



# The German Society of Pennsylvania

proudly presents

## New World Recorders



Sunday, March 8, 2020 at 3:00pm

The German Society of Pennsylvania  
[www.germansociety.org](http://www.germansociety.org)

611 Spring Garden Street  
Philadelphia, PA 19123

# Calendar of Events

## March 2020

- Wed. Mar. 11 Konversationsabend: The Bauhaus - 100 Years, 6:00pm  
Sat. Mar. 14 Buchclub: *Mario und der Zauberer* by Thomas Mann, 1:30pm  
Fri. Mar. 20 Friday Film Fest: *Der Vorname*, 6:30pm  
Tue. Mar. 31 German Script Course, 10:00am

## April 2020

- Sat. Apr. 4 Hamburger Abend, 7:00 pm  
Tue. Apr. 7 Phillip Stelzel lecture – *History after Hitler: A Transatlantic Enterprise*, 6:00pm  
Wed. Apr. 8 Konversationsabend: City Planning in the 21st Century, 6:00pm  
Sat. Apr. 11 Buchclub, 1:30pm  
Fri. Apr. 17 Friday Film Fest: *Trautmann*, 6:30pm  
Sat. Apr. 18 Bus Trip to New Jersey, 8:00am

## May 2020

- Sat. May 2 Spring Luncheon, 12:00pm  
Sat. May 9 Buchclub, 1:30pm  
Wed. May 13 Konversationsabend: The Healing Power of Music, 6:00pm  
Fri. May 15 Friday Film Fest: *Steig. Nicht. Aus!*, 6:30pm  
Sat. May 16 Frankfurt in May, 3:00pm

## Save the dates for our next “Wister and More!” concerts:

- Sun. Apr. 19 Duo Parisienne  
Nancy Bean (violin) and Anne Sullivan (harp) will present pieces by Debussy, Piazzolla, Marais, Massenet, and Corelli.
- Sun. May 10 Academy of Vocal Arts  
AVA students and alumni will perform selections from Broadway musicals and German operettas from their vast repertoire.

All of our events are open to the public.  
We welcome members and non-members alike. Most events require tickets.

New World Recorders  
Art of the Fugue– Die Kunst der Fuge  
Johann Sebastian Bach (1685-1750)  
BWV 1080 • 1741 autograph version

Fugue 1, in 4 voices

fugue on the main subject

Fugue 2, in 4 voices

fugue with the same subject inverted (upside down mirror image)

Fugue 3, in 4 voices

fugue on the main subject, decorated with long-short rhythms

Fugue 4, in 4 voices

counterfugue, in which the main subject is answered by its inversion

Fugue 5 *alla duodecima*, in 4 voices

double fugue, introducing a new, faster subject alongside the main one

Fugue 6, in 4 voices

double fugue, with the inverted main subject compressed and decorated

Orchestral Suite No. 1 in C Major, BWV 1066

Courante

Gavotte I and II

Bourrée I and II

- *Intermission* -

Fugue 7 *in stilo francese*, in 4 voices

counterfugue, with the main subject refashioned as a French overture theme

Fugue 8 *per augmentationem et diminutionem*, in 4 voices

counterfugue, with the main subject stretched and compressed three ways

Fugue 9, in 3 voices

triple fugue, with two new subjects, plus the inverted main subject segmented

Capriccio in Bb Major, BWV 992  
Fugue in Imitation of the Post horn

Fugue 10, in 4 voices  
triple fugue with the three subjects of Fugue 9 inverted, starting with the main one

Fugue 11, *rectus et inversus*, in 4 voices  
“mirror” fugue in triple time played twice: rightside-up, then upside-down

Fugue 12 *rectus et inversus*, in 3 voices  
mirror fugue in gigue time played twice, the second time a mirror image

Fugue *a 3 soggetti*, in 4 voices (incomplete)  
triple fugue, with third subject spelling B-A-C-H



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 artists in the Ratskeller (downstairs) following the performance.

## About the Artists



Gwyn Roberts, Tempesta di Mare co-founder and co-director, is one of America's foremost performers on recorder and baroque flute, praised by *Gramophone* for her "sparkling technique, compelling musicianship, and all-around excellence." Her soloist engagements include the Portland Baroque Orchestra, The Chamber Orchestra of Philadelphia, Recitar Cantando of Tokyo, the Washington Bach Consort and The Kennedy Center. In addition to Chandos, she has recorded for Deutsche Grammophon, Dorian, Sony Classics, Vox, PolyGram, PGM, and Radio France. Her latest solo recordings include the Fasch Recorder Concerto in F, Bach's Concerto in G after BWV 530, and Sonatas by Francesco Mancini. She enjoys collaborating with living composers, recently recording James Primosch's *Sacred Songs and Meditations* with the 21st Century Consort for Albany Records. Gwyn studied recorder and baroque flute at Utrecht Conservatory in the Netherlands with Marion Verbruggen, Leo Meilink and Marten Root. She loves teaching, with recent masterclasses at the Curtis Institute of Music, Hartt School of Music, and Oregon Bach Festival. She is Professor of Recorder and Baroque Flute at the Peabody Conservatory, Director of Early Music Ensembles at the University of Pennsylvania, and directs the Virtuoso Recorder Seminar Program at the Amherst Early Music Festival.



Héloïse Degrugillier has worked extensively as both a recorder and traverso performer, and teacher throughout Europe and the United States. She has performed with leading period ensembles, including Boston Early Music Festival Opera, Handel and Haydn, the Boston Camerata and Antico Moderno. Héloïse also enjoys an active teaching career, working with the Amherst Early Music Festival, the Texas Toot, Pinewoods Early Music Week, and others. She is the president and music director of the Boston Recorder Society. She has completed her studies in the Alexander Technique and has a Masters in Music from the Utrecht Conservatory in the Netherlands. She studied recorder with Heiko ter Scheggett, Saskia Coolen, and Pedro Memelsdorff.



Priscilla Herreid plays recorder, period oboes, and a multitude of renaissance wind instruments with some of the finest ensembles in the US and abroad. She performs regularly with Piffaro, Boston Baroque, The Handel + Haydn Society, Trinity Baroque Orchestra, Hesperus, Tempesta di Mare, New York Baroque Inc., and The Sebastians, and has also appeared with Portland Baroque, Philharmonia Baroque, the Boston Early Music Festival Orchestra, American Bach Soloists, Ex Umbris, The Waverly Consort, Tenet, The Gabrieli Consort, and The City Musick. Priscilla was part of the onstage band for the

Shakespeare on Broadway productions of *Twelfth Night* and *Richard III*, starring Mark Rylance. She has coached renaissance and baroque ensembles at Yale and Temple Universities and The Juilliard School, and has been on the faculty of Oberlin Baroque Performance Institute and the Madison and Amherst Early Music Festivals. Priscilla's playing has been called "downright amazing" by the *Philadelphia Inquirer*, and the *New York Times* has praised her "soaring recorder, gorgeously played..." She is a graduate of Temple University and The Juilliard School.



Rainer Beckmann performs with a large variety of early music ensembles in the Philadelphia Tri-State area. He is a founding member of La Bernardinia Baroque Ensemble and a member of Vox Renaissance Consort. As featured soloist and guest musician, he has appeared with Tempesta di Mare, Piffaro, Mélomanie, Brandywine Baroque, Camerata Ama Deus, Philadelphia Bach Collegium, The Bach Choir of Bethlehem, Pennsylvania Sinfonia Orchestra, and others. Before moving to the United States, he performed in Germany, the Netherlands,

France, Belgium, Italy, Israel, and Brazil. Rainer is the music director of the Philadelphia Recorder Society. He is a graduate of the Utrecht School of the Arts, The Netherlands, where he studied recorder with Heiko ter Scheggett, Baldrick Deerenberg, and Marion Verbruggen.

# 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, which today is part of Philadelphia. Many of these immigrants formed societies that enabled them to preserve their cultural heritage. They also formed groups 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 upon their arrival in the United States.

Since that time, the German Society has dedicated its efforts to preserving German heritage. The Society realizes this goal by offering a 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 50,000 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 7,000,000 Germans have reached these shores. Today, 15% of the total population in the United States claims Germany ancestry.

Benefactors of the  
2019 / 2020  
Classical Concert Series

Nancy Bean and Lloyd Smith

Dr. Edmund D. Cohen

Frank and Renate Genieser

Reinhard and Sue Kruse

Monica Kulaski

Michael Rissinger

Doris H. E. Simon

Karl Spaeth

Hardy von Auenmueller

Bette and Bill Young

Patrons of the  
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Classical Concert Series

Fredericka L. Heinze in loving memory of Lois Kunkel

Ruth Quinn



We also wish to acknowledge with thanks the generous support received from The Philadelphia Cultural Fund for this season of our music program.