

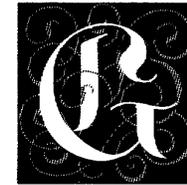
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In Memoriam Gunda Hack

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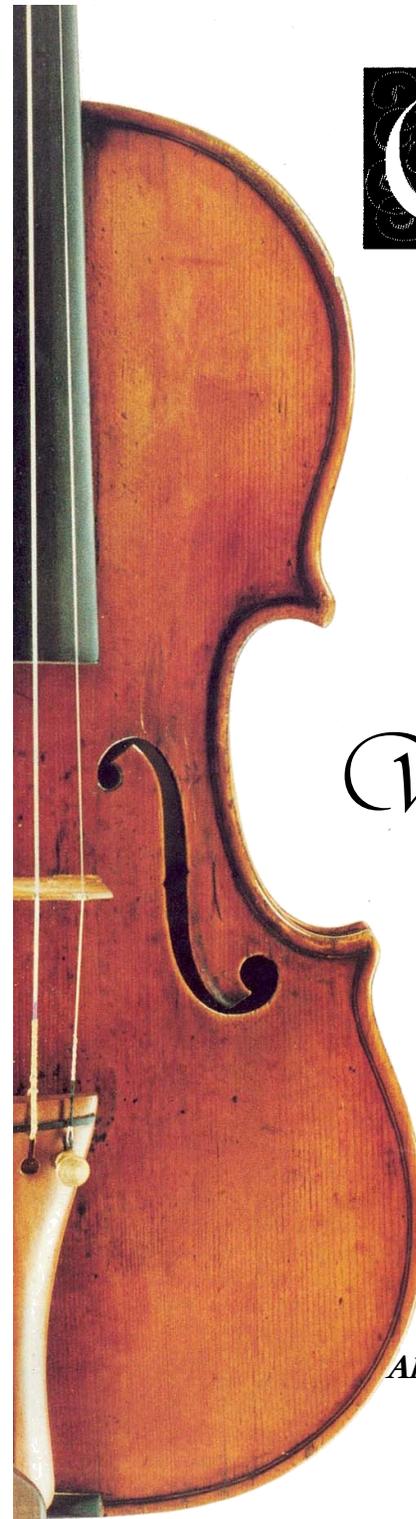
The
German Society
of
PENNSYLVANIA
Founded in 1764

presents

The
Wister Quartet

Sunday
March 11, 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

March

- 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
Sat. Mar. 24 Baroque Music by Stretto Youth Orchestra of Princeton, 2:00pm
Sun. Mar. 25 Barbara Dever and Jeffrey Uhlig Concert, 3:00pm

April

- Wed. April 4 Women’s Auxiliary Bus Trip—Princeton, NJ
Sat. April 7 Women’s Auxiliary Meeting, 10:00am
Fri. April 13 Film Fest, “*Die Leiden des jungen Werthers*”, 6:30pm
Sat. April 14 Beer Tasting with Marnie Old, PA’s Microbreweries, 3:00pm
Mon. April 16 Spring Session of Adult German Language Classes Begins
Tues. April 17 Library Lecture, “PA Textiles and Fraktur”, 12:00pm
Sat. April 21 Spring Session of Youth German Language Classes Begins
Sun. April 22 Wister Quartet Concert, “Latin Passions”, 3:00pm
Mon. April 23 *Konversationsabend*, “Spirituality of Martin Luther” with
with Drs. Peter and Philip Krey, 7:00pm
Sat. April 28 AATG High School Student German Awards Ceremony, 9:00am
Hamburger Abend hosted by the Women’s Auxiliary, 7:00pm
Sun. April 29 Annual Membership Meeting, 3:00pm

May

- Fri. May 11 Film Fest, “The Inheritors”, 6:30pm
Sat. May 19 Women’s Auxiliary Anniversary Luncheon, 12:00 noon
Wed. May 23 *Konversationsabend*, “Weeds Like Us” Book review and discussion
with author, Günter Nitsch

June

- Sat. June 2 Women’s Auxiliary Meeting, 10:00am
Fri. June 15 Film Fest, “Am I Beautiful?”, 6:30pm
Sat. June 23 *Konversationsabend*, Historic Burlington Walking Tour, 10:00am

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.

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

- String Quartet in D Major, Op. 64, No. 5 Joseph Haydn
("The Lark") (1732-1809)
Allegro moderato
Adagio cantabile
Menuetto: Allegretto
Finale: Vivace
- String Quartet, Op. 3 Lloyd Smith
Moderato (b. 1941)
Rondo Grotesque: Molto allegro
Guyot Passage: Andante misterioso
Perpetual Motion: Allegro vivace

INTERMISSION

- String Quartet in F Major Maurice Ravel
Modéré - Très doux (1875-1937)
Assez vif - Très rythmé
Très lent
Agité

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

Program Notes

by Lloyd Smith

Joseph Haydn (1732-1809)

String Quartet in D Major, Op. 64, No. 5 (“The Lark”)

Many of Haydn’s interests inspired picturesque titles (“The Bird”, “The Frog”, “The Joke”, etc.). “The Lark” is named for the quartet’s opening measures – a soaring, circular violin melody.

Among more than eighty quartets attributed to Haydn are several sets named for friends or patrons. “The Lark” is one of the six Op. 64 “Tost” quartets, written for Johann Tost, a violinist who had played in the orchestra at the Esterháza palace, where Haydn was *Kapellmeister* for over thirty years.

During three demanding decades, he had written an astonishing amount and variety of music at Esterháza. His quartets started out as ground-breaking works developed from the early light Rococo style that, over many years and opus numbers, matured to define the Classical period.

The first movement opens lightly and airily with the “lark” theme, flirts with stormy moments but returns promptly and often to its original cheery nature. The *adagio cantabile* is a true Classical aria for the first violin with the attentive accompaniment of the other strings.

The Menuetto shows Haydn’s contrapuntal style, a departure from the soloistic conception of the first two movements. The instruments seem to exchange anecdotes in this very good-natured gem. The last movement begins as if the first violin were again to be the soloist, but all the instruments eventually join in the fun.

Lloyd Smith (b. 1941)

String Quartet, Op. 3

While this quartet is not deliberately programmatic, it was inspired by the recollection of a personal experience, captured in the third movement. This music came to me while I was on a backpacking trip with Nancy in California’s High Sierras as we hiked over Guyot Pass. This is a very high (12,000’), long, flat stretch of country. Gnarled pines etched themselves starkly on a clean blue sky, and a great sense of peace found me. I found myself remembering a time when I experienced what I felt as a profound spiritual peace when I was 18 years old. This was a powerful experience which passed all too soon.

I spent the next thirty years trying to recapture this feeling through spiritual disciplines. This, while not harmful in itself, probably kept me from interacting fully with the real world for a very long time, because I didn’t understand that a balance could be developed between the inner and outer

worlds.

On this day in the wilderness, the music etched itself into my consciousness as starkly as the pines against the sky, so that when I returned home I was able just to copy it out.

Other experiences inform the other movements: a sense of isolation was my companion a bit too often in my formative years, as was a great persistence as I fought to refine my very awkward hands into musical ones. These inspired the first two movements.

The last movement seemed to give resolution to the other three and was informed by the idea that life in this world can be a ride that doesn’t stop for those who get lost or too preoccupied with looking for something long gone, and I would do better to learn how to enjoy the ride while I’m here. (I’m still working on that idea in real life.)

Maurice Ravel

(1875-1937)

String Quartet in F Major

Ravel’s only string quartet, was completed in 1903 and dedicated to his teacher, Gabriel Fauré, who disapproved of much in his student’s quartet, perhaps feeling uncomfortable with Ravel investigating the more fantastic aspects of the human experience in defiance of his more classical training.

Comparison with Claude Debussy’s G Minor quartet, which had appeared a decade earlier, was inevitable. Debussy and Ravel had much in common: use of the “cyclic” method, in which themes stated early reappear in altered form throughout the entire work. They also shared an interest in the exotic music of the Far East, which had been introduced at the Paris Exposition of 1899.

As an artist, Ravel was uncommonly insecure and vulnerable. After mentally sketching out his work in long expeditions in the woods or nightly walks across Paris, he shut himself completely away from the world to work in absolute stillness. To him, the process of creating music seemed magical, and the miracle of inspiration more and more precarious.

The first movement of his quartet opens sumptuously and moves in exotic ways into the world of the fantastic, the hallmark of the new Impressionist composers. In the *pizzicato* opening of the second movement, he suggests the sound of a Javanese gamelan (an orchestra mostly made up of gongs and percussion which he first heard at the Paris Exposition).

The third movement is a very sensuous journey into sonic beauty which bewitches our ears and invites us, at first haltingly, into an inner world filled with irresistible mystery. The last movement starts ferociously but opens into music incorporating luxurious sound, which again suggest the exotic flavors of the gamelan. The music sweeps on, gathering momentum which we sometimes hear as drama, sometimes just fury, but relieved with moments of glowing serenity. Ferocity has the last word at the end and we are left breathless with this exciting glimpse at a hitherto forbidden world.