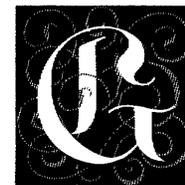


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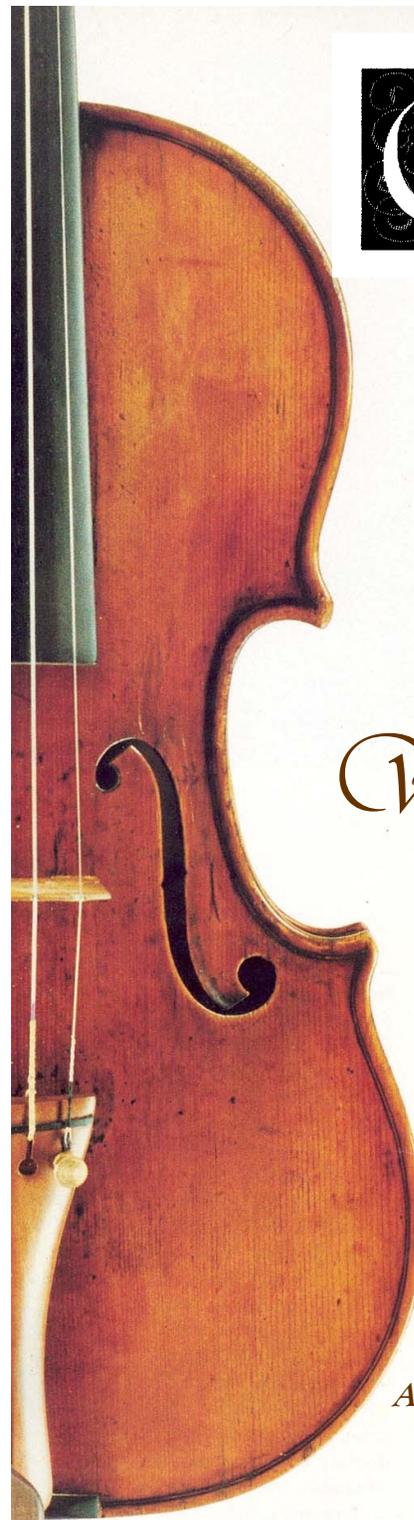
The
German Society
of
PENNSYLVANIA
Founded in 1764

presents

The
Wister Quartet

Sunday
May 21, 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

- Wed. May 24 “*Die Spanische Fliege*,” a 19th Century comedy performed by Elmshorn, Germany high school students, 7:00pm
- Fri. June 9 World Cup Opening Game (Germany vs. Costa Rica) in the *Ratskeller*, 12:00noon
- Skatabend, *Ratskeller*, 7:00pm
- Sun. June 11 Annual Members’ Meeting, 3:00pm
- Fri. June 23 Friday Film Fest – “Blueprint” 6:30pm
- Sat. June 24 *Wandertag* with Frank Genieser in Wissahickon Park, 10:00am
- Mon. July 10 German Language Courses – 6-week Summer Session begins

The German Society will not have any regularly scheduled events during the summer months of July and August.

Please note:

For the 2006/07 season, we will be offering an expanded music program called, “**Wister and More!**” beginning on October 1. The highlight of the five Wister Concert series will be the November 19 performance with Maestro Eschenbach. Beyond that, the following five concerts are offered:

In October, we will host Roberto Prosseda, a young Italian pianist known for his rendition of heretofore unpublished Mendelssohn piano works.

December will bring us Birgit Grütznier and Andreas Greger, a piano and cello duo direct from Germany.

After the holiday season, “Night and Day: The Best of Cole Porter” will provide a contemporary look at one of America’s most vibrant composers.

Just a few weeks later, the local, yet widely known Philadelphia Trio of piano, cello and violin will fill our stage with music.

Rounding out our additional concerts in March will be the internationally-recognized mezzo-soprano, Barbara Dever, and pianist Jeffrey Uhlig.

In addition to a full ten-concert subscription, we will also offer so-called “flex passes” covering a 9-, 7-, or 5-concert combination.

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

Alla Spagnuola Alexander Konstantinovich Glazunov
(1865-1936)

String Quartet in Bb Major, K. 458 W. A. Mozart
("The Hunt") (1756-1791)

Allegro vivace assai
Menuetto: Moderato
Adagio
Allegro assai

INTERMISSION

String Quartet in Eb Major, Op. 74 Ludwig van Beethoven
("The Harp") (1770-1827)

Poco adagio - Allegro
Adagio ma non troppo
Presto - Più presto quasi prestissimo
Allegretto con Variazioni

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

Program Notes

by Lloyd Smith

Alexander Konstantinovich Glazunov (1865-1935) Alla Spagnuola

An exceptional ear and musical memory marked young Alexander Konstantinovich for a career in music. When he was fourteen, he met the famous St. Petersburg composer Balakirev, who recommended him to Rimsky-Korsakov. Teaching him composition for less than two years, Rimsky-Korsakov observed that Glazunov progressed, “not from day to day but from hour to hour.” Glazunov completed his First Symphony at age sixteen; it was given a successful premiere under Balakirev’s direction.

The Novelettes from which “Alla Spagnuola” is drawn are early works, written when Glazunov was only 21. Two years earlier Glazunov had taken a trip to western Europe, where he met Franz Liszt and where his First Symphony was performed. His first impressions of Europe led to these little character pieces, in which he infused elements of what he had heard into his own distinctly Russian writing. In “Alla Spagnuola” the Spanish elements are very mild and decidedly friendly.

W. A. Mozart (1756-1791) String Quartet in B^b Major, K. 458 (“The Hunt”)

Salzburg, Mannheim, Paris, Munich, finally Vienna! The young Mozart had had a very movable career by 1781 and had high hopes for Vienna, summoned by no less than the Archbishop of Salzburg.

His arrival was somewhat less than impressive. Obligated to stay with the Archbishop’s retinue, he was relegated to a position below the valets (but above the cooks). In Munich, he had enjoyed great respect, and noblemen treated him as an equal. Mozart angrily demanded to be released from the Archbishop’s service. This was finally done, in Mozart’s words, “with a kick on my arse . . . by order of our worthy Prince Archbishop.”

However, he stayed in Vienna, supporting himself by teaching, marrying Constanze Weber the following year and then beginning his monumental “*Die Entführung aus dem Serail*.” He finally managed, after many delays, to get back to Salzburg to introduce Constanze to his father, and upon his return to Vienna, he began what were to be the happiest and most productive years of his life.

The central chamber works of this period were six string quartets dedicated to his dear friend Joseph Haydn, whom he first met in that

pivotal year 1781. Originally published as his Op. 10 quartets, the Köchel listings have scattered them about for no understandable reason.

“The Hunt,” K. 458, was originally the fourth quartet of this set and is considered to be the most relaxed of the six. Its developmental writing is less formal and predictable than the earlier quartets, and its minuet is more miniature than usual.

Its opening movement gives the quartet its nickname, due to its jaunty opening statement. The rather thoughtful Menuetto is relieved by a very happy little trio section, and the slow movement is one of the great gems of expressive writing. The finale is a cheerful one but wonderfully balanced – a satisfying end to one of the truly great quartets.

Ludwig van Beethoven (1770-1827) String Quartet in E^b Major, Op. 74 (“The Harp”)

Beethoven’s Op. 74, nicknamed “the harp” because of the harp-like pizzicato and arpeggio passages in the first movement, was composed in 1809 and published the following year. It was the tenth of his sixteen string quartets and followed the Razumovsky quartets (1806-08) in order of composition in this genre.

Maynard Solomon describes it as “a lyrical, contemplative and expressive work which – despite its unusual and climactic *Scherzo* – retreats from the innovative thrust of the Razumovsky quartets and returns to the central vocabulary of the Viennese high-Classical style. Here, as in most of the other chamber and sonata works of this period, one senses that Beethoven was attempting to reestablish contact with styles from which he had largely held aloof after 1802.”

Op. 74 was written during the siege of the city of Vienna by Napoleon’s army. The court had fled. Beethoven, increasingly deaf and lonely, found himself without the comforting presence of his imperial patrons and dedicated this quartet to the absent Prince Lobkowitz.

The searching slow introduction gives way to an assertive and positive first movement which gives no hint of Beethoven’s distress in the real world. He gives a more intimate glimpse into the state of his feelings in the tender slow movement.

The *Scherzo* movement starts furiously and eventually gives way to an absolutely manic *prestissimo* section introduced by the cello and picked up by the other instruments in a merry, over-the-top chase. These two sections appear again, and the main theme reasserts itself at the end. It leads directly to the last movement, which is a set of remarkable variations. The final variation glows ecstatically, becoming quite exuberant before the surprising two chords which quietly end this magnificent quartet.