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CLASSICAL CONCERT SERIES

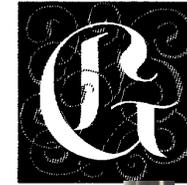
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In Memoriam Gunda Hack



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*The*  
**German Society**

*of*  
**PENNSYLVANIA**

Founded in 1764

*presents*

*The Wister  
Quartet*

Sunday

October 26, 2008

3:00 p.m.

*Barthelmes Auditorium*

*611 Spring Garden Street*

*Philadelphia, Pa.*



## 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.

## Calendar of Events at the German Society of Pennsylvania

### November

- Sat. Nov. 8 Women's Auxiliary Monthly Meeting, 10am
- Sat. Nov. 8 **244th Annual *Stiftungsfest* and Silent Auction**, 6pm
- Mon. Nov. 10 ***Konversationsabend***, "Bio, Burger oder Genfood - Streit ums Essen",  
Viewing of Talk Show, "Menschen bei Maischberger", 7pm
- Fri. Nov. 14 **St. Martin's Parade for Families**, 6pm
- Fri. Nov. 21 **Friday Film Fest** presents "Die Fälscher", 6:30pm
- Sun. Nov. 23 **2008/09 "Wister and More!" Concert Series** presents  
The Wister Quartet playing Glazunov, Beethoven, and Dvorak, 3pm

### December

- Sat. Dec. 6 **Christmas Bazaar** of the Women's Auxiliary, 12 noon
- Wed. Dec. 10 Traditional *Adventsfeier* at the von Auenmueller's, 7:00pm
- Fri. Dec. 12 **Friday Film Fest** presents "Die Flucht", 6:30pm
- Sun. Dec. 14 **2008/09 "Wister and More!" Concert Series** presents  
The Ephrata Cloister Chorus, 3pm
- Mon. Dec. 15 German Society Board Meeting, 7pm

**The Library has hours on Saturdays from 9:45am-12:30pm.**

## *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 Malibran and the Amerita Chamber Players.

**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 Players. He is a member of 1807 & Friends, the Barnard Trio and Duo Malibran.

**Pamela Fay** is a substitute violist in 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 and Amerita Chamber Players.

**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 Players.

## *The Wister Quartet*

Nancy Bean, violin  
Davyd Booth, violin

Pamela Fay, viola  
Lloyd Smith, cello

### PROGRAM

JOSEPH HAYDN  
(1732-1809)

String Quartet in B $\flat$  Major, Op. 76, No. 4  
("The Sunrise")  
Allegro con spirito  
Adagio  
Menuetto  
Allegro ma non troppo

FRANK JAMES STANECK A Suite for Ursula  
(b.1958)

Allegro vivace  
Lento espressivo  
Allegro con brio

### INTERMISSION

LLOYD SMITH  
(b. 1941)

Cherish, Op. 14a

WORLD PREMIERE

GIUSEPPE VERDI  
(1813-1901)

String Quartet in E Minor  
Allegro  
Andantino  
Prestissimo  
Scherzo - Fuga: Allegro assai mosso

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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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## Joseph Haydn (1732-1809) String Quartet in B $\flat$ Major, Op. 76, No. 4

The six quartets comprising Op. 76 were Haydn's next to last quartets. He was considered by no less a person than Mozart to be the father of the string quartet and history favors this claim. It must be noted, however, that the Italian composer (and Haydn's friend) Luigi Boccherini also had a great deal to do with its development. The majority of Haydn's quartets were written for his own use while employed at the Esterházy court in Austria. Many first performances took place there with Haydn playing the viola part.

Certainly after his harrowing earlier years in Esterházy, where his prodigious output of symphonies attested as strongly to the nearly inhumane working conditions he was bound to as to the richness of his inspiration, (which rarely failed him), he had by now become famous and could work at Esterházy at a more relaxed pace.

The first tremors of democracy were being felt as the French Revolution swept away the aristocracy and led the way to a movement more gradual but as profound as the American Revolution had been nearly a generation earlier.

Haydn's genius was more inner-directed: his quartet writing had taken on new depths after many, many years of careful and sometimes painful development, and he wasn't ready to abandon the string quartet until 1803, when he stopped halfway through his first Op. 103 quartet, abandoning hope of ever completing it.

Haydn dedicated the quartets of Op. 76 to the Count Joseph Erdödy, who had commissioned them. He wrote them in the year Schubert was born, 1797, and they were published two years later by Artaria in Vienna.

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## Frank James Staneck (b. 1958) A Suite for Ursula

The music of Ralph Vaughan Williams and Frank James Staneck are intimately connected. U.S.A. Chairman of the Ralph Vaughan Williams Society and a friend of the composer's widow, Ursula, there is a sympathy between the two composers that runs deep. Mr. Staneck wrote this work as a Christmas present for Ursula Vaughan Williams in 1994.

Upbeat and attractive, this work recently received its Philadelphia premiere. Many textural and harmonic techniques used by Ralph Vaughan

Williams are evident in the work, though its voice is distinctly original and its message perhaps less wrapped in mystery and more extrovert than Vaughan Williams' compositional leanings.

Mr. Staneck received a BA in Music from West Chester University and a Masters degree in Music Composition from Temple University where he studied with Clifford Taylor and Maurice Wright. He teaches piano and composition at Rutgers-Camden and at Perkins Center for the Arts in Moorestown, NJ.

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## Lloyd Smith (b. 1941) Cherish, Op. 14a (World Premiere)

This miniature for string quartet was conceived as a tribute to my family and friends who gathered together in Iowa last year to honor the memory of my mother (who grew up and is buried in the family plot there). It was a time all too rare in a busy musician's life where social life and family visits are necessarily sparse, and I cherished this opportunity.

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## Giuseppe Verdi (1813-1901) String Quartet in E Minor

"Verdi's letters", observed musicologist Melvin Berger, "make clear that he was very well acquainted with the great quartet scores of Haydn, Mozart and Beethoven. In fact, he is said to have kept them always by his bedside and to have advised his students to use the Classical string quartets as models of clear and concise organization. Thus, when the circumstances were propitious, he was able to produce a string quartet of unquestioned authority and great appeal."

The quartet is the product of a three-week break in rehearsals, under Verdi's supervision, for the Naples premiere of *Aida*. A soprano's illness was responsible for the composer's only exclusively instrumental work. The premiere took place April 1, 1873, one day after the opening of *Aida*; and the occasion was an informal concert by friends at Verdi's hotel.

The quartet opens in typically Verdian dramatic fashion. Sinister figures lurk in shadows, a feeling of foreboding pervades the opening. Verdi was the master at creating little musical motifs which would suggest actions, and these inform the "plot" of this quartet. The music quickly explodes into overt drama, the curtain is up and richly colored scenes flash by — now bravado, now intimate humor, now a snippet of a great aria, now an extremely solemn moment of sober reflection — all this gives us a wonderfully kaleidoscopic vision of Verdi's fertile imagination which made his operas so intriguing.