself, and not by Antoine.

J.S. Bach's sonatas for viola da gamba and obligato harpsichord were most likely composed when Bach served at the Thomaskirche in Leipzig. In other contemporary instrumental sonatas, the harpsichord generally had a purely accompanimental role. In contrast, Bach put equal weight on the harpsichord by writing an obligato/solo harpsichord line, making these pieces more like trio sonatas due to the number of independent voices (the viola da gamba solo line, the treble part of the harpsichord, and the bass part of the harpsichord). His *Sonata in G minor* is the most virtuosic of the collection, and acts more like a concerto than a sonata, from its



showy ritornello form in the opening *Vivace*, haunting cadenza-like *Adagio*, and exuberant final *Allegro*.



William Byrd was an English organist and composer of the Shakespearean age. Every stage of Byrd's musical career was affected by the political and religious controversies of his day. From the early 1570s onward, Byrd became increasingly involved with Catholicism, which in turn became a major factor in his personal and creative life. Despite his blatant association with Catholicism, Byrd was allowed to live as a free man throughout his life. It has been surmised that the strong reputation he had built as a young man in London and the patronage of the Queen must have helped him in his later years. *The*

Bells is a set of variations over a ground bass C and D—an ostinato that most likely resembled the church bells that Byrd heard throughout his life. This piece is included in two of the most important collections of keyboard music of the English Renaissance: *My Ladye Nevells Booke* (1591) and the *Fitzwilliam Virginal Book*.

Although no manuscript survives, it has been surmised that J.S. Bach's six suites for solo cello were composed around 1723 when he served in Köthen. The suites were essentially unknown until Pablo Casals recorded them in the early twentieth century. The *Prelude* from *Suite No. 2 in D minor* opens with a strong triadic theme that recurs throughout the cadenza-like movement. The final *Gigue* is a lively driving dance that employs the use of chords, double stops, and scalar passage work.

Joseph Bodin de Boismortier was a revolutionary figure in that he was one of the first composers to have no patrons. An incredible businessman, Boismortier enjoyed an enormously lucrative career composing cantatas, opéra-ballets, and other vocal and instrumental works, which he published himself for sale to the public. His *Sonata No. 2 in G major* is pastoral in character, which is especially obvious in the lilting siciliano rhythm of the opening *Largo*, as well as in the musette-like melodies over a drone in the third movement, also entitled *Largo*.

The Italian violinist Francesco Geminiani made a living performing, teaching, and writing music throughout Italy, France, England, and Ireland. He composed three sets of *concerti grossi*, which were significant in that they introduced the viola as a solo member of the ensemble. Geminiani composed his Op. 5 cello sonatas during the last part of his compositional career, and unfortunately, they were not received well by the public. Discouraged by the declining acceptance of his music, Geminiani spent the remainder of his life writing treatises on harmony, accompaniment, and playing technique, among other topics. The *Sonata No. 5 in F major* is full of unconventional harmonic motion, soulful, wandering, yet incomplete phrases, and abrupt changes in mood that accurately display the experimental and individualistic approach Geminiani took to composition in his later years.

About the Artists



A native of Taiwan, Dr. Joyce Chen is a recipient of the 2018 Individual Artist Fellowship from the Delaware Division of the Arts. As an active keyboard player, Joyce has a busy performing schedule in the Greater Philadelphia and New York areas. She has performed extensively with Brandywine Baroque at the Flint Collection of Antique Keyboard Instruments, both as a soloist and as a continuo player. In May 2016, Joyce performed in the world premiere of Joseph Vella's concerto with the University of Delaware Symphony. In addition, her debut as Music Director of the 2017 Spring Opera Workshop at the University of Delaware has received critically acclaimed reviews, as it made the semi-final list of the American Prize of Opera Performance.

As a solo harpsichordist, Joyce has been gaining recognition both nationally and internationally. In 2016, Joyce was one of the six finalists in the Eighth International Jurrow Harpsichord Competition in Oberlin. In 2018, Joyce made her international debut at the Musica Antiqua Festival and Harpsichord Competition in Bruges, Belgium as well as the International Normandy Baroque Music Competition in Rouen, France. Joyce's harpsichord portfolio can be found on her YouTube channel and website: www.joycechenmusic.com.

Joyce holds a Bachelor of Science degree in Mechanical Engineering from UC Berkeley and a Doctor of Musical Arts in Harpsichord Performance from Stony Brook University. In Fall 2018, Joyce begins a PhD program in Historical Musicology at Princeton University, where she will conduct interdisciplinary research encompassing acoustics, performance practice and opera studies.



A Philadelphia native, Elena Smith maintains an active career performing on modern cello, baroque cello, and viola da gamba. She received her B.Mus in Cello Performance from Temple University, where she studied with Jeffrey Solow. Ms. Smith studies with Kathryn Picht-Read, Phoebe Carrai, Sarah Cunningham, and has performed in masterclass for Marcy Rosen, Peter Stumpf, Jean-Guihen Queyras, Jörg-Michael Schwarz, Thomas Fritzsch, Paolo Pandolfo, Todd Phillips, Daniel Phillips, and The Lysander Trio.

Ms. Smith is a founding member of Muse Camerata, an all-female ensemble that specializes in performing music from the sixteenth through eighteenth centuries. She has also ap-

peared with Venice Baroque Orchestra, New York City Opera, Gamut Bach Ensemble, Crescendo Period Instrument Orchestra, Elysium String Quartet, Fairmount Chamber Ensemble, Wayne Oratorio Society, Chiaroscuro Consort of Viols, Ex Umbris, Elm City Consort, and many other ensembles on the East Coast, including as a soloist with the Olney Symphony Orchestra.

Ms. Smith has participated in Juilliard at the Piccola Accademia, American Bach Soloists Academy, International Masterclasses in Gaming, Austria, Accademia Viol Intensive at Early Music Week at Pinewoods, the annual conclave of the Viola da Gamba Society of America, International Baroque Institute at Longy, and Amherst Baroque Academy.

Ms. Smith resides in Haverford, PA, and teaches cello privately throughout the Philadelphia area.

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, which today is part of Philadelphia. Many of these immigrants formed societies that enabled them to preserve their cultural heritage. They also formed groups 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 upon 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 50,000 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 7,000,000 Germans reached these shores. Today, 15% of the total population in the United States claims Germany ancestry.

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We also wish to acknowledge with thanks the generous support received from The Philadelphia Cultural Fund for this season of our music program.