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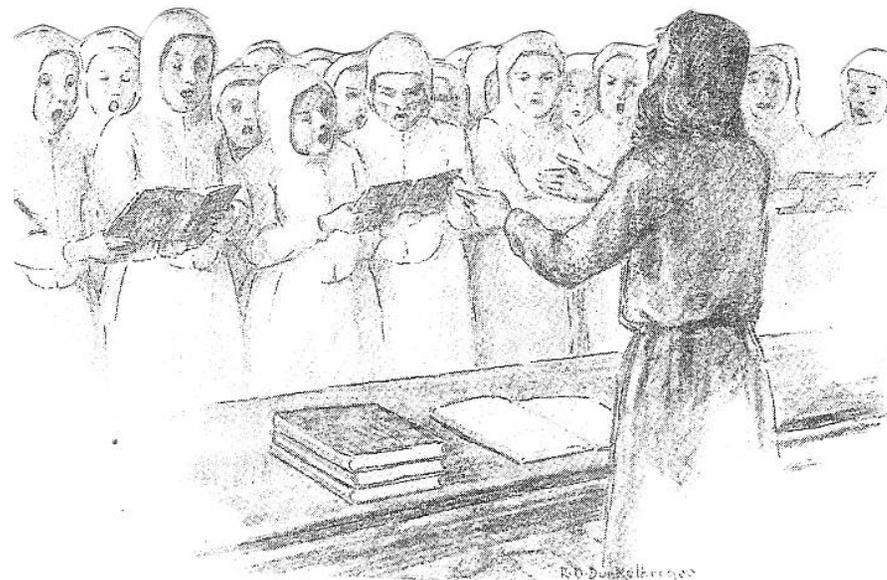
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*The*  
**German Society**  
*of*  
**PENNSYLVANIA**  
Founded in 1764

*presents*



*Albert and Hete Barthelmes Auditorium  
611 Spring Garden Street Philadelphia, PA*

## Calendar of Events at the German Society of Pennsylvania

- Sat. April 1 12-Week Youth German Classes Begin  
Wine and Food Tasting with Marnie Old, 3:00pm  
Complimentary Ballroom Dance Class, 5:00pm
- Fri. April 14 Skatabend, Ratskeller, 7:00pm
- Fri. April 21 Friday Film Fest – “Der Tunnel,” 6:30pm
- Sun. April 23 The Wister Quartet–Beethoven, Smith, Dvorak, 3:00pm
- Mon. April 24 “Wenn Menschen zu Waren werden—An Introduction to Bioethics” by Dr. John Haas, 7:00pm
- Sat. April 29 AATG Scholarship Award Ceremony, 10:00am  
Hamburger Abend in the Ratskeller, 7:00pm
- Tue. May 2 “Good-bye Bayern—Grüss Gott Amerika – The George Schramm Story” by Mr. Heinz Stark, 12:00noon
- Fri. May 12 Skatabend, Ratskeller, 7:00pm
- Fri. May 19 Friday Film Fest – “The Edukators,” 6:30pm
- Sun. May 21 The Wister Quartet–Beethoven, Mozart, Glazunov, 3:00pm
- Wed. May 24 “Die spanische Fliege”  
by the Elmshorn, Germany High School Students, 7:00pm
- Fri. June 9 Skatabend, Ratskeller, 7:00pm
- Sun. June 11 Annual Membership Meeting, 3:00pm
- Fri. June 16 Friday Film Fest – TBA, 6:30pm
- Sat. June 24 *Konversationsabend, Wandertag* led by Frank Genieser

## 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.

## The Ephrata Cloister Chorus

The Ephrata Cloister Chorus was formed in 1959 under the leadership of Dr. Russell Getz, a professor at Lebanon Valley College. Dr. Getz transcribed early Cloister music into a modern notation that could be performed by the group. A dozen of Dr. Getz's transcriptions were published in 1971, and his pioneering work continues to serve as the core of the Chorus' repertoire. In recent years, scholars have continued to investigate Ephrata's music, and more original Cloister music has been transcribed, which offers more insight into the rich musical heritage of the community. To place Ephrata's music in context, the Chorus also performs works by other early American composers.

The Chorus is composed of volunteer singers and has traveled to many states to give concerts as well as in Germany, Switzerland and France. The Chorus sings in the Saal at the historic Ephrata Cloister on the Sunday of Columbus Day weekend in October and the Charter Day celebration in March. In December, the group presents the annual "Christmas at the Cloister" program. In May, the Chorus offers an annual Spring Concert with additional concerts scheduled throughout the year.

The Ephrata Cloister Chorus has been under the direction of Dr. Daryl Hollinger since 1995. He is the Dean of the Chapel, organist, and adjunct professor at Lancaster Theological Seminary and Director of Church Music at St. Paul Evangelical Lutheran Church in Lititz, PA. Our accompanist is Juliet Mitton who is a music therapist at Hospice of Lancaster County and also the director of music at New Holland United Methodist Church.

### Music of Ephrata

Music played an important role in the life at Ephrata Cloister. In 1747, Conrad Beissel published the first American treatise on harmony in the preface to his hymnal *Das Gesang Der einsamen und verlassen Turteltaube* (*Songs of the Lonely and Forsake Turtledove*.) Beissel wrote music with his own rules for composition in which he used "master notes" and "servant notes" to create harmony. Using Beissel's rules for composition, the members wrote over one thousand a cappella hymns and anthems. The texts of these hymns often describe difficulties on earth and the promise of entrance to Heaven. Many are filled with floral imagery or speak of the pilgrim's life. Special care was taken to preserve the voice for singing, and Beissel prescribed a diet for singers devoid of meat and milk products. Rehearsals were conducted nightly, and singers were required to use two books simultaneously, one with words, the other with musical notation.

The death of Conrad Beissel in 1768, and lack of interest in the monastic life, led to the community's decline. By 1813, the last celibate member died, leaving the Householders to maintain the property and the faith. In 1941, the Pennsylvania Historical and Museum Commission acquired the historic site and began a program of restoration and interpretation. The legacy of Ephrata is one of a personal struggle for spiritual serenity. The music, all but forgotten, expresses that longing for Paradise.

### MUSIC of EPHRATA

*Nun walle ich im Frieden fort* ed. Russell Getz  
*Die Welt ist mir ein bitterer Tod*  
*Hier ist mein Hertz, O Seel* tr. Lucy Carroll  
*O Tauben Einfalt !*  
*Ich bin ein Blum in Rosenthal*

### MUSIC of the HERMITS

*Der einsamen Turtel-Tauben*  
*Hymn Book of the Pietists of the Wissahickon*  
*Der einsamen Turtel-Tauben* (in the style of Conrad Beissel)  
Setting by Daryl Hollinger

### MUSIC from 18<sup>th</sup> CENTURY GERMAN HYMNALS

*Dir, dir Jehova* J.A Freylinghausen  
*From Geistreiches Gesang-Buch, 1704*  
*Jehovah, Herr und Majestät* Conrad Weiser, 1752

### MUSIC of the MORAVIANS

*So spricht der Herr* Johannes Herbst (1735-1812)  
*Lobet den Herrn* (double choir) Johannes Herbst

## INTERMISSION

### MUSIC of the SHAKERS

*Come Life, Shaker Life*  
*Followers of the Lamb*

### MUSIC from the NEW ENGLAND SCHOOL

*Is Any Afflicted?* William Billings (1746-1800)  
*Connection*  
*Modern Music*

### MUSIC from 19<sup>th</sup> CENTURY GERMAN HYMNAL

*Soll sich mein Geist* William Billings  
*Russia* Daniel Read (1757-1836)

### MUSIC from the AFRICAN AMERICAN TRADITION

*Hush!* arr. Alice Parker  
*I Want Jesus to Walk with Me* arr. Ken Berg

# Program Notes

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## Music of the Hermits

In 1692, Johannes Kelpius led a small group of nearly 40 mystics to establish a community they called *The Contented of the God-Loving Soul* in Fairmount Park. Locally, they were known as the Hermits of the Ridge. Living communally, the celibate members were men of science, literature, and art who devoted their lives to prayer and charity. The few clues to the community's music survive in a slim leather-covered volume containing original compositions and transcriptions from other European composers. Many of the group's hymns reflect their desire to unite with God. Records hint that with keyboard instruments and an organ, the group performed with drums, strings, and brass.

## Music from 18<sup>th</sup> Century German Hymnals

In 1697, Johann Freylinghausen, after having composed 44 hymns, published the first edition of his *Geistreiches Gesangbuch* (*Spiritual Hymnal*). The 1704 edition included 683 hymns with 174 hymn tunes. This hymnal was the most important hymn collection of the Pietistic period of Lutheran hymnody.

## Music of the Moravians

A century before Martin Luther ignited the Reformation, Bohemian reformer Jan Huss was executed for his heretical Protestant beliefs. Fearing reprisals, his followers remained underground for nearly 300 years until Count Nicolas von Zinzendorf offered them refuge on his estate, where the church eventually became known as the Moravian Church. Music plays a strong role in Moravian worship, and many of the early ministers were composers who created hundreds of original hymns. Many of the early compositions retain the Baroque flavor of the driving rhythm then in fashion. As cherished as the heritage which bore them, their music remains a witness of faith for today's Moravian Church.

## Music of the Shakers

The Shakers first came to America in 1774 under the leadership of their founder, Anne Lee. Many of their earliest songs were inspired by visions in which the Spirit guided the singer in both words and tune. Often the composer of a Shaker tune, during a trance-like state, became "filled with music which flowed forth in songs." Drawing on the English folk music of their homeland, many of the first converts altered and adapted familiar tunes to suit the words of their devotional texts. By the 1820s, a conscious effort was made to compose texts and melodies which reflected the Shaker view of the world.

Some of these compositions included dance music, likely influenced by contact with the emerging American folk music of the Appalachians where the Shaker faith was expanding. This is the Shaker music which has been adopted by the "world's people," with familiar melodies like *Simple Gifts*.

## Music of the New England School

William Billings, a Boston tanner, established a music tradition; composers who followed Billings' lead established singing schools. By the close of the American Revolution, the New England school music was characterized by fusing tunes, in which various voice parts imitate each other at intervals, much like a round. As itinerant preachers from New England throughout the mid-Atlantic and southern states in the last years of the 18<sup>th</sup> Century, they carried with them the musical style begun by the Yankee tune-smiths like William Billings, offering people both a religious and social activity in the music schools. Along the way, this American music mixed with the German and Scotch-Irish traditions found in the Shenandoah Valley and Blue Ridge Mountains.

## Music from 19<sup>th</sup> Century German Hymnals

About 1800, in an effort to simplify the teaching of the music to an ever-widening audience, Andrew Law designed a system to provide each note on the scale with a distinctive shape, making sight-reading of the music easier. In this shape-note system, the four basic notes were each represented by a corresponding note shape: fa (triangle), sol (circle), la (square), and mi (diamond). Singers sat in a square formation with each voice part (soprano, alto, tenor, and bass) on a separate side. The group leader stood in the center of the group to keep tempo and indicate entrances. The shape-note music system eventually became so popular that by the late 19<sup>th</sup> Century, regional publications such as the 1873 *Pennsylvania Choral Harmony* had adopted the style which began in New England. Published in Reading, the book includes both English and German words for the respective audiences.

## Music from the African American Tradition

By the early 19<sup>th</sup> Century the men and women held in bondage had developed their own dynamic communities within the larger setting of plantation life. A complex system of intertwined family relationships, an unwritten code of ethics, and a strong faith allowed slaves to manage their lives on their own terms, despite their condition. Within this world, the Negro Spiritual was born. Strong African rhythms, percussion instruments, and exuberant exclamations were mixed with the concepts of Christianity and a desire to escape enslavement. The texts spoke of hope in the face of suffering and offered guidance, support, and comfort needed to face daily life.