



The German Society of Pennsylvania

presents

Pyxis Piano Quartet



Sunday, February 3, 2013 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

February 2013

- Sun. Feb. 3 **“Wister and more!” Concert Series** - Pyxis Piano Quartet, 3pm
Sun. Feb. 3 Workshop for Kids: *Making simple No Sew Books* with the Philadelphia Center for the Book, Haas Room, 3pm
Fri. Feb. 8 Friday FilmFest presents *“Die Manns - ein Jahrhundertroman - Part III”*, (German only) Ratskeller, 6:30pm
Sat. Feb. 9 *Buchclub*, Haas Room, 1:30pm (with Heinrich Boell's *Die verlorene Ehre der Katharina Blum*)
Sat. Feb. 23 Second Annual Bierfest, 12pm - 5pm
Sun. Feb. 24 **“Wister and more!” Concert Series** - Duo Parisienne, 3pm
Wed. Feb. 27 *Konversationsabend, Topic: TBD*, 7pm

March 2013

- Sat. March 2 Women's Auxiliary Monthly Meeting in the Ratskeller, 10am
Sat. March 9 *Buchclub*, Haas Room, 1:30pm
Fri. March 15 Friday FilmFest presents "Death in Venice", Ratskeller, 6:30pm
Sun. March 17 **“Wister and more!” Concert Series** - Melomanie, 3pm
Wed. March 27 *Konversationsabend, Topic: TBD*, 7pm

April 2013

- Sat. April 6 Women's Auxiliary Monthly Meeting in the Ratskeller 10am
Sat. April 6 Hamburger Abend, 7pm
Sun. April 7 **“Wister and more!” Concert Series** - The Delius Society featuring Mark Stone, 3pm
Sat. April 13 *Buchclub*, Haas Room, 1:30pm
Wed. April 14 *Konversationsabend, Topic: TBD*, 7pm
Sun. April 28 **“Wister and more!” Concert Series** - The Wister Quartet, 3pm

Save the Dates for our Next three of “Wister and More!” Concerts...

- Sunday, February 24: **Duo Parisienne**, 3:00pm
Rachmaninoff: Vocalise
Drdla: Souvenir
Ravel: Pièce en Forme de Habañera
Spohr: Sonata Concertante
- Sunday, March 17: **Melomanie**, 3:00pm
Mosakowski: Quintet for Baroque Instruments (2013) *Philadelphia Premiere*
Bach: Sonata in D Major, BWV 1028 for viola de gamba & obbligato harpsichord
Reicha: Trio in G Major for flute, violin & cello
Hindemith: Acht Stücke (1927) for solo flute
Biber: Sonata No. 6 in C Minor for violin & basso continuo
- Sunday, April 7, 2013 **Delius Society featuring Mark Stone**, 3:00pm
Includes selected songs by Delius, Warlock, Quilter, Grainger and C.W. Orr.

Pyxis Piano Quartet

PROGRAM

Four Pieces for Piano Quartet

Richard Strauss
(1864-1949)

- I. Staendchen
- I. Festmarsch
- II. Arabischer Tanz
- III. Liebesliedchen

Piano Quartet in A Minor, Op. 67

Joaquín Turina
(1882-1949)

- I. Lento
- II. Vivo
- III. Andante - Allegretto

. : INTERMISSION : .

Piano Quartet in C minor, Op.60

Johannes Brahms
(1833-1897)

- I. Allegro non troppo
- II. Scherzo: Allegro
- III. Andante
- IV. Finale: Allegro comodo

There will be one 15-minute intermission. We offer refreshments from our bar during that time.

Your ticket to our concert also invites you to a complimentary reception with the artist in the Ratskeller (downstairs) following the performance.

Pyxis Piano Quartet — Biographies

The Pyxis Piano Quartet, the resident ensemble of the Delaware Art Museum, was founded in 2009 to perform chamber music concerts which include works from the sonata, duo, and trio repertoire as well as traditional and contemporary masterpieces for piano quartet. The quartet takes **its name from the constellation Pyxis, also known as the Mariner's Compass, whose symbol is the compass rose.** The points of the compass rose represent the new artistic directions the group will travel together while recognizing the different backgrounds and experiences of its musicians.

Meredith Amado, violin



Praised by critics for her “technical aplomb and musical responsiveness,” violinist Meredith Amado enjoys a career that spans continents and musical styles. **Ms. Amado’s first love is chamber music, and in that capacity she has collaborated with a broad range of today’s finest talents playing recitals across the United States.**

Ms. Amado received Bachelor and Master's degree as a scholarship student at The Juilliard School. Ms. Amado is from Charlottesville, Virginia where she began violin studies at the age of five. She now lives in Wilmington, Delaware with her husband, three children and dog. She plays on a 1662 Nicolo Amati violin.

Amy Leonard, viola

Philadelphia native Amy Leonard received viola performance degrees from the Oberlin Conservatory and the Manhattan School of Music, and has studied **baroque viola at Oberlin’s Baroque Performance Institute.**

Though much of her career has been devoted to the teaching and performing of orchestral music, Amy is also an active recitalist and chamber musician, participating in a number of music festivals in North America and Europe.

Past orchestral positions have been with the Louisiana Philharmonic Orchestra, the New World Symphony, and as assistant principal violist with the National Symphony Orchestra of Ireland. Currently Amy maintains a studio teaching viola and violin at the Music School of Delaware, the Shipley School in Bryn Mawr, PA and at home.



Jie Jin, cello



Jie Jin has been widely recognized for performances in music capitals in North America, Europe and Asia. An active chamber musician, Ms. Jin is the founder of the Tang-gu-la String Quartet. The Quartet received numerous honors, winning Second Prize in the First National String Quartet Competition.

Shortly after, the quartet appeared in Isaac Stern’s Oscar-winning documentary “From Mao to Mozart”, and performed for President Bill Clinton.

Ms. Jin began her cello study at age 5. She received her Bachelor’s degree from Shanghai Conservatory of Music. Upon receiving a full scholarship from Shepherd School of Music at Rice University, she came to the United States.

Hiroko Yamazaki, piano

Hiroko Yamazaki has performed throughout the United States and abroad and has collaborated with instrumentalists and vocalists including members of Tonhalle Orchestra, the Philadelphia Orchestra and the Delaware Symphony.

Ms. Yamazaki was the winner of the Austrian-American Society Musical Scholarship Competition, which sponsored her summer studies at the **Mozarteum Hochschule für Music und Darstellende Kunst in Salzburg, Austria**. She holds a Bachelor of Music Degree in piano performance from the University of Maryland.

Currently, she is Associate Head of the Piano Department and Master Piano Faculty with Distinction at The Music School of Delaware, where she served as chair of the piano department from 1996-2000.



PROGRAM NOTES

Four Pieces for Piano Quartet Richard Strauss (1864-1949)

Richard Strauss (1864-1949), primarily known for his rich, large-scale orchestral and operatic works, began his career composing solo and chamber works. His *Four Pieces for Piano Quartet* (*Ständchen*, *Festmarsch*, *Arabischer Tanz*, and *Liebesliedchen*) were composed between the years of 1881 and 1893 when Strauss was between the ages of 17 and 29. Each piece is a uniquely beautiful example of his early influences as a young composer in Munich, Germany.

Initially taught by his father, Strauss was a profound admirer of Wagner- although his father was suspicious and forbade Wagner's influence on the young Strauss. The young composer was also inspired by various folk influences. This is readily evident in his *Arabischer Tanz*, which is based on an Egyptian melody that he heard. The throaty violin seems to be imitating a Middle-Eastern wind instrument, perhaps the ney, and it is as delightful as it is completely unexpected. Although eventually published, these works for piano quartet were probably initially not intended for public performance but were composed for family occasions. Other small scale works from Strauss' early years include a string quartet, a violin sonata and cello sonata.

Piano Quartet in A Minor, Op. 67 Joaquín Turina (1882-1949)

Joaquin Turina was born in 1882 in Seville, where he received his first instruction in piano and composition. Further studies led to Madrid and Paris, which was then the hotbed of classical music in Europe. In Paris Turina studied piano with Moritz Moszkowski and composition with Vincent d'Indy. He also forged a lifelong friendship with fellow Spanish composer Manuel de Falla. Paris suited him enough to stay for eight years during which time his compositional style was greatly influenced by the most notable French composers of the day: Claude Debussy, Maurice

Ravel, and Gabriel Faure. Indeed, their impressionistic and harmonic influence is evident in the **sound of Turina's music and it blends well with the grace, lyricism, and colors of Gypsy and Andalusian folk music** ---so much so that elder statesman Isaac Albeniz exhorted Turina and Falla to return to Spain in 1914 with the idea of reshaping the national characteristic of Spanish art music by having these young, rigorously trained classical composers write in the idioms of their homeland. Back in Madrid Turina divided his time between teaching, performing, conducting, writing, and composing, eventually becoming professor of composition at the Madrid Conservatory and head of the general music department in the Spanish Ministry of Education. He died in 1949.

The Quartet in a minor, Op. 67 was written in 1931 during a period of intense creativity for Turina. It has no decided form, but structure is nonetheless created by contrasting musical themes and by tonal material which appears throughout the piece, tying the movements together.

It has an unmistakably Spanish feel, based on the ancient and mysterious flamenco *cante jondo* or **"deep song"**, the characteristics of which are a narrow melodic range, repetition of notes in the manner of chant or speech, melodic ornamentation, bending of pitch, and sophisticated, subtly engrossing rhythms.

Piano Quartet in C minor, Op.60 Johannes Brahms (1833-1897)

Johannes Brahms (1833-1897) began working on his first piano quartet in 1855 when he found himself torn between fidelity to his dear friend Robert Schumann, who was severely mentally ill and **confined to an asylum, and his deep affection for Clara, Robert's wife. Brahms turned inward and exhausted his emotions into composing.** Not being satisfied with the piece, he put it aside. Meanwhile, he composed two other piano quartets, publishing them as Op. 25 and Op. 26. In 1873, he returned to the piece he had put aside and revised it thoroughly, transposing it from the original key of C-sharp minor into C minor, and adding an extra movement, a scherzo, to the original three-movement form. He also destroyed his first finale and wrote an entirely new one, as well as completely revising the surviving movements. Even at that late date, the quartet remained a potent reminder of his earlier fervent emotions, which he explained in the most dramatic terms to his publisher: **"On the cover, you must have a picture, namely a head with a pistol pointed at it. Now you may get an idea of the music. I shall send you a photograph of myself for the purpose. Blue coat, yellow breeches and top-boots would do well, as you seem to like color-printing."** **This last comment was a reference to the title character of Goethe's novel *Werther*,** who, dressed as Brahms described, shoots himself to death because of his unrequited love for a married woman.

Brahms' suffering and angst is felt in the first movement. The stormy first and lyrical second themes are developed in an expanded sonata form ending with no sense of resolution.

The Scherzo is intense and ferocious and lacks a true trio section. The only respite in this tragic work is the beautiful Andante. According to Biographer Richard Specht, the movement is Brahms' farewell to the vision of Clara as lover, **"a painful acknowledgment of their impossible relationship."** The Finale returns to the unsettled tone of the first movement.



History of the German Society of Pennsylvania

The German Society of Pennsylvania was founded in Philadelphia in 1764 and is the oldest and most prominent organization of its kind in the country.

Initially dedicated to helping newly arrived immigrants from German-speaking countries, the Society developed quickly, as various immigration waves from German-speaking **countries contributed to the Society's growth. Its history mirrors strongly the German-American relations throughout the centuries** – especially the World Wars I and II were a time of political and moral trials.



The German Society of Pennsylvania's headquarters since 1888 at 611 Spring Garden Street. The building was designed by architect William Gette in the Renaissance Revival style, with an assembly hall on the first floor and a library on the second. It was finished in 1888 and has undergone substantial renovations since the mid-1990s.

The Society officially broke with the Nazi regime in Germany in 1938, and engaged in relief work for Germany after World War II while enjoying growth with another wave of German immigrants after 1949.

Since the early times, the German Society has dedicated its efforts to fostering the German cultural tradition and preserving the memory of the German contribution to the making of the United States. However, as the cultural landscape of Philadelphia has **changed, the Society's identity and social position** have shifted in response.

Today, the German Society has transformed itself into a modern organization that maintains an extensive social, educational, and charitable program. It is committed to furthering its mission to disseminate German culture, language, literature and technological advances into the Philadelphia area and beyond. Regular programs include language courses, a classical concert series, a German language film series, a German book club, German conversation evenings dealing with various topics and various special events including an Oktoberfest, Hamburg Evening, Founders banquet and Christmas Craft Market.

Its Joseph P. Horner Memorial Library, founded in 1817, is with over 70,000 volumes the largest privately owned German-American collection and has become an important resource for research in the historical, cultural, and literary aspects of the life of German Americans.

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We also wish to acknowledge with thanks the generous support received from
the *Arcadia Foundation* to our music program for this year's season.