



Mitteilungen

A publication of the
Sacramento Turn Verein
German-American Cultural Center - Library

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January, February, March 2022

Das Alphorn - The Alphorn

Contributed by Dennis W. De Cuir

The Alphorn, also called the Alpenhorn or Alpine Horn, is the national instrument of Switzerland. People of a certain age, watching television in the 1990s, will recall the Swiss cough drop manufacturer Ricola by its melodious ads featuring Swiss blowers, popping a drop after mild coughs, then playing against the backdrop of the Matterhorn. Almost 12 feet in length from small mouthpiece to a large curved bell, the instrument is one of a kind. Evidence of instruments almost similar in length and design to a modern Alphorn have been found in 14th century church records. For many centuries long horns were common in all the alpine areas, from Romania west to France. They were the way to communicate from one mountain hamlet to another. Shepherds and cowherds used the instrument to relay messages, to warn of hazards and dangerous animals, and even to call the cows down from the hills. As Franz Schüssele, a renowned German virtuoso and historian, put it, the alphorn was the cell phone of early times.

The sonorous sound of the instrument has been

described as a tone combining that of a brass instrument like the trombone and a woodwind such as an oboe.

Most instruments are about 3.6 meters in length or, as one Swiss writer said, about the length of two men lying on the ground end to end. The horn is composed of a removable wooden mouthpiece and usually three or four conical sections that gradually swell in diameter until turning up in a curve with a round bell at the end, supported by a small foot piece.

Traditionally the wood for an alphorn was sourced on a steep hillside. The trunk of the trees would have grown sharply skyward from its root base



and formed the natural curve of the horn's bell. An early Alphorn builder would drop the tree with a cut at its roots, trim the limbs and cut the trunk roughly to size, then drag it back to the farm where it could be split in half lengthwise and

dried. Then the tree would be hollowed out, creating two long conical halves. The interior would be chiseled and scraped smooth. The exterior of the halves would then be planed, shaved and shaped from the small diameter end to the large diameter

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The Sacramento Turn Verein's German-American Cultural Center is dedicated to preserving the same proud German heritage that was instrumental in the founding of the Sacramento Turn Verein in 1854.

The Sacramento Turn Verein, a member of the German-American Heritage Foundation in Washington, DC, meets in the old "Turner Hall," at 3349 J Street in Sacramento where its German-American library is housed. Visitors are welcome.

Das Alphorn, continued from page 1

bell. The two halves would then be glued together, oiled and varnished, and then wrapped tightly with rattan from the mouthpiece to the start of the curvature at the bell.

Today the old traditions are still occasionally followed by hobbyists. But it is difficult for anyone to achieve the quality level that is now an accepted standard of light weight, strength, and portability. Modern musicians appreciate an instrument that can be pulled apart into three or more pieces and carried into the mountains in a rucksack.

A modern Alphorn is usually constructed from spruce wood that has been cured for at least three to five years. Other woods are used as well, such as pine, maple, or even olive, but spruce is the most popular. The wood is strong and light. Some makers form the tube from long strips of wood glued together, drilling out the square internal bore into a round hole of increasing size.

Today's instruments are still made by hand, but with the assistance of power tools, including lathes, boring machines, and now even CNC machines, the height of modern technology. A modern instrument that comes in three or four sections will be joined with internal rubber-O-ringed aluminum male and female cylinders glued into inset cuts cored in the bore almost three inches deep at each section line.

The key in which an alphorn can be played depends on its length. In Switzerland, the Fis/Ges (F sharp/G flat) alphorn is used, which is 3.5 meters long. The most popular voice for alphorns played in Germany and Austria, as well as the United States, is the instrument tuned in the key of F, which is typically about 3.6 meters in length. The advantage of the F horn is that it plays well with other instruments, and so it can fit into an orchestra.

The alphorn is a natural instrument without finger holes or valves, as well as a considerable internal volume in the bore. It has no reeds to create the vibrations that are the source of its sound, relying solely on the blower's lips and mouth musculature. It is a lip-reed instrument, played like a prototype for French horns and trombones, without the benefit of valves or a slide. Skilled alphorn blowers have developed strong lips that can cover almost the entire natural tone scale that it offers. The tone scale of an alphorn is natural and for an accomplished player spans three octaves. Within that tone range there are two notes somewhat unique to the instrument, a B flat above middle C that is a little deep, and the F sharp above that, which is a little too high. As Franz Schüssele writes in his *Moderne Alphornschnule*, the two tones are unusual but typical of the Alphorn. How does one begin to play the instrument? A.L. Gassmann, in his 1938 *s'Alphornbüechli*, advises the new student, after a discourse on the history, to stop studying and start practicing, and that all beginnings are difficult.

Leopold Mozart, the father of Wolfgang Amadeus, composed a concerto for the Alphorn. Eliana Burki, a Swiss virtuoso, performed the work with the Stuttgart Philharmonic a few years ago. The musicality is stunning. Ms. Burki has extended her performance repertoire beyond the classical setting to jazz and exotic performance venues. Lisa Stoll is another Swiss artist and her performances are full of the purest tones, with a virtuosity that is a gift that comes only from the most rigorous practice regimen. Among the most prominent international stars is the Russian Arkady Shilkloper, who plays in Berlin.

North Americans have made an astonishing contribution to the worldwide appreciation of the

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Mitteilungen

Quarterly newsletter of the Sacramento Turn Verein's
German-American Cultural Center - Library
3349 J Street, Sacramento, CA 95816

German-American Cultural Center - Library

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Volume XXI, No. 1

Werners Tagebuch (Werner's Diary) - Episode 3

The diary of young Werner Zywitza's coming of age during World War II

A continuing story featured in the *Mitteilungen*

In the second installment of his diary, which was published in the previous edition of *Mitteilungen*, Werner Zywitza recounted his two-year apprenticeship as a farmhand. In this third installment Werner provides an account of his challenging experiences during the first several weeks of his volunteer service in the German military during World War II.



Family photo: Werner in second row, 3rd man from the right

Wir schrieben das Jahr 1943. Die Front ging an allen Seiten zurück. Sie nahmen damals alles was laufen konnte. Ich meldete mich freiwillig. Innerhalb vierzehn Tagen war ich von zuhause weg. Ich mußte mich am fünfundzwanzigsten März in Kaltenleutgeben bei Wien melden. Der Mutter paßte es gar nicht, aber da war nichts mehr zu ändern. Ich fuhr vierundzwanzig Stunden bis Wien, allein erstmal in der Bahn und so weit von zu-hause. Aber ich habe mich schnell damit abgefunden. Nur an den Kasernenton mußte ich mich schnell gewöhnen, denn es gab gleich am ersten Tag Krach. Und zwar ging es ums Hinlegen auf dem Kasernenhof in meinen Privatsachen. Alle haben sich hingeschmissen, ich nicht. Dieses gab Anlaß zum Streit mit dem Scharführer. Ein Wort gab das andere, er machte den Fehler und packte mich ohne zu fragen, an der Jacke, das war zu viel und verboten. Ich habe zweimal zugelangt, da lag er auf dem Kasernenhof. Zu meinem Pech war es direkt neben der Wache, der Wachhabende kam raus, der Scharführer erzählte ihm was vorgefallen war. Der rief zwei Leute raus, die mich in die Mitte nahmen und abführten in Bau. Nach einer Stunde wurde ich rausgeholt und dem Sturmbannführer

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It's now the year 1943. The war front has receded from all sides. At that time, they (the armed forces) took everything that could walk. I volunteered. In fourteen days, I left home. I had to report to Kaltenleutgeben near Vienna on March 25 (1943). My mother was not happy about it, but nothing could be changed. It took 24 hours to get to Vienna; my first time in a train, and so far from home. But I accepted it quickly. However, I had to get used to the attitude in the barracks fast, because there was an incident right on the first day. It was all about requiring that we lie down on the barrack grounds in the clothes we were wearing. Everyone except me lay down. This resulted in a fight with the SS Scharführer (sergeant). One word led to another, and he made the mistake of grabbing me on my jacket without asking; that was too much and was forbidden. I lashed out twice, and he lay on the barracks ground. Unfortunately it happened directly next to the guard house. The officer on duty came out, the sergeant related what had happened. Then he called for two more soldiers for assistance, who took me in between them and put me in confinement. After an hour they brought me to the SS Major (Sturmbannführer). He also tried to rough me up,

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Side-by-Side Story

Der Fuchs und der Bock (Fabel nach Aesop)

Ein Fuchs und ein Bock gingen bei großer Hitze miteinander übers Feld. Sie lechzten nach einem Trunk und fanden endlich zu ihrer Freude einen Brunnen. Ohne sich lange zu bedenken, sprangen sie - der Bock voran - hinunter und stillten ihren Durst.

Nun erst begann der Bock umher zu spähen wie er hier wohl wieder herauskommen könnte.

Der Fuchs beruhigte ihn und sagte: „Sei guten Mutes, Freund, noch weiß ich Rat, der uns beide retten kann. Stelle dich aufrecht auf deine Hinterbeine, stämme die Vorderbeine gegen die Mauer und richte die Hörner nach vorne. So kann ich leicht von deinem Rücken auf die Hörner steigen und von da hinausspringen. Alsdann werde ich auch dich emporziehen.“

Der Bock ließ sich das alles willig gefallen. Der Fuchs hüpfte hinauf und war mit einem Satz aus dem Gefängnis. Frohlockend tanzte er nun um den Rand des Brunnens herum und spottete des armen Bockes. „Hältst du so dein Versprechen?“ rief dieser. „Da sieh du zu!“ antwortete der schadenfrohe Fuchs. „Hättest du so viel Verstand wie Haare im Bart, so wärst du nie in diesen Brunnen gesprungen ohne zu bedenken wie du wieder herauskommen könntest.“

The Fox & the Goat (Fable by Aesop)

A fox and a goat were walking together across the field in great heat. They were thirsty for a drink and to their delight finally found a well. Without thinking about it for long, they jumped down - the buck in front - and quenched their thirst. Only now did the

buck begin to look around how he could possibly get out of here again.

The fox calmed him down and said: “Be of good cheer, friend, I still know some advice that can save us both. Stand upright on your hind legs, put your front legs against the wall and point your horns forward. So I can

easily climb from your back onto the horns and jump out from there. Then I will also pull you up”. The goat willingly put up with all this. The fox hopped up and was out of the prison in one leap. Cheerfully he danced around the edge of the well and mocked the poor goat. “Is this how you keep your promise?” cried the latter. “There you see!” answered the gleeful Fox. “If you had as much sense as hair in your beard, you would never have jumped into this well without thinking how you could come out again.”

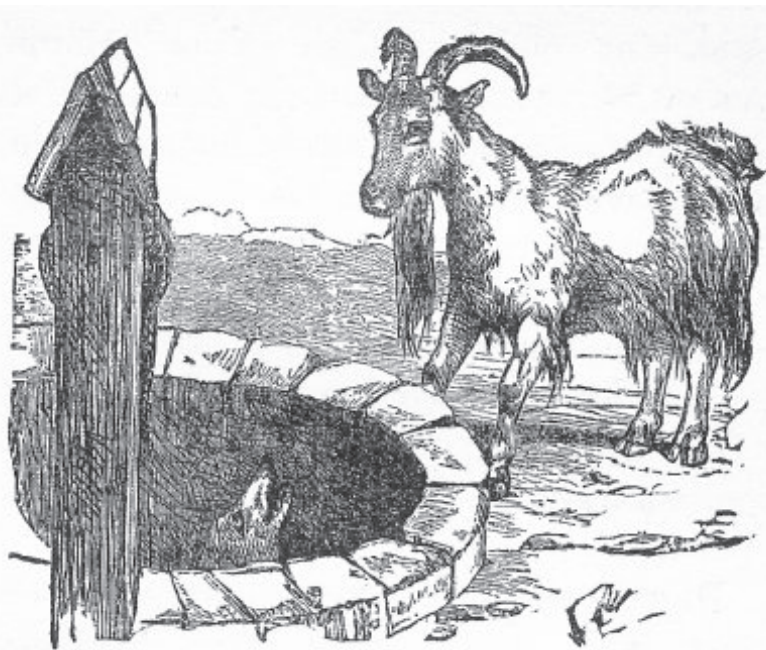


Illustration by Harrison Weir, John Tenniel, Ernest Griset, et al.



Werners Tagebuch, Folge 3, continued from page 3

vorgeführt. Der versuchte es auch auf die rauhe Art, aber das kam auch nicht an bei mir. Er bekam einen Tobsuchtsanfall und schrie bloß: "abführen". Nächsten Morgen hat man mich in die Kleiderkammer gebracht und eingekleidet. Dann wurde ich wieder dem Sturmbandführer vorgestellt und siehe da, es ging. Ich kam rein, baute anständig Männchen, machte anständig meine Meldung, wie ich das bei der H.J. gelernt habe.

Ihm fielen bald die Augen aus dem Kopf. Er schickte die Wache raus und unterhielt sich mit mir eine gute Viertel Stunde. Unter anderem, warum ich gestern so bockig war. Ich antwortete: "Sturmbandführer, gestern war ich Zivilist und heute bin ich Soldat. Und der Anzug ist mein einziger, der hat mich viel Geld gekostet und im übrigen brauch ich den wieder, wenn der Krieg aus ist". Das war zu viel für seine Nerven. Er rief die Wache rein. Sie sollten mich zur Radstaffel bringen. Damit war für ihn der Fall abgeschlossen, aber nicht für seine Unterführer. Die waren alle gewarnt, und versuchten es mit Strafoxerzieren, Wachestehen, Kartoffelschälen und sonstige Tricks, es gelang ihnen nicht und sie gaben nach sechs Wochen auf und ich hatte meine Ruhe. Ab diesem Tag lief alles wie am Schnürchen. In diesen sechs Wochen habe ich mehr gelernt als meine Kollegen. Denn ich mußte überall dran und ich war froh darüber, denn was ich hier lernte, kam mir an der Front zugute. Aber das wußte ich da zu diesem Zeitpunkt noch nicht. Nun es lief alles ganz gut und mir machte es auch Spaß. Da passierte das Unglück. Wir machten Manöver, wir hatten unsere Zelte aufgebaut, die Wachen für die Nacht eingeteilt. Nach dem Essen verkrochen sich die Leute in die Zelte. Mich erwischte die Wache von Zwei - Vier. Ich löse die Wache um zwei Uhr Nachts ab. Mein Kumpel und ich drehen unsere Runden eine nach der anderen. So vergeht eine Stunde und wir bleiben für einen Moment am Hang, der zur Kaserne runter geht, stehen. Da sagt er zu mir. hörst Du was? da bewegt sich was! Wild kann es nicht sein, so dicht an der Kaserne. Wir stellen uns Jeder hinter einen Baum, die keine drei Meter auseinander stehn, und warten.

Fortsetzung folgt.

Werner's Diary, Episode 3, continued from page 3

but that didn't work with me. He hit the ceiling and screamed: "Remove him!" The next morning they brought me into the dressing room and dressed me. Then I was reintroduced to the Major, and voilà, it worked. I went in, saluted nicely and announced myself, just as I had learned in the Hitler Youth organization.

I thought his eyes were going to pop out of his head. He send the guard away and talked to me for a good quarter of an hour. Among other things, he asked me why I had been so uncooperative. I answered: "Major, Sir, yesterday I was a civilian; today I am a soldier. The suit I had on was my only one, and it was expensive—and by the way, I need it again when the war is over." That was too much for his nerves. He called the duty soldiers in again. They were to take me to the cycling squadron. For him the case was over with, but not for his underlings. They were all warned and tried to (break me) with additional exercises, watch duty, peeling potatoes and other tricks. But they weren't successful, and six weeks later they gave up and I had my peace. From that day on everything ran like clockwork. During these six weeks I learned more than my colleagues. It was due to the fact that I had to run all around doing tasks; what I learned here benefitted me later on the front. But I didn't know that at the time. Everything was going really well and it was fun for me. Then something unfortunate happened. We were doing maneuvers; we had put up our tents and arranged sentry duties for the night. After the evening meal, everyone crept into their tents. I ended up with sentry duty from 2 to 4 a.m. I relieve the sentry at 2 a.m. My buddy and I are doing our rounds, one after the other. One hour passes by and we remain for a moment on the hillside that went down to the barracks. He stops and says to me: "Do you hear anything? Something is moving! It can't be wild animals, so close to the barracks." Both of us hide behind separate trees standing less than 10 feet apart, and we wait.

To be continued.

Minnesang and Meistersang

Contributed by Lorna Martens

Minnesang was a tradition of lyric and song writing in Germany that flourished from the 12th-14th centuries. People who wrote and performed *Minnesang* were known as *Minnesänger* or minnesinger in English. Minne is the Middle High German word for love.

Minnesänger appeared in Germany at about the same time as the Troubadours in France. Although there are similarities between the *Minnesänger* and the Troubadours, there are important differences. Minnesingers' melodies and lyrics were often influenced by local folk music that incorporated ideas on the beauty of nature, love of the Virgin Mary and unconventional ideas of character, whereas the songs of the Troubadours were based on courtly love and chivalry.

The *Minnesänger* were gifted poets and musicians who could spontaneously create poems and musical accompaniment based on strict rules on the number of strophes (a rhythmic system composed of two or more lines repeated as a unit). *Minnesänger* avoided the help of itinerant minstrels, preferring to focus on the poetry rather than the music. The character and sophistication of the *Minnelied* (love song) meant that this art form was not as accessible to the humbler classes and was enjoyed almost entirely by the nobility. Unlike the music of the Troubadours, which laid the foundation for secular music, the music of the *Minnesänger* did not have much influence on music in general. It did, however, contribute to the development of the Meistersinger movement, which belonged to the middle classes.

The name *Meistersinger* (or *Meistersänger*) was given to those who attained the expert level of competence in verse and song. The Meistersinger were members of the burgher class, often of a humble artisan origin. Their prominence from the 14th to the 16th centuries corresponded to a period

when the old order of feudal conditions was being replaced by manufacture and trades in organized towns.

The Meistersingers formed local, exclusive societies similar to the guilds of other craftsmen in the commercial towns of Germany. These organizations were governed by elaborate rules. Membership was granted only after a period of initiation. The members were divided into classes, from the novices or scholars up to the recognized masters and were presided over by several kinds of officers. Each guild had its hall, its insignia of membership, its special rules and traditional ceremony or procedure.

Meistersingers would gather at Sängers schools for training and rehearsal. There were also formal competitions or trials of skill, where the position of judges was very important, since their decisions literally set standards.

The historic influence of the Meistersinger movement was considerable, affecting all Germany

and spreading to neighboring countries. Sixteenth century Meistersinger Hans Sachs was later celebrated in Richard Wagner's opera, *Die Meistersinger von Nürnberg*.

Sixteenth century protestant reformer Martin Luther also did much to further a love of singing. He composed many chorales based on older Latin hymns set to secular tunes. Luther believed that singing in church should not be limited to priests and monks, thus congregational singing was born,



Source: Wikimedia Commons

Weisheiten

**Einem geschenkten Gaul
schaut man nicht ins Maul.**

Don't look a gift horse in the mouth.

German idiom

which also furthered a choral movement that would span the centuries in Germany. During the early 19th century, poetry and songs of former times would become synonymous with nationhood in the form of the *Lied* (song)—an art form that was believed to represent the nation itself and the notion that Germans were people of music. Choral performances created bonds among singers but also drew in instrumentalists, conductors and audiences. Each performance created emotional connections, and a movement that began in the narrow realm of the Minnesänger and gradually filtered into all layers of German society and beyond, as German immigrants would carry this love of music with them.

German singing societies were formed in virtually every German community in the United States

during the 1800s and early 1900s. Singing societies provided folk, religious and classical music for family, church and community gatherings. These societies often participated in singing festivals known as *Sängerfeste*. The Sacramento Turn Verein's Turner Harmonie is one such singing society. The Harmonie was established soon after the Turn Verein in 1854 to preserve the rich cultural tradition and love of music by generations of Germans.

Sources

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Das Alphorn, continued from page 2

alphorn. American born Calgary, Canada resident Bill Hopson was an accomplished classical French horn artist for years when he took up the Alphorn. He along with Tony Brazelton, a resident of Utah, and Bill Priebe, of Washington, D.C., all competed at the Nendaz, Switzerland international alphorn competition over the years, winning the highest honors. Hopson was praised for the "Swissness" of his performances, according to a paper published by a Hunter College graduate student, Maureen E. Kelly. Bill Hopson once handcrafted instruments for sale, and his Rocky Mountain Alphorns are a prized commodity.

Tony Brazelton has organized an annual retreat high up in the mountains of Utah that attracts alphorn virtuosos, regular blowers, and beginners from all over the world. It draws the best blowers and horn makers from Switzerland and beyond. In 2022 the North American Alphorn Retreat will be held August 4th through 7th at Solitude Mountain Resort.

Alphorn music is accessible in person and on the internet; one needn't travel to Europe. Tony Brazelton maintains a website that opens the door to lots of information, samples, and interviews with pros, and how to contact him for a performance, or purchase an Alphorn from one of

the many builders with whom he has relationships. Check out salzburgerecho.com. Closer to home is a small group of musicians called the Sierra Alphorn Players, who regularly practice outdoors near Carson City, Nevada during the warm months, and perform on request for events in the Sierras. They have a number of videos online that show two and three or more horns playing at remote locales in the Sierras where the echoes are there to enjoy. Check out their website, www.sierrahorns.org. And Franz Schüssele maintains a deep and broad website, offering instruments and instruction, at www.alphorn-center.de.

Sources

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Remember when...?



Do you remember when and where this was?
Do you recognize any of the people in the photo?
Tell us via email at gacclibrarystv@gmail.com.

Did you remember?



STV Alpentänzer Schuhplattler dancers having fun at the 2019 STV Oktoberfest (l.-r.): Ethan ("Danson") Maiuro, Gina Carnago, Kole Clark, Ethan Sprock, Katie Muir, and Eddie Chastain

Sacramento Turn Verein German Language School (GGS)

Winter 2022 Youth Program - January 19th until March 12th (no holidays)

Class	Times	Place
Young Children (ages 0-7)	Saturdays, 9:30 AM - 10:15 AM	In-Person
Children (ages 8-12)	Saturdays, 10:30 AM - 11:30 AM	Hybrid
Heritage Speakers (ages 7 to 9) Online Only	Wednesdays, 4:30 PM - 5:15 PM	Online
Heritage Speakers (ages 10 to 12) Online Only	Wednesdays, 5:15 PM - 6:15 PM	Online
Heritage Speakers (ages 7 to 9) In-Person	Saturdays, 9:30 AM - 10:30 AM	In-Person
Heritage Speakers (ages 10 to 12) In-Person	Saturdays 10:45 AM - 12:15 PM	In-Person

Children's classes: Children German classes are offered In-Person ONLY for 0-7 year-olds, and a hybrid class will be taught for the 8-12 year-olds. Tuition for the Young Children's class is \$65 per child for this session. The children's class (8 to 12) is \$85 per child.

Heritage Speakers classes: This semester we are continuing with online instruction on Wednesdays. On Saturdays an In-person class is offered at the Turn Verein for all children heritage speakers. This time is used for fun projects, hands-on activities, and games in accordance with the topic of the Wednesday class. Children can choose to only participate online on Wednesdays, or they can sign up for the online Wednesdays and the in-person Saturdays.

The Heritage Speakers (ages 7-9) **In-Person** class on Saturdays is \$140, and the Heritage Speakers (ages 10-12) **In-Person** class on Saturdays is \$200. The Heritage Speakers (ages 7-9) **Online** class is \$70, and the Heritage Speakers (ages 10-12) **Online** class is \$100. Fees are due on enrollment and are non-refundable. The minimum number of students per class is four. Please register at www.stv-germanlanguageschool.org.

Sacramento Turn Verein German Language School (GGS)



A Section of the Sacramento Turn Verein
 3349 J Street, Sacramento, CA 95816
www.stv-germanlanguageschool.org
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"Devoted to the Promotion and Teaching of the German Language"

Winter 2022 Classes for Adults - January 17th until March 10th (no holidays)

Class	Time (PM)	Dates	Place	Teacher	Book
Beginner B	Th 6:00-7:30	Jan 20 - Mar 10	Online	Tina	Netzwerk Neu, A1.1
Beginner C	T 7:45 to 9:15	Jan 18 - Mar 08 1st class on F 1/21	Online	Tina	Netzwerk Neu, A1.1
Beginner E	W 6:00 - 7:30	Jan 19 - Mar 09	Online	Tina	Netzwerk Neu, A1.2
Beginning CN	T 6:00 - 7:30	Jan 18 - Mar 08 1st class on F 1/21	Online	Tina	N/A
Intermediate C	Th 7:45 to 9:15	Jan 20 - Mar 10	Online	Jasmin	Netzwerk Neu, A2.1
Intermediate E	W 6:00 to 7:30	Jan 19 - Mar 09	Online	Karin	Netzwerk Neu, A2.2
Intermediate CN	T 7:45 to 9:15	Jan 18 - Mar 08	Online	Sonja	N/A
Advanced A	M 6:00 to 7:30	Jan 17 - Mar 07	Online	Karin	Netzwerk Neu, B1.1
Advanced C	W 7:45 to 9:15	Jan 20 - Mar 10	Online	Tina	Netzwerk Neu, B1.1
Advanced J	T 6:00 to 7:30	Jan 18 - Mar 08	Online	Sonja	Sicher B2
Advanced Exp	M 6:00 to 7:30	Jan 17 - Mar 07	Online	Tina, Sonja	Sicher C1
Advanced CN	M 7:45 to 9:15	Jan 17 - Mar 07	Online	Tina, Sonja	N/A

When classes are taught in person, the Sacramento Turn Verein (STV) opens to students 30 minutes prior to class. Students must leave the STV at the end of each class, no later than the teacher. For online classes the teacher will send a Zoom link so you can log on to the class from your home computer or phone.

Adult fees are \$110 for 8 weeks, 1.5-hour night classes (12 hours of instruction). Adult textbooks are additional and can be purchased at the school (or will be sent to you if the class is online). Fees are due on enrollment and are non-refundable. If enrollment does not meet the minimum number of four students per class, we will attempt to consolidate classes on a single day, change the class time, or--as a last resort--we may be forced to cancel the class for the session.

Students can register online with a credit card using PayPal approximately one week before classes start. The day before the first day of class, online registration will close temporarily. Our website address is www.stv-germanlanguageschool.org. When it is possible to hold classes at the STV again, students may also register in person on the first day of class and pay the tuition by cash, check, or credit card. However, while we make every effort to enroll all who come, we cannot guarantee that your first choice of class, date and time is still available. This applies especially to the beginning classes. If you wish to register in person, please arrive at the STV 30 minutes prior to the start of classes to avoid a late start. **THANK YOU!**

What is Going on at the Turn Verein?

Below is a list of the main STV and all of the Sections. Although the STV building can now be used for some section activities, it is up to individual Sections to decide if they are going to hold meetings/activities in the building or online. Additionally, any meetings or activities must be coordinated with the STV office in advance for the time being. It is not advisable to assume that the Sections will be hosting meetings at the times listed below. Please contact your particular Section for exact information. You may also refer to the STV website at www.sacramentoturnverein.com for general information.

SACRAMENTO TURN VEREIN (Main Club)

Meetings in the Ruhstaller Room

Membership Meeting:

September-May: First and Third Wednesdays, 20:00;

June-August: First Wednesday only, 20:00

STV Board & Trustee Meetings:

Fourth Wednesday, 19:00

President: Freddie Diringer; Trustees:

Ingeborg Carpenter, Gery Frankenstein, Walt Zacharias

Contact: www.sacramentoturnverein.com

STV Actives

Membership Meeting: Fourth Thursday, 20:00 (location to be announced)

President: pending

STV Alpentänzer Schuhplattler

Membership Meeting: dates vary

Dance Practices: Thursdays, 19:00 in the Banquet Hall (seasonally)

Band Practices: dates vary; check www.alpentanzer.com

President: Markus Geissler

Contact: president@alpentanzer.com

German-American Cultural Center - Library (GACC-L)

Membership Meeting: Second Thursday, 19:30

Special Events: Third Friday, 19:30 (none presently scheduled)

Open Hours: Starting January 19th, Saturdays, 9:00-12:00; (*No Tuesday hours for now*)

President: Susie Pelz

Contact: susipelz@yahoo.com

STV Handball-Racquetball

Court Games: Monday through Friday, 16:00

Membership Meeting: Second Thursday, 18:00 in the Holzkiste

President: Dan Hagan

Contact: Visit <https://sites.google.com/site/turnvereinhandball>

STV Harmonie

Rehearsal: Mondays, 19:30 in the Banquet Hall (*No rehearsals scheduled for January 2022.*)

Board Meeting: First Monday, 18:30

President: Lorna Martens

Contact: stharmonie@gmail.com

STV Soccer

Membership Meeting: Second Wednesday, 18:00 in the Trophy Room

President: David Telfer

Contact: presidentstvsoccer@gmail.com

STV German Language School

All adult sessions will be on Zoom for the present;

Youth program: Please check the schedule.

Our information under normal circumstances:

Membership Meeting: First Thursday, 19:30 (not meeting until announced)

Executive Board Meeting: Third Thursday, 19:30 (presently via Zoom)

President: Emily Via; GLS Co-Directors: Tina Bruno & Sonja El-Heliebi Wissink

Contact: Visit www.stv-germanlanguageschool.org;

Co-Directors: Tina Bruno: gls.stv.tina@gmail.com and

Sonja El-Heliebi Wissink: gls.stv.sonja@gmail.com



An Atypical German Export

Contributed by Susie Pelz

When one thinks of German exports, visions of precision-engineered cars, pretzels, gingerbread, Lederhosen, dirndl, and beer come to mind. Switching a vowel in the word beer reveals another export often missed: bear. These German bears are cute, come in different colors and flavors, and everyone loves them: the adorable and tasty *Gummibären*, or Gummy Bears. Created in Germany in the early 1920s, the little bears are now almost 100 years old! The candy company, founded

by Hans Riegel, was officially registered as HARIBO in 1920 in the German city of Bonn. The company name is an acronym of the founder's name and location: **H**ans **R**iegel, **B**onn.

The starting capital in the early part of the twentieth century was just a sack of sugar, a copper kettle, a marble slab, a stove, and a small step stool. Two years later, Hans Riegel created the predecessor to the Gummibär, called the "Tanzbär" or "Dancing Bear." It was somewhat larger and softer than the present bear, as he used "Gummi arabicum" instead of gelatine in the production. Gummibären, also referred to as "Goldbären," are made of sugar, glucose syrup, water, and gelatine, and they offer a variety of colors and flavors. Originally, there were six colors and flavors: white (pineapple), yellow (lemon), orange (orange), dark red (raspberry), light red/pink (strawberry) and green (apple). In 2014 other flavors were added: cherry (dark red), grapefruit (pink), Waldmeister (dark green) and apricot (orange). They are actually quite easy to make at home if you have a silicone mold. (Google it!)

The company's products became wildly popular

in Germany, and it expanded its product line into other countries, in certain instances adapting some of their products. The tasty, softly chewy German bears have been happily accepted in more than 100 countries. There are around 7,000 employees in Germany and ten other European countries. Ownership of the company has remained basically in the Riegel family with the main



seat in the northern Rheinland-Pfalz/Bonn area. Production is in several different factories in Germany, and in a few other countries, including a main one in Linz, Austria, that churns out 16,000 tons of sweets for Austria, Switzerland, and all of eastern and southern Europe. Haribo has

more than 1,000 different creations, including a new (April 2021) "Fantastic Mix" in the U.S. with more flavors and different animals.

These sweet little bears make everyone smile. Eyes light up when one hears the advertising slogan and song: *Haribo macht Kinder froh...und Erwachsene ebenso!*, and in English: *Kids and grown-ups love it so – the happy world of Haribo!*

*Information from the Haribo website and Wikipedia.



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Komm mit zum Turn Verein!

**For information on upcoming events at the STV
please check the STV website at www.sacramentoturnverein.com.**

At press time no decision had been made
on whether the STV will hold its 2022 Bockbierfest.

Calling all readers who enjoy German culture, research, and writing:
The **Mitteilungen** Team welcomes reader input and contributions!
Please contact Ingeborg or Susie at gacclibrarystv@gmail.com
if you would like to become a part of this team effort.

Want to learn more about German traditions and ways of life? You can help keep such memories alive
by joining and participating in the activities of the German-American Cultural Center - Library.
Membership is only \$15 per year. To join, send your check for \$15, payable to "GACC-L" to
GACC-Library, Sacramento Turn Verein, 3349 J Street, Sacramento, CA 95816.
We meet at 7:30 p.m. on the second Thursday of each month in the Turn Verein Library.
Welcome! Join us!

GERMAN-AMERICAN CULTURAL CENTER - LIBRARY

Library Hours: Tuesdays 10 a.m. to 2 p.m. and Saturdays 9 a.m. to 1 p.m.

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