

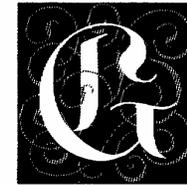
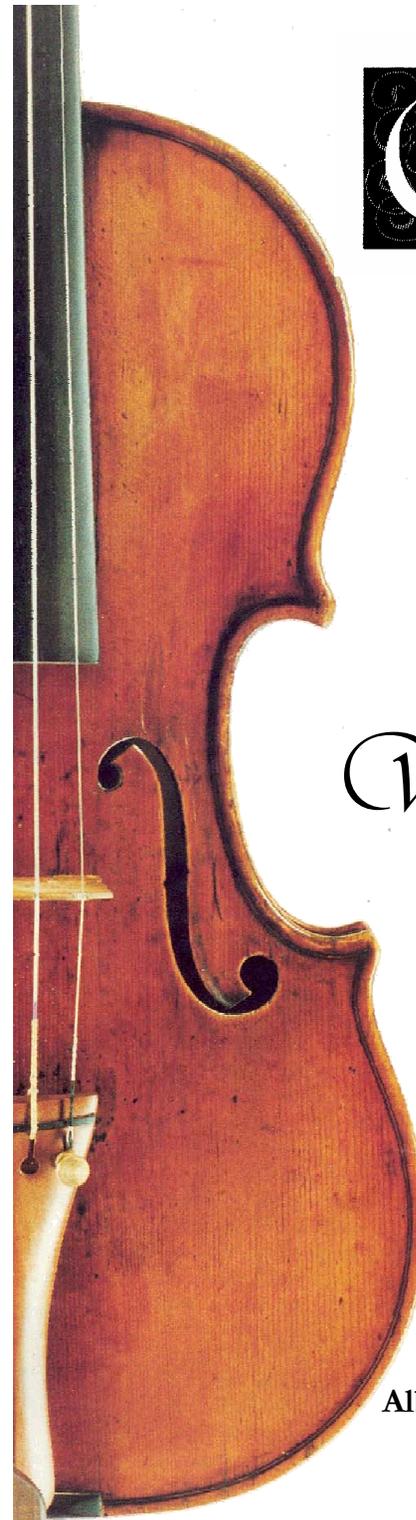
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In Memoriam Gunda Hack

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The German Society
of
PENNSYLVANIA
Founded in 1764

presents

The
Wister Quartet

Sunday
October 21, 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

November

- Sat. Nov. 3 Women's Auxiliary Monthly Meeting, 10:00am
- Sat. Nov. 3 StudiVZ Party in the Ratskeller, 7:00pm
- Wed. Nov. 7 Library Lecture, "Frederick and Peter Muhlenberg, the German Society, and the Quest to Preserve German Culture in Post-Revolutionary Philadelphia", with Dr. Friederike Baer, 12:00 noon
- Fri. Nov. 9 Friday Film Fest, "Der Name der Rose", 6:30pm
- Sun. Nov. 11 St. Martin's Day Parade, 4:00pm
- Mon. Nov. 12 *Konversationsabend*, Artists' Colony Worpswede, 7:00pm
Lecture Conducted by Prof. Sigrid Weltge
- Sun. Nov. 18 "Wister and More!" Concert Series, *Liederabend*, 3:00pm
Featuring Jackie Smith, Larry Indik, and Marvin Keenze

December

- Sat. Dec. 1 Women's Auxiliary Christmas Bazaar, 12:00 noon
- Fri. Dec. 7 Friday Film Fest, "Joyeux Noel", 6:30pm
- Sun. Dec. 9 "Wister and More!" Concert Series, The Wister Quartet, 3:00pm
- Wed. Dec. 12 *Konversationsabend*, *Adventsfeier* at the Auenmuellers, 7:00pm

January

- Sat. Jan. 5 Women's Auxiliary Monthly Meeting, 10:00am
- Mon. Jan.. 7 Winter Language Classes Semester Begins
- Fri. Jan. 11 Friday Film Fest, 6:30pm
- Sun. Jan. 20 "Wister and More!" Concert Series, Frankfurter Kammertrio,
3:00pm
- Mon. Jan 21 *Konversationsabend*, Topic TBA 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.

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 Malibrán 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 Malibrán.

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

JOSEPH HAYDN

String Quartet in F Major,
Op. 3, No. 5
Presto
Andante cantabile
Menuetto
Scherzando

LUDWIG VAN BEETHOVEN

String Quartet in A Major,
Op. 18, No. 6
Allegro
Menuetto
Andante cantabile
Allegro

INTERMISSION

CLAUDE DEBUSSY

String Quartet, Op. 10
Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré

**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 F Major, Op. 3, No. 5

“The six quartets of Haydn’s Op. 3”, writes Melvin Berger, “have long been regarded as the first true string quartets. Although earlier composers had written pieces for four string instruments, and Haydn himself had composed the twelve *Divertimenti a quattro* of his Opp. 1 and 2 for the same instrumentation, Op. 3 was the first to establish the form and instrumental treatments of the quartet style as we know it today.”

There is, however, a cloud which hangs over some of Haydn’s early string quartets. Some authorities now postulate that some of the earliest quartets once attributed to him might possibly be spurious. In his *Documentary Study of Haydn* (1981) H.C. Robbins Landon describes the publishing scene, of which Paris was the center: “When there was not enough genuine Haydn to satisfy the avid interest of French amateurs, the unscrupulous Viennese copyists began to substitute works by followers of Haydn. Very soon, French publishers began their own substitutions, of which the most famous were some string quartets by Roman Hoffstetter, a monk in the monastery of Amorbach in southern Germany. This was the origin of the Opus 3 Quartets attributed to Haydn, including the celebrated *Serenade* from Opus 3, No. 5.”

The manuscripts have never been found. So is this quartet by Haydn or Hoffstetter? After listening to this charming quartet, especially the beautiful *andante cantabile* “serenade” movement, we will let you judge for yourselves and enjoy the music while the debate rages on.

Ludwig van Beethoven (1770-1827) String Quartet in A Major, Op. 18, No. 5

Beethoven’s sixteen string quartets reflect an entire creative life. The earliest — the six of Op. 18 — were composed in Vienna between 1798 and 1800; Beethoven’s last string quartet (Op. 135) appeared one year before his death.

In the Op. 18 quartets the clarity and freshness of Haydn are found linked with the grace of Mozart. Now Beethoven, while adhering to the principles of classic Viennese tradition, would begin expanding its possibilities in a form which would challenge him throughout his life.

Beethoven had just undertaken a change in the way he worked during these years: he began organizing his sketches in notebooks, which reveal the depth of his struggles to capture his music. Even his fair scores, presented to his publishers, were filled with revisions — not just corrections — and showed the extent of Beethoven’s self-consciousness with his writing.

The first movement opens light-heartedly, gracefully unfolding in a very Classical manner. The beautiful inventiveness of harmony and counterpoint

give this movement its luster. The Menuetto likewise opens conventionally but eventually picks a fight with itself. The Trio section is one of his great miniatures, filled with good humor and unconventional accents.

The variation movement opens most innocently. Beethoven treats it alternately whimsically and lyrically, culminating in a jaunty march — suddenly interrupted. We are returned without warning to the chaste music of the opening. A windswept and playful Allegro completes this sparkling, good-natured quartet.

Claude Debussy (1862-1918) String Quartet, Op. 10

When the String Quartet of Claude Debussy first appeared in 1893, the critics had a field day. One called it “an example of the shapelessness of everything today,” and another chastised him for being “tormented with the desire to create the bizarre, the incomprehensible and the unplayable.” These charges may sound familiar; they have been used against whatever has been daring and unfamiliar since the *Ars Nova* of Medieval times, Beethoven’s experiments, and right up to the present day.

Debussy had a difficult time at the Paris *Conservatoire* with his teachers as well. He seemed to make a point of breaking as many of the traditional rules of harmony and thematic development as possible. What may set Debussy apart from similar unfortunates in history is that no composer seems to have made such advancing leaps while simultaneously creating an overwhelmingly gorgeous tableau of sound that influenced so many.

The composer was no youngster when he composed the quartet at age 31. Yet it is considered an early work, as his string of mature successes were to follow, including the *Prelude to the Afternoon of a Faune* (1894), *Pelléas and Mélisande* (1902), *La Mer* (1905), *Jeux* (1913) and the *Préludes* for piano of 1910 and 1913. It is with his quartet that Debussy first fully revealed the new directions for which the composer is now famous.

One measure of a composer’s achievement is the level of influence on subsequent composers: his quartet provides the model for some of the most important 20th century composers including Ravel and Bartók.

The opening theme provides ongoing material for all but the slow, third movement. Here Debussy achieves a kind of endless variation and gives priority to the rhythmic character of the music. The second movement, *Assez vif et bien rythmé*, further emphasizing the rhythmic element, demonstrates Spanish influence, which was a passionate interest of the composer. Manuel de Falla once said of it, “Most of it could pass for one of the finest Andalusian dances ever written.” The third movement has a hushed beauty to it; a dreamy atmosphere permeates. A plaintive middle section starring the viola and cello gives a more restless undercurrent to the dream sequence, but tranquility returns at the end. The finale begins with an introduction and then launches into the fast main section, marked *Très mouvementé*. It is full of energetic vitality and reworks many of the musical elements already heard as it makes its way to a brilliant G Major conclusion.