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

*presents*

*The*  
*Wister Quartet*

Sunday

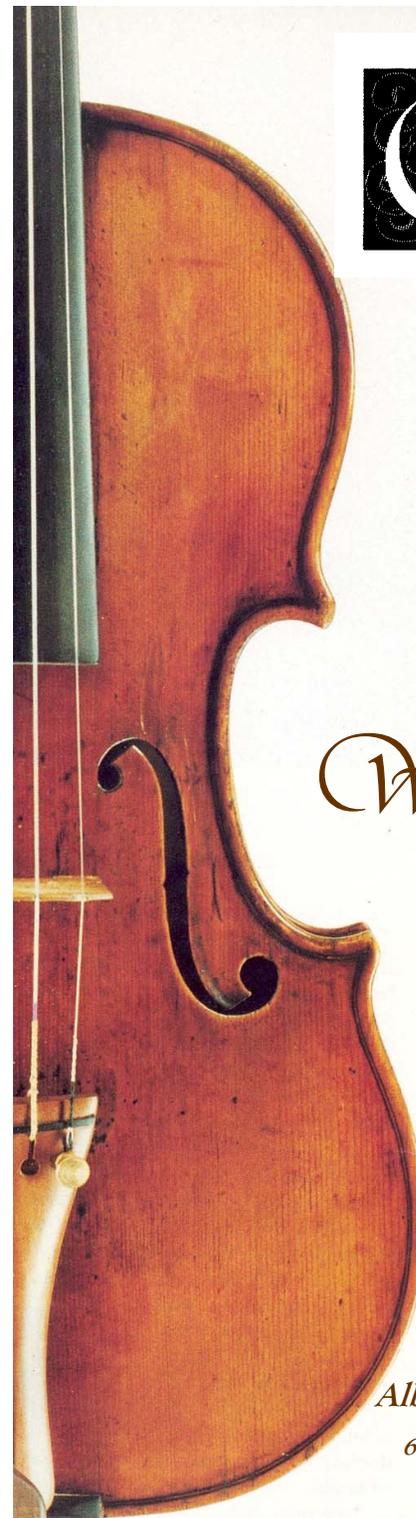
March 5, 2006

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

- Sat. March 11 Social Dance Sampler, 4:30-6:00pm
- Tue. March 14 "Philadelphia's German Communities, before, during and after World War I" by Dr. Birte Pflieger, 12:00noon
- Fri. March 17 Friday Film Fest—"Erbsen auf Halb Sechs" 6:30pm
- Mon. March 20 Start of Spring Session, German Language Classes
- Wed. March 22 Investment Seminar with Topper Brick, 3:00pm
- Fri. March 24 Bach Festival Vocal Competition, 7:00pm
- Sat. March 25 "Zugang zum Himmel: Kirchenportale und -fenster" by Dr. Karlfried Fröhlich, 7:00pm
- Sun. March 26 Ephrata Cloister Chorus, 4:00pm
- Sat. April 1 Wine and Food Tasting with Marnie Old, 3:00pm
- Fri. April 21 Friday Film Fest – "Der Tunnel" 6:30pm
- Sun. April 23 The Wister Quartet—Beethoven, Smith, Dvorak, 3:00pm
- 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 19 Friday Film Fest – "The Edukators" 6:30pm
- Sun. May 21 The Wister Quartet—Beethoven, Mozart, Glazunov, 3:00pm
- Wed. May 24 "Die spanische Fliege"  
by the Elmshorn, Germany high school students, 7:00pm

## 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

- Serenade for String Quartet, Op. 1 . . . . . Samuel Barber  
Un poco adagio (1910-1981)  
Andante con moto  
Dance: Allegro giocoso
- String Quartet in G Minor, Op. 74, No. 3 . . . . . Joseph Haydn  
("The Rider") (1732-1809)  
Allegro non troppo  
Largo assai  
Menuetto: Allegretto  
Finale: Allegro con brio

### INTERMISSION

- String Quartet in F Minor, Op. 9 . . . . . Antonín Dvořák  
Moderato (1841-1904)  
Andante con moto quasi Allegretto  
Tempo di Valse  
Finale: Allegro molto

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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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## Samuel Barber (1910-1981) Serenade for String Quartet, Op. 1

Entering the newly formed Curtis Institute of Music in 1924, the 14-year-old Samuel Barber took advantage of the training offered in many different areas: voice, piano, conducting, and – of course – composition. During the eight years he remained at Curtis, his composing quickly became the focal point of his work, and his output was far beyond that of a talented student: he was already an assured composer. His cello sonata, *Dover Beach*, (a work for baritone and string quartet), and the *Serenade for String Quartet* presented in today's concert were mature works which have become standards in the American chamber music repertoire.

The *Serenade* shows Barber's great gift for melody, inspired by the vocal music he loved so deeply. Also apparent in this work is his command of instrumental color and his sense of drama.

Not content to keep string quartet writing "inside the lines" of traditional chamber music, Barber chose to expand the concept of the string quartet to fit his restless nature. After a Beethovenesque introduction, he embarks on an earnest conversation rather than a mere formal first movement. The second movement is a relaxed miniature, while the third movement celebrates dance in the style of Renaissance English consort writing, passing through several different tempi and styles.

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## Joseph Haydn (1732-1809) String Quartet in G Minor, Op. 74, No. 3 ("The Rider")

Satisfied with the overwhelming success of his first London tour in 1792, Haydn returned to his home in Vienna. At this point in his life, he had become a man of stature and could at last compose in tranquility, without constant interruption and deadlines. The impresario Johann Salomon had already invited the composer for a second visit to London, and Haydn began preparing for the coming season. By early 1793 he had completed his 99th symphony and six quartets, Opp. 71 and 74. These works were written with public performance in mind, a new phenomenon in the musical world.

Public concerts came about at the beginning of the 19th century as the result of the change in social consciousness sweeping through Europe and the resulting rise in the middle class. These concerts originally featured large works: symphonies and operas, with their large-scale effects and broad appeal. The string quartet remained as intimate court entertainment until Haydn prepared these works.

These quartets were intended for Salomon's own ensemble and were commissioned by the Viennese Count Apponyi. They bear the clear stamp of the large London concert halls for which they were conceived. One striking aspect of the public character of these works is the use of a loud introductory passage (the scholar Somfai termed it the "instant noise-killer") that had long since been a typical opening for symphonies and opera overtures.

This quartet opens in this manner, followed by the first theme stated quietly in an upward arpeggio by the cello. The work finishes in a rushing finale, whose galloping nature had suggested the nickname "Rider". It concludes with a sudden, surprising shift to G Major, filled with exuberant energy.

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## Antonín Dvořák (1841-1904) String Quartet in F Minor, Op. 9

Dvořák's early aspirations were Wagnerian: his ruling love was opera, and from an early age he sought out libretti to set. By the age of 31, he had begun to attract significant attention as a composer, when his patriotic cantata "Hymnus: Dedicové bílé hory" ("The heirs of the White Mountain") was performed with striking success. His next major work was an opera called *King and Charcoal Burner*, which was not at all successful. This had a strong but constructive effect on him, leading him to begin abandoning his Wagnerian inclinations and finding his own style.

It was also around this time that he married Anna Cermáková, became organist of St. Adalbert's in Prague, and, shortly afterward, wrote this string quartet. Two years later, Brahms became interested in his work, and his fame spread rapidly. This quartet was the fifth he had written, but the first to be truly memorable. The slow movement is the famous and much-loved "Romanze".