



Trav'ling Home:

American Spiritual Songs, 1770-1870

I Wayfaring Pilgrims

Wayfaring Stranger	Traditional American (19 th c.)
Pastures of Plenty	Woody Guthrie (1912-1967)
The Pilgrims	<i>The Revivalist</i> (Troy, New York, 1868)
O Zion Arise	Shaker (South Union, KY, ca 1840)
Old Hundred (Psalm 100)	Loys Bourgeois (Genève, 1551)
Vous tous qui la terre habitez	Ambrosius Lobwasser (1515-1585)
Ihr Knecht den Herren allzugleich	<i>The Philharmonia</i> (Elkhart, IN, 1875)
Preist Gott, der allen Segen gibt!	<i>Harmony of Harmony</i> (Northhampton, MA, 1802)
Be thou, O God, exalted high	

II Show Pity Lord !

Bourbon	<i>The Philharmonia</i> (Elkhart, IN, 1875)
Dommedag/Dies Irae	<i>Salmebog</i> (Decorah, IA, 1903)
Windham	Text: Isaac Watts (1674–1748) Music: Daniel Read (1757-1836) <i>The American Vocalist</i> (Boston, MA, 1858)
Cussetta	<i>The Sacred Harp</i> (Philadelphia, PA, 1860)

III Encouragement

Mother's Comforting Promise	Shaker Song (Sabbathday Lake, vers 1840)
Holy Order Song	Shaker Song
Jehovah, Hallelujah Confidence Ob Trübsal uns kränkt	<i>Slave Songs of the United States</i> (New York, NY, 1867) <i>The Christian Lyre</i> (Cincinnati, OH, 1833) Friedrich Winkler (1796-1896), translator <i>The Philharmonia</i> (Elkhart, IN, 1875)
Nun sich der Nacht geendet hat	Text: Johann Friedrich Möckel (1661-1729) Music: Mennonite (PA, 19 th c.)
New Britain	<i>The Sacred Harp</i> (Philadelphia, PA, 1860)
Encouragement	Manuscript Shaker (Sabbathday Lake, c.1840)

IV Borrowed Music

Scot's, Wha Ha'e wi' Wallace bled	Text: Robert Burns (1759-1796) Music: Traditional Scottish (18 th c.)
Soldiers of the Cross, arise	<i>The New Harp of Columbia</i> (Nashville, TN 1867)
Fare Well, Ye Green Fields Da Joseph sein Brüder ansah	Scotland and Massachusetts (18 th c.) <i>The Philharmonia</i> (Elkhart, IN, 1875)
Captain Kidd How Precious is the Name	England (18 th c) and Massachusetts (19 th c.) <i>The American Vocalist</i> (Boston, MA, 1858)
Old McDonald had a farm Meedli, witt du Heire? The Young Convert	England (18 th c.) Pennsylvania (1946?) Jeremiah Ingalls (1764-1838; Exeter, NH, 1805)

***The Public is invited to join us in the refrain:
WONDER, WONDER, WONDER!***

V Mein Leben ist ein Pilgrimstand

Wayfaring Stranger	Traditional American (19 th c.)
Still Water	<i>Spiritual Songs</i> (New York, 1878)
Roll Call	<i>The Revivalist</i> (Troy, NY, 1868)
Deal Gently with thy Servants	<i>The American Vocalist</i> (Boston, MA, 1858)
Shall We Gather at the River	Robert Lowry (1826-1899), in <i>The Revivalist</i>

The audience is invited to join us in singing the refrain:

***YES! WE'LL GATHER AT THE RIVER
THE BEAUTIFUL, THE BEAUTIFUL RIVER,
GATHER WITH THE SAINTS AT THE RIVER
THAT FLOWS BY THE THRONE OF GOD.***

Mein Leben ist ein Pilgrimstand
Ontario
Weeping Pilgrim

Text: Friedrich Adolph Lampe (1683-1729)
The Philharmonia (Elkhart, IN, 1875)
The Sacred Harp (Philadelphia, PA, 1860)

The Boston Camerata

Anne Azéma, *mezzo-soprano, direction*
Camila Parias, *soprano*
Emily Marvosh, *alto*
Dan Hershey, *tenor*
Colin Balzer, *tenor*
Joel Frederiksen, *bass & guitar*
with
Björn Wennås, *guitar*

Much of the music on this program has been recorded by The Boston Camerata on a series of CDs available on all platforms.

Our performance is based on the original *Trav'ling Home* program, conceived and edited by Joel Cohen S.A.C.E.M. in 1994, and following versions (c) 2025

THE BOSTON CAMERATA
Anne Azéma, Artistic Director

Trav'ling Home – Program Notes – Ludwigsburg 2025

This is a concert program about a surprising and wonderful phenomenon: the vigorous life of folk-inspired religious hymnody in America.

Closely linked to earlier European and other practices, these pieces largely resist easy classification and are peculiar to this region of the New World. Neither 'ancient' nor 'modern', neither 'folklore' nor 'classical', they nonetheless offer vibrant reflections of a youthful society full of vigor. This repertoire consists (above all) of music for voices: single lines in the case of the Shaker songs, in two, three, or four vocal parts elsewhere. Each of these settings, employing straightforward texts and musical language intuited by non-professional musicians writing for non-professional use, speaks directly to the hearts and minds of the performers.

These pieces often link back to earlier musical styles, derived from oral traditions or from collections of hymns and carols originating in the British Isles. Recycled, distorted, these tunes became adopted into the customs of new communities. The power of these 'miniatures', often echoing musical practices, speaking with an artistic force emanating from their outward simplicity, is due in part to their autonomy from academic methods. The melody lines of the partsongs, most often notated in the tenor voice, were harmonized by amateur musicians such as Jeremiah Ingalls (a tavern keeper). Angular, coarse, and rudimentary, full of 'mistakes' of part-writing and voice-leading, employing the modes and scales of pre-tonal music, such pieces were anathema to the succeeding, conservatory-minded generations of composers in Boston who aspired to write music in the style of their European contemporaries: Mozart, Haydn, and Mendelssohn. And as for the Shakers who, living apart from the world, evolved their own system of "literal" notation, their magnificent monodic creations remained, for the most part, utterly unknown to their fellow countrymen until the twentieth century.

Fortunately, the diluted musical tastes of the urban bourgeoisie never succeeded in permeating what is, after all, a very large, diverse, and free country. And even for those parts of the repertoire that have ceased to be current, the testimony of the old hymnbooks is there, and the music within is waiting to be sung again by performers both amateur and professional.

The present program draws on a number of sources: long out-of-print hymnals from the North, early manuscripts, and occasionally oral tradition. For this presentation here in Ludwigsburg, we draw especially on the important German-American heritage, within which we discover German-language spiritual poetry of the sixteenth and seventeenth centuries, newly sung to the vigorous melodies of the American frontier. All these songs and hymns are fascinating and important from a historical perspective, but most essentially, they are beautiful works of art, emanating from that which is best and truest in the American soul. The texts we sing frequently invoke the metaphor of life on the North American continent as a spiritual quest or journey. Such images were clearly very important in the early decades of our history; and despite the technologisation of American life, they still bear heavy meaning today. We are also reminded that these treasures are often to be found and experienced away from the mass markets, independent of both the academy and the music industry, and outside the official culture of our country.

This extraordinary body of song, celebrating love, peace, angst, yearning and community, represents what is best and, hopefully, most permanent in the American soul. As the United States currently traverses a period of turmoil and crisis, may this music help us maintain and keep uppermost what is good and beautiful in the American dream.

Joel Cohen with Anne Azéma
1994-2018-2025

A SHORT PRODUCTION HISTORY

Early American music has been a part of The Boston Camerata's repertoire since the beginning of our recording history. It is with a vivid interest and joy that we have, over the years, included our own North American musical heritage in concerts and recordings. A recent Harmonia Mundi recording, *Free America! Songs of Resistance and Rebellion* appeared in 2019.

First developed in 1994 for concert and 1996 for an Erato recording, *Trav'ling Home: American Spirituals 1770-1870* has been one of Camerata's most successful touring programs. It has undergone many incarnations and revisions, sometimes focusing on one part of this repertoire – say, Southern hymnals, or another – including German-American and Scandinavian-American sources. During this, our 70th Anniversary season, it seems important to return to this repertoire production, and to take it once again abroad. This concert marks our *début* at the Ludwigsburg Festival.