

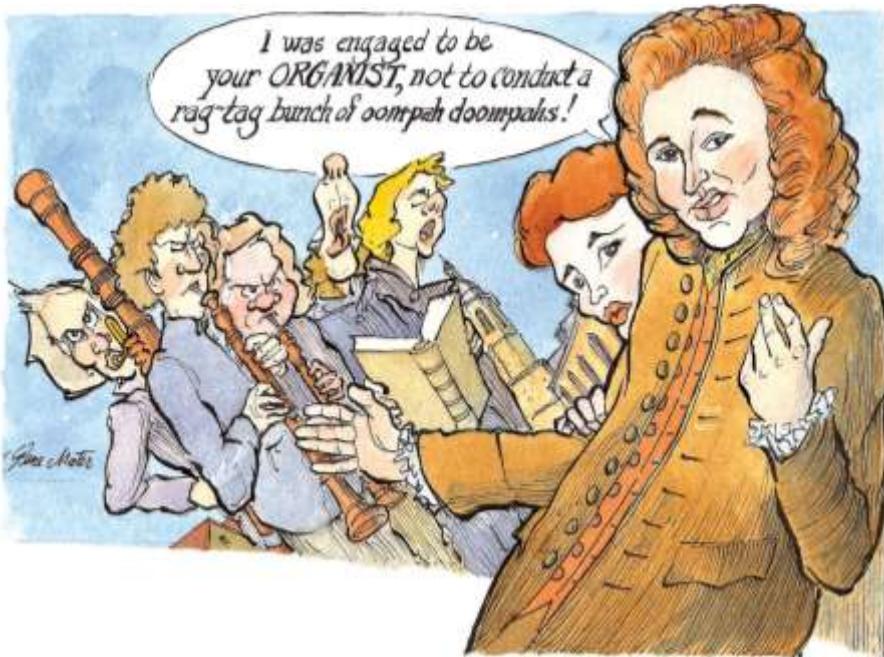


The German Society of Pennsylvania

presents

The Bach Choir of Bethlehem
and Bach Festival Orchestra

Greg Funfgeld, Artistic Director & Conductor



Sunday, March 2, 2014 at 3:00pm

The German Society of Pennsylvania
www.germansociety.org

611 Spring Garden Street
Philadelphia, PA 19123

Calendar of Events

March 2014

- Sat. Mar 8 Buchclub in the Library, Thomas Mann's *Die Bekenntnisse des Hochstaplers Felix Krull/Confessions of Felix Krull, Confidence Man*, 1:30pm
- Wed. Mar 12 *Konversationsabend*, Topic: An Evening with Parzival, with Dr. Helga Halbfass, 7:00pm
- Fri. Mar 14 **Friday FilmFest presents "Felix Krull", 6:30pm** (*German with German Subtitles*)
- Thurs. Mar 20 **Horner Memorial Library Lecture Series: Dr. Jürgen Overhoff - William Penn's Travels in Germany, 1677**, 6:00pm
- Fri. Mar 28 A Unique Colonial Cooking Experience with Chef Walter Staib, Harriton House, 6:00pm

April 2014

- Sat. Apr 5 Hamburger Abend, Ratskeller, 7:00pm
- Wed. Apr 9 *Konversationsabend*, Topic: *Sozialtourismus*— German *Unwort des Jahres*, with Professor Horst Rolly of Friendensau Universitaet, 7:00pm
- Fri. Apr 11 **Friday FilmFest presents "Ludwig II", 6:30pm** (*German with German Subtitles*)
- Sat. Apr 12 Women's Auxiliary Monthly Meeting in the Ratskeller, 10:00am
- Mon. Apr 28 German Play, *Die Physiker* by Friedrich Dürrenmatt, performed by EBS Players of Elmshorn, Germany, 7:00pm

May 2014

- Sat. May 1 Women's Auxiliary 114th Annual Luncheon, 12:00pm
- Fri. May 9 Friday FilmFest presents "Hannah Arendt", 6:30pm (German with English subtitles)
- Wed. May 14 *Konversationsabend*, Topic: *Dissent in Exile: The Controversy between Thomas Mann and Bertolt Brecht*, with Karl Moehlmann, 7:00pm
- Thurs. May 22 Horner Memorial Library Lecture Series: Dr. Lynne Tatlock - *German Romance in America: The Translations of Annis Lee Wister and the Americans who read them (1868-1907)*, 6:00pm
- Sat. May 31 Spring Fling at the Grange Estate in Haverford, 6:00pm

Save the Dates for our Next of "Wister and More!" Concerts...

- Sun. Mar 23 The Wister Quartet, 3:00pm
Rachmaninov— String Quartet
Schubert— String Quartet in B flat Major, D. 18
Dvorak— String Quartet in G Major, Op. 106
- Sun. Apr 27 American Virtuosi, 3:00pm
Mozart— Trio in B-flat Major
Brahms— Sonata #1 (Violin and Piano)
Chopin— Introduction and Polonaise Brillante (Cello and Piano)
Popper— Hungarian Rhapsody (Cello and Piano)
Piazolla— Le Grande Tango (Cello and Piano)



Dear Friends,

Many of you know that Bach had twenty children; he worked all his life with children – the gifted young singers of the Thomanerchor; and Johann Sebastian wanted his music to be played, sung, and loved by children of all ages!

This is a very special event in the 116-year history of The Bach Choir of Bethlehem – the world premiere of a brand new opera called *Young Mesiter Bach!* ...

It's the first time The Bach Choir is singing as an opera chorus and we can't wait for you to hear this music and the amazing story of young Bach. All the elements of grand opera are here – a love story, fight scenes and duels, court room melodrama, the miscarriage of justice, wrongs made right, personal intrigue – all part of young Bach finding his way and nurturing the incredible gifts God gave him. When I was a child, I was given a gift of a Peanuts sculpture – the caption read “there's no heavier burden than a great potential !” We'll discover today how Bach dealt with his extraordinary potential – his musical

brilliance often misunderstood and under-appreciated.

Our good friends, Chuck Holdeman and Bill Bly, have given us a great gift – an opera that is fun, accessible, and gives us new insight into the creator of music that would later be called “**the mind of God made audible.**”

Enjoy!

Yours ever,
Greg Funfgeld
Artistic Director & Conductor

Young Meister Bach A One-Act Comic Opera
By Chuck Holdeman

And **Johann Sebastian Bach's** *Kaffee Kantate*

Philadelphia Premiere — Young Meister Bach

Chuck Holdeman, Composer

Bill Bly, Librettist

The Bach Choir of Bethlehem & Bach Festival Orchestra

Greg Funfgeld, Artistic director & conductor

Thomas Goeman, assistant conductor, organ, harpsichord

Christopher Shorr — Stage direction & co-production design

Jp Jordan — Co-production design

Emma Chong — Stage manager/Lighting design

Amy Best — Costume design

Anna Gerdes — Assistant costume design

Bridget George — Executive producer

Soloists in order of appearance

Jeff Chapman, baritone — J.S. Bach

Brian Ming Chu, bass-baritone — Count, Geyersbach, Buxtehude, Superintendent

Stephen Ng, tenor — Narrator, Magistrate, Walther

Leslie Johnson, soprano — Maria Barbara

Featured ensemble from The Bach Choir

Beth Allen-Gardner, soprano — Unknkown maiden

Shannon Aloise, soprano — Barbara Catherina

Jurors & other

Wendy Borst

Stacy Gabel

Christina Lamonica

Grace Spruiell-Hochella

David Umla

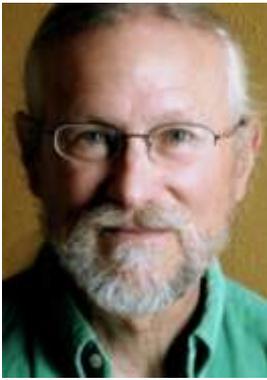
George Spelvin — Bailiff

Todd Fennel — Off-stage voice

The Bach Choir of Bethlehem

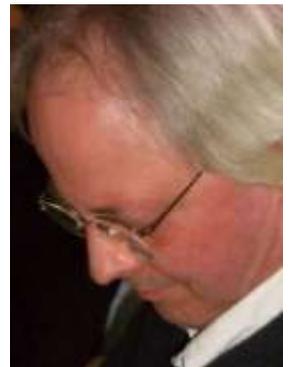
Since its founding in 1898, the now-famous Choir presents 32 concerts a year including the annual Bethlehem Bach Festival each May. Throughout the season, The Choir attracts more than 20,000 people from across the United States and beyond. Under Greg Funfgeld's direction since 1983, The Bach Choir of Bethlehem, performing with the Bach Festival Orchestra and distinguished soloists, has received international acclaim. Venues have included the Herkulesaal at Munich's Royal Residence and the Thomaskirche, Bach's church in Leipzig; The Kennedy Center and Carnegie Hall; the BBC Proms in London's Royal Albert Hall; Severance Hall, Cleveland; St Paul's Chapel and Trinity Church Wall Street for a 10th anniversary commemoration of 9/11 in New York City; and most recently the Music Center at Strathmore in the Washington, D.C. area (2013). Eight recordings have been released on the Dorian and Analekta labels, most recently *Songs of Hope* (2011), *Saint John Passion* (2012), and *A Child's Christmas in Bethlehem* (2013) on Analekta. Educational outreach is an important aspect of the season, and The Choir has been recognized for its outstanding educational outreach programs (*Bach at Noon*, *Bach to School*, and Family Concerts) by *Chorus America* (2010 finalist), the National Endowment for the Arts (2011, 2012, and 2013 grant awards), and the J.S. Bach Foundation, Switzerland (2012). For more information visit BACH.org.





Chuck Holdeman, composer, has written works for orchestra and wind band, songs, chamber music, and film and educational music. His one-act opera *Agostino and the Puccini Clarinet*, with libretto by Vincent Marinelli, was premiered in 2007 at the Music School of Delaware, and produced again in 2008. Two of his orchestral works had specific educational goals and were commissioned and premiered by the Delaware Symphony Orchestra: *Crossover Soundings* (2001) included sounds made by its young audience on cue, and *The Curse*, (2004) has a format like *Peter and the Wolf*, with a story written by a student contest winner. Other significant works include two premiered in 2009: *At the Bend*, eight songs for voice and piano based on poems by W. S. Merwin, and *Quintetto* for bassoon and string quartet performed in Birmingham, UK and Bordeaux, France, featuring Paris opera bassoonist Ludovic Tisus. **In 2006, Holdeman's *Concerto tre d'uno* was commissioned and premiered by the Philadelphia Classical Symphony.** The soloist and dedicatee was Richard Woodhams, principal oboist of the Philadelphia Orchestra, who performed the work again in 2011 for the International Double Reed Society. In April 2012, Holdeman participated in the premiere of his *Trois Hommages: Ravel, Pärt, Bach* for bassoon, piano, and strings, presented by Association Bassons in Strasbourg, France. Holdeman is a graduate of the Curtis Institute of Music, where he studied bassoon with Sol Schoenbach and counterpoint with Matthew Colucci. He is principal bassoonist for the **Bach Festival Orchestra of Bethlehem, PA and performs with Philadelphia's new music group Relâche.** He was a member of the Buffet Trio for 20 years, and principal bassoonist in the Delaware Symphony for 24 years. In 2003, Holdeman received the Beekhuis Award for outstanding service and performance in the Delaware Symphony.

Bill Bly, librettist, received an MFA in Playwriting from Carnegie-Mellon University, and went on to win the Stanley Drama Award, the John Culkin Award for Outstanding Praxis in Media Ecology, and competitive writing residencies at the Shenandoah Valley Playwrights Retreat, the Vermont Studio Center, and the Ploughshares International Fiction Writing Seminar in Well, Holland. After winning the Stanley Award, he became its Director for nine years, while acting as Artistic Director of Harbor Repertory Theatre. He taught playwriting and dramatic literature at the Tisch School of the Arts of New York University for 20 years, ran the Writing Program at Wagner College, and, after moving to Pennsylvania, served as resident dramaturg at Kutztown University. Bill wrote music for *It Ain't Aardvark* and *Cheers!* at Calvary Arts in New York, and for **Aphra Behn's *The Rover*** at the University of Illinois, later revived at the Folger Theatre in Washington D.C. In addition, he has been a professional soloist and chorister for the past four and a half decades, singing with choirs from The Cathedral Church of St. John the Divine and Trinity Church Wall Street in New York to the venerable Bach Choir of Bethlehem, PA. In the early 1990s, Bill became interested in electronic literature, and his hypertext novel *We Descend* was published by Eastgate Systems in 1997. He recently **gave an artist's talk on his work at the Electronic Literature Association,** and the second volume of *We Descend* will be featured at the upcoming convention of the Modern Language Association.



Program Notes

The idea for *Young Meister Bach* came from reading the composer's story in *The New Bach Reader*, which includes, in English translation, all the words written about Bach during his lifetime, or soon after his passing. There is one slender chapter about Bach's years in Arnstadt (1703–1707), where Bach was appointed organist at the New Church – his first major position – at the age of 18. Most of what we know about this period comes from his repeat appearances for “behavior problems” before the Konsistorium, a legal entity that oversaw the affairs of the Lutheran Church in Arnstadt as well as the municipal business of the town itself. In addition to recounting these difficulties, the authors of the opera have incorporated a tale Bach himself retold in later life about wagering that he could sight-read anything without a single mistake (though we do not know if Maria Barbara was present to witness the wager). The episode of Bach's imprisonment actually took place in 1717, when he was attempting to extricate himself from his position in Weimar.

So this young composer and musician, who possessed what is now recognized everywhere and by everyone as unparalleled musical genius, is shown as an impulsive young man, yanked about by passions both musical and amorous – and while we may laugh at his clumsiness, it is the same awkwardness we all experience in youth, trying to figure out how the world works.



The opera includes various quotations from Bach's music (and even a snippet from Leonard Bernstein) and near the end you will hear a complete short piece by Bach, which was in fact composed much later in his career: Number 30, “Quodlibet,” from the *Goldberg Variations*. For Bach it was a keyboard piece only, but in the opera it is also sung, the first part with the German lyrics from the folk tunes Bach quoted, followed by a section underlaid by librettist Bill Bly's text.

After the opening chorus states the theme (“A genius who with mortals shall contend, must push the rules to see which ones will bend!”), the story begins with the very formal contract Bach signed in 1703, employing the words of the *Bach Reader* translation (somewhat abridged), which emphatically stipulate the requirement that he maintain sobriety and avoid bad company.

Immediately we see Bach in court, before the Konsistorium, trying to defend himself from culpability for a brawl in the town square. This case returned to court several times, with variations provided by successive witnesses, and so it returns to the opera as well – with four quite dif-

ferent versions of the fight in question. In between, we see Bach falling in love, though in embarrassing circumstances, and we behold his ambition for artistic attainment prompting him to walk 250 miles to meet the great Buxtehude — **greatly overstaying the leave time he'd been granted.** This breach of his agreement in due course comes home to roost, causing yet another appearance before the Konsistorium, and it ultimately puts a strain on his engagement to Maria Barbara as well.

And just what happened between Bach and the unknown maiden in the choir-loft? No one knows for certain, but the opera provides one possible answer.

The record suggests Bach did do some composing while in prison, possibly writing part of the *Well-Tempered Clavier*, but the opera imagines him working out his wonderful *Goldberg* Quodlibet, which here puts everything in perspective. The opera closes with Bach reconciling with Maria Barbara and the return of bright prospects after imprisonment, concluding with a statement of **The Bethlehem Bach Choir's reverence for their namesake.**

Foreign words in the opera: Bach is accused of calling Geyersbach a *Zippel Faggottist* which — because *zippel* is an archaic word and so cannot be translated exactly — probably means something like crude, country-bumpkinish, or as one translation has it, a nanny-goat bassoon player! (*Fagott* is the German word for bassoon.) The folksong “Kraut und Rüben” (Cabbage and Turnips) appears many times, and was chosen because both Bach and Buxtehude used it themselves. Did Buxtehude's 32 variations on this tune in his *La Capricciosa* eventually inspire Bach in his *Goldberg Variations*? We can only speculate, but the tune does appear in the last variation, the Quodlibet (which means “what you will” or “as you like it”). When this piece is finally sung in the opera, it quotes the lyrics of the other folk tunes Bach incorporated: “Ich bin so lang...” (I've been so long away from you, come closer, come closer) and “Mein junges Leben...” (My young life is ending, its joy and its suffering). When Buxtehude's choir sings his *Das neugeborne Kindelein* (The Newborn Babe) after Bach's long walk, the words translate as “They [the angels] fill the air with cheerful voice, for God with us is reconciled.” And at the very end of the opera, all join to sing *Soli Deo Gloria*, a Latin dedication meaning “For God's Glory Alone.” Bach often appended this phrase to his scores with the abbreviation SDG.

The opera is composed in a “Neo-Bach” style, so that you will hear plenty of counterpoint in addition to recitatives, arias, a fugue, a chaconne, accompanied by a Bach-sized orchestra, including a continuo section. But there are also harmonic twists and syncopations that will sound much closer to the music of our own time. While some of the text is drawn directly from the historical record published in *The New Bach Reader*, the greater part of the original libretto attempts a vernacular that suggests the commonality of Bach's issues with those of today.

With gratitude to W. W. Norton publishers, we include the following: From *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* edited by Hans T. David & Arthur Mendel, revised and expanded by Christoph Wolff. Copyright 1966, 1945 by W. W. Norton & Company, Inc. Copyright 1972 by Mrs. Hans T. David and Arthur Mendel. Copyright 1998 by Christoph Wolff. Used by permission of W.W. Norton & Company, Inc.

Biographies

Christopher Shorr, stage director and co-production design, directs the Theatre Program of Moravian College, Bethlehem and is the Artistic Director of the Moravian College Theatre Company. In the English Department, he teaches Public Speaking, Art of Theatre and Playwriting. He moved to Bethlehem from Petersburg, Virginia, where he was the founding artistic director of Sycamore Rouge – a professional, non-equity theatre and arts center. While in Virginia, he served as a panelist for the Virginia Commission for the Arts, and on the boards of the Southside Virginia Council for the Arts and the Petersburg Arts Council. In Pennsylvania, in addition to his work at Moravian College, he is an Ensemble Associate with Touchstone Theatre. Primarily a stage director, designer and playwright, Shorr has also worked as an actor and composer for theatre. His work has been seen Off Broadway in New York, regionally in New Jersey, Massachusetts, Maryland, Pennsylvania and Virginia, and internationally in Romania and the Czech Republic. He is particularly interested in creating new theatre pieces and in aggressively re-working classic texts. He holds a BA in Theatre Arts from Drew University, and an MFA in Stage Directing from Virginia Commonwealth University.



Leslie Johnson, soprano, been hailed as “warm and commanding” (*The Philadelphia Inquirer*) with “a voice to thrill and the stage command of a professional actor” (*Albany Times-Union*). She has appeared with the New York Festival of Song and Philadelphia’s Lyric Fest; at the Ravina, Newport Music, and Octobre en Normandie (Rouen, France) festivals; and in Carnegie Hall’s Weill Recital Hall. She has been a featured soloist with the Beijing National Symphony, National Symphony Orchestra, New Haven Symphony, Chamber Orchestra of Philadelphia, and Baroque ensemble Tempeste di Mare. Miss Johnson will be a soloist in *Young Meister Bach* and *Bach’s Coffee Cantata* at the German Society of Pennsylvania and the 2014 Bethlehem Bach Festival. She also serves as Coordinator of the Marian Anderson Prize for

Emerging Classical Artists, a biennial voice competition. She holds music degrees from Westminster College (PA), the Hartt School, and the Yale School of Music.

Stephen Ng, tenor, has been heralded for his “powerfully expressive voice by the *Washington Post*. As a soloist, he has performed all the major works of J.S. Bach, Handel’s *Messiah*, as well as major oratorios. His portrayal of the Evangelist in Bach’s *Passions* has received much acclaim, and he has performed with Philharmonia Baroque Orchestra, Washington Bach



Consort, Seattle Baroque Orchestra, Carmel Bach Festival, Amherst Early Music Festival, and the Atlanta Baroque Orchestra. Mr. Ng's other engagements include performing with Festival Internacional Cervantino (Guanajuato, Mexico), Schönberg Ensemble (Amsterdam), Tanglewood Music Festival, Berklee College of Music, Hong Kong Sinfonietta, and the City Chamber Orchestra of Hong Kong. He received his D.M. at Indiana University and his M.M. at Boston's New England Conservatory. He is currently on the voice faculty at West Chester University of Pennsylvania, and in the summer of 2011 joined the faculty at the InterHarmony International Music Festival in Birklehof, Germany.

Jeffrey Chapman, baritone, has appeared with the Opera Company of Philadelphia, Opera Delaware, the Florida State Opera, Opera a la Carte, the Repertory Opera Company of Los Angeles, Center City Opera Theater, Concert Operetta Theater, Children's Opera Box, Choral Arts Philadelphia, the Westfield Symphony, the Gulf Coast Symphony, and the Tallahassee Symphony, among others. Recent roles include **The Marquis D'Oubigny** in *La Traviata*, **Ibn Hakia** in Tchaikovsky's *Iolanta*, Papageno in *The Magic Flute*, Gregorio in *Romeo et Juliette*, Count Almaviva in *The Marriage of Figaro*, and Marcello in *La Bohème*. On the concert stage he has been seen as baritone or bass soloist in **Bach's *St. John Passion***, **Dubois' *The Seven Last Words of Christ***, **Duruflé's Requiem**, **Handel's *Utrecht Jubilate*** and **Judas Maccabeus (Simon)**, **Mozart's *Coronation Mass*** and ***Solemn Vespers***, and **Schubert's *Mass in G Major***. Mr. Chapman is a graduate of the University of Delaware and received his Master's degree from the Florida State University.



Brian Ming Chu, bass-baritone, acclaimed by the *Washington Post* for his "sterling performances", has established himself onstage and in recital as a dynamic interpreter of music from the Baroque to the 21st century. Hailed for his "rich and resonant voice" an impressive performer of wide range, agility, and expressive storytelling ability" [*Monterey Herald*], he has been a featured soloist with The King's Noyse, Washington's Cathedral Choral Society, Orchestra of the 17th Century, Princeton's Dryden Ensemble, Piffaro, and Hesperus. Mr. Chu has appeared at the Caramoor and Carmel Bach Festivals, and has sung roles under the baton of repertoire specialists William Christie, Will Crutchfield, and Peter Schreier. His interpretations encompass the oratorio repertory, with repeat appearances in the title role of Mendelssohn's *Elijah*, the Bach *Passions* and solo cantatas, Haydn's *Creation*, the Brahms, Fauré, and Mozart *Requiems*, Monteverdi's *1610 Vespers*, and performances of Handel's *Messiah* on three continents. A gifted recitalist and advocate for new music, Mr. Chu has appeared in concert at Carnegie's Weill Hall and Merkin Hall in New York. Past recital engagements have taken him on tour to Rome, Buenos Aires, Istanbul, and as a US Embassy Cultural Artist performing opera in West Africa.



The Bach Festival Orchestra

Violin

Elizabeth Field, *Concertmaster*
Claire Bright, *Principal – Second Violin*
Stephani Bell
Rebecca Brown
Linda Kistler
Mary Ogletree

Viola

Evelyn Jacobs-Luise, *Principal*
Christine Ims

Cello

Loretta O'Sullivan, *Principal*
Deborah Davis

Bass

Stephen Groat, *Principal*

Flute

Robin Kani

Oboe

Mary Watt, *Principal*
Nobuo Kitagawa, *Assistant Principal*

Bassoon

Charles Holdeman, *Principal*

Trumpet

Lawrence Wright, *Principal*
Brian Kuszyk
Steven Heitzer

Timpani

Christopher Hanning

Portativ Organ & Harpsichord

Thomas Goeman

Bach Cantata Translations BWV 211 - "Schweigt stille, plaudert nicht"

Kaffeekantate [Coffee Cantata]

Liesgen (S), Erzähler (T), Schlendrian (B)

1. Rezitativ T

Schweigt stille, plaudert nicht
Und höret, was itzund geschicht:
Da kömmt Herr Schlendrian
Mit seiner Tochter Liesgen her,
Er brummt ja wie ein Zeidelbär;
Hört selber, was sie ihm getan!

2. Arie B

Hat man nicht mit seinen Kindern
Hunderttausend Hudelei!
Was ich immer alle Tage
Meiner Tochter Liesgen sage,
Gehet ohne Frucht vorbei.

1. Recitative T

Be quiet, do not chat,
And listen to what happens now:
Here comes Mr. Schlendrian
with his daughter Liesgen,
He grumbles like a grizzly bear;
hear for yourselves, what she has done to him!

2. Aria B

With children, aren't there
a hundred thousand aggravations!
Whatever I, all the time and every day,
tell my daughter Liesgen,
slides on by with no effect.

3. Rezitativ B S

Schlendrian

Du böses Kind, du loses Mädchen,
Ach! wenn erlang ich meinen Zweck:
Tu mir den Coffee weg!

Liesgen

Herr Vater, seid doch nicht so scharf!
Wenn ich des Tages nicht dreimal
Mein Schälchen Coffee trinken darf,
So werd ich ja zu meiner Qual
Wie ein verdorrtes Ziegenbrätchen.

4. Arie S

Ei! wie schmeckt der Coffee süße,
Lieblicher als tausend Küsse,
Milder als Muskatwein.
Coffee, Coffee muss ich haben,
Und wenn jemand mich will laben,
Ach, so schenkt mir Coffee ein!

5. Rezitativ B S

Schlendrian

Wenn du mir nicht den Coffee lässt,
So sollst du auf kein Hochzeitfest,
Auch nicht spazierengehn.

Liesgen

Ach ja!
Nur lasset mir den Coffee da!

Schlendrian

Da hab ich nun den kleinen Affen!
Ich will dir keinen Fischbeinrock nach itzger Weite
schaffen.

Liesgen

Ich kann mich leicht darzu verstehn.

3. Recitative B S

Schlendrian

You naughty child, you wild girl,
ah! When will I achieve my goal:
get rid of the coffee for my sake!

Liesgen

Father sir, but do not be so harsh!
If I couldn't, three times a day,
be allowed to drink my little cup of coffee,
in my anguish I will turn into
a shriveled-up roast goat.

4. Aria S

Ah! How sweet coffee tastes,
more delicious than a thousand kisses,
milder than muscatel wine.
Coffee, I have to have coffee,
and, if someone wants to pamper me,
ah, then bring me coffee as a gift!

5. Recitative B S

Schlendrian

If you don't give up coffee for me,
you won't go to any wedding parties,
or even go out for walks.

Liesgen

Okay then!
Only leave my coffee alone!

Schlendrian

Now I've got the little monkey!
I will buy you no whalebone dress of the latest fashion.

Liesgen

I can easily put up with that.

Schlendrian

Du sollst nicht an das Fenster treten
Und keinen sehn vorübergehn!

Liesgen

Auch dieses; doch seid nur gebeten
Und lasset mir den Coffee stehn!

Schlendrian

Du sollst auch nicht von meiner Hand
Ein silbern oder goldnes Band
Auf deine Haube kriegen!

Liesgen

Ja, ja! nur lasst mir mein Vergnügen!

Schlendrian

Du loses Liesgen du,
So gibst du mir denn alles zu?

6. Arie B

Mädchen, die von harten Sinnen,
Sind nicht leichte zu gewinnen.
Doch trifft man den rechten Ort,
O! so kömmt man glücklich fort.

7. Rezitativ B S

Schlendrian

Nun folge, was dein Vater spricht!

Liesgen

In allem, nur den Coffee nicht.

Schlendrian

Wohlan! so musst du dich bequemen,
Auch niemals einen Mann zu nehmen.

Liesgen

Ach ja! Herr Vater, einen Mann!

Schlendrian

Ich schwöre, dass es nicht geschieht.

Schlendrian

You may not go to the window
and watch anyone passing by!

Liesgen

This too; but be merciful
and let my coffee stay!

Schlendrian

You'll also not receive from my hand
a silver or gold ribbon
for your bonnet!

Liesgen

Sure, sure! Just leave me my pleasure!

Schlendrian

You naughty Liesgen,
you grant all of that to me?

6. Aria B

Girls of stubborn mind
are not easily won over.
But if the right spot is touched,
Oh! Then one can happily get far.

7. Recitative B S

Schlendrian

Now do what your father says!

Liesgen

In everything but coffee.

Schlendrian

All right then! So you will have to content yourself
with never having a husband.

Liesgen

Ah yes! Father, a husband!

Schlendrian

I swear that it will never happen.

Liesgen

Bis ich den Coffee lassen kann?
Nun! Coffee, bleib nur immer liegen!
Herr Vater, hört, ich trinke keinen nicht.

Schlendrian

So sollst du endlich einen kriegen!

8. Arie S

Heute noch,
Lieber Vater, tut es doch!
Ach, ein Mann!
Wahrlich, dieser steht mir an!
Wenn es sich doch balde fügte,
Dass ich endlich vor Coffee,
Eh ich noch zu Bette geh,
Einen wackern Liebsten kriegte!

9. Rezitativ T

Nun geht und sucht der alte Schlendrian,
Wie er vor seine Tochter Liesgen
Bald einen Mann verschaffen kann;
Doch, Liesgen streuet heimlich aus:
Kein Freier komm mir in das Haus,
Er hab es mir denn selbst versprochen
Und rück es auch der Ehestiftung ein,
Dass mir erlaubet möge sein,
Den Coffee, wenn ich will, zu kochen.

10. Chor (Terzett) S T B

Die Katze lässt das Mäusen nicht,
Die Jungfern bleiben Coffeeschwestern.
Die Mutter liebt den Coffeebrauch,
Die Großmama trank solchen auch,
Wer will nun auf die Töchter lästern!

Liesgen

Until I give up coffee?
All right! Coffee, lie there now forever!
Father sir, listen, I won't drink none.

Schlendrian

So finally you'll get one!

8. Aria S

Even today,
dear father, make it happen!
Ah, a husband!
Indeed, this will suit me well!
If it would only happen soon,
that at last, instead of coffee,
before I even go to bed,
I might gain a sturdy lover!

9. Recitative T

Now old Schlendrian goes and seeks
How he, for his daughter Liesgen,
might soon acquire a husband;
but Liesgen secretly spreads the word:
no suitor comes in my house
unless he has promised to me himself
and has it also inserted into the marriage contract,
that I shall be permitted
to brew coffee whenever I want.

10. Chorus (Trio) S T B

Cats do not give up mousing,
girls remain coffee-sisters.
The mother adores her coffee-habit,
and grandma also drank it,
so who can blame the daughters!

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 strengthens 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.

Our 250th Anniversary represents a unique opportunity for its members and friends to commemorate—to celebrate—the **German Society of Pennsylvania's long and storied history.**

During our celebratory year of 2014, we offer a series of cultural events with an ethnic German flavor, such as concerts, films and lectures on the German-American experience, as well as a number of social gatherings

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