



Lititz Moravian

# *Collegium Musicum*

*History you can hear!*

Sunday, September 9, 2018  
7 p.m.

Lititz Moravian Fellowship Hall

Dr. Jeffrey S. Gemmell, Music Director & Conductor

Program

Excerpts from *Pastorale in F-Dur*, BWV 590 J. S. Bach (1685-1750)

*Fugue in C Major (“Jig”)*, BuxWV 174 Dieterich Buxtehude (1637-1707)  
1787 Tannenberg Organ

Hymn: “What Brought Us Together” [next page]  
Organ, Strings, Flutes, Bassoons

“No. 1” from *Six Duos pour Deux Clarinettes*, LCM Add E Cham 4  
Johan Fredrik Grenser (1758-1795)  
Edited by Jeffrey S. Gemmell (J.S.G.)  
Clarinets

*Sinfonia in D*, LCM 32 Johann Christian Bach (1735-1782)  
Edited by J.S.G.  
Oboes, Horns, Strings, Bass/Bassoons

from *Hymns to be Sung at the Pianoforte* Johannes Herbst (1735-1812)  
Edited by Timothy Sharp  
Soprano and Tenor Vocalists, Piano

Thou My Light, My Leading Star  
*Thou my Light, my Leading Star, who has kindly me directed and protected;  
When thy mercies, daily new, I review in the dust I fall before thee,  
Lost in wonder I adore thee, they are great, yea numberless.*

Christ Crucify’d  
*Christ crucify’d, my soul by faith with thee desires to be united;  
For, as the purchase of thy death, to thy communion I’m invited.  
O hear my petition, and let me with thee be crucify’d, Jesus, with all, that’s in me.*

Thanks Be to Thee  
*Thanks be to thee, thou slaughter’d Lamb, for thy eternal love and favour.  
We, sinful worms, with humble shame acknowledge thee our only Saviour,  
For us thy soul was sore dismay’d, for us thy body was tormented,  
For us thou bow’dst thy sacred head, thus, by thy death,  
Death’s power ended: Now fix our hearts and eyes on this thy sacrifice;  
O, that we may forget it never!  
But be it always clear, God did in Christ appear from judgement us to free forever.*

Hymn: “What Brought Us Together”

Text: Ludolph Ernst Schlicht (1744), Mor. alt. (1826) *Confession (39 A),*  
Herrnhut (c. 1740); C. Gregor *Choralbuch* (1784)

1. What brought us to - geth - er, what join - ed our hearts? The  
2. Is this our high call - ing, what har - mo - nious to dwell, and  
3. O yes, hav - ing found in the Lord our de - light, he

par - don which Je - sus, our High Priest, im - parts; 'Tis  
thus in our sweet con - cert Christ's prais - es to - tell, in  
is our chief ob - ject by day and by night; this

this which ce - ments the dis - ci - ples of Christ, who  
peace and blessed - un - ion our mo - ments to spend and  
knits us to - geth - er; no long - er we roam; we

are in - to one by the Spir - it bap - tized.  
live in com - mun - ion with Je - sus our Friend?  
all have one Fa - ther, and heav'n is our home.



All My Desires are Fix'd on Thee

*All my desires are fix'd on thee, Lord Jesus,  
Thou art more to me than ev'ry earthly treasure.  
Were heav'n itself without thee, Lord, what could all heav'nly bliss afford,  
To yield me solid pleasure?  
Did I not feel that thou are near, when e'er I mourn, my heart to cheer,  
Nought in this world could comfort me,  
My wishes centre all in thee, Lord Jesus Christ!  
If thou art gone, my ev'ry comfort is withdrawn.*

*With my whole heart I cleave to thee, and thou wilt come and dwell with me;  
This is my consolation!  
In joy and pain my soul depends on thee with humble confidence,  
Thou Rock of my salvation!  
Thou shall remain my portion blest, my all, by word and deed confest,  
Till these mine eyes behold thy face, meanwhile support me by thy grace,  
O Jesus Christ, my God and Lord, in ev'ry trial help afford.*

Jesus Makes My Heart Rejoice

*Jesus makes my heart rejoice, I'm his sheep and know his voice:  
He's a shepherd kind and gracious, and his pastures are delicious.  
Constant love to me he shows, yea my worthless name he knows!*

Now Unite to Render Praises

*Now unite to render praises to our God  
And magnify his great name in all your places, ye who are his property;  
For his goodness, love and favor to his children last forever.  
He is full of truth and grace, pard'ning all our trespasses.  
Still his name by you be praised, who are seed to Abr'am raised,  
Spread his acts in ev'ry nation give him thanks and adoration!*

“Allegro con spirito” and “Presto”

from *Parthia*, LCM 175

John Christian Bechler (1784-1857)

Edited by J.S.G.

Clarinets, Bassoon, Horns

“Sinfonia III” from *Trois Simphonies*, LCM 35

Carl Stamitz (1746-1801)

Edited by J.S.G.

Flutes, Horns, Strings, Bassoon

Moment of Sharing from the *Lititz Moravian Archives and Museum*

(The Archives & Museum and Moravian Gift Shop will be open following the concert.)

“Andante-March” and “Minuetto and Trio” from

*A Select Collection of Military Divertimentos  
for the Duke of Cumberland's Band*, LCM 210

Louis von Esch (c.1750-1829),  
arr. Joseph Jouve (1766-1832)

Edited by William Anonie

Flutes, Clarinets, Bassoon, Serpent, Trumpet, Horns

“Allegro vivace”

from *Trois Duos pour deux Flutes*, LCM 111

Wolfgang Amadeus Mozart (1756-1792)

Edited by J.S.G.

Flutes

Hymn: “Join We All With One Accord” [next page]

Organ, Strings, Woodwinds

“Menuet militaire and Trio” and “Madison’s March” from

*Collection of Military Pieces*, LCM 200

Luigi Boccherini (1743-1805)

Edited by J.S.G.

Trumpet, Flute, Clarinets, Bassoons, Horns

*Pater noster*, LCM 261

Andreas Romberg (1767-1821)

Edited by J.S.G.

Horns, Oboes, Clarinets, Strings, Voices, Bassoons

*Our Father, who art in heaven, hallowed be Thy name.  
Thy kingdom come. Thy will be done on earth as it is in heaven.  
Give us this day our daily bread and forgive us our trespasses  
As we forgive those who trespass against us.  
And lead us not into temptation, but deliver us from evil. Amen.  
Heaven and earth are full of Thy glory.  
Our Father, who art in heaven, have mercy on us. Grant us peace.*

Hymn: “Lamb of God, You Shall Remain Forever” [next page]

Tutti

Hymn: “Join We All With One Accord”

Text: Matthew of Kunwald (1457) or Gabriel Komarovsky (1467)  
Tr. Michael Weisse (1531). Moravian tr. (1904)

Gaudeamus partier  
Jan Roh (1544)

1. Join we all with one ac - cord; praise we all our com - mon Lord;  
2. One our Mas - ter, one a - lone, none but Christ as Lord we own;  
3. One the name in which we pray, one our Sav - ior day by day;

for we all have heard his voice, all have made his will our choice.  
\*"breth - ren of his law" are we - "As I loved you, so love ye."  
with one cup and with one bread thus one cov - 'nant way we tread.

Join we with the saints of old, no more stan - gers in the fold,  
Branch - es we in Christ, the Vine, liv - ing by his life di - vine;  
One in spir - it, one in life, one a - mid earth's fre - quent strife,

one the Shep - herd who us sought, one the flock his blood has bought.  
as the Fa - ther with the Son, so, in Christ, we all are one.  
one in faith and one in love, one in hope of heav'n a - bove.

\* This was a name applied to itself by the Moravian Church in the fifteenth century.

Hymn: “Lamb of God, You Shall Remain Forever”

Convenant (185 A),  
St. 1. Moravian Book of Worship (1990), p. 77    Herrnhut (c. 1735); C. Gregor Choralbuch (1784)  
St. 2. Christian Renatus Zinzendorf (1749), Tr. John Swertner (1778)  
St. 3. Christian Gregor (1778)  
St. 4. Moravian Book of Worship (1990), p. 207

1. Lamb of God, you shall re - main for - ev - er of our songs the on - ly theme;  
2. Could our hearts and voic - es then join forc - es in ex - alt - ed songs to raise;  
3. Grace and peace from God, our bless - ed Sav - ior, be with all who love his name;  
4. We who here to - geth - er are as - sem-bled, join-ing hearts and hands in one,

for your bound-less love, your grace and fa - vor, we will praise your sav - ing name;  
yet, till joined to the ce - les - tial cho-rus, cold would prove our warm-est praise;  
church of Christ, his ser - vice deem a fa - vor, joy - ful - ly his death pro-claim,  
bind our-selves, with love that's un - dis - em-bled, Christ to love and serve a - lone.

that for our trans - gres-sions you were wound - ed shall by us in no-blerstrains be sound - ed,  
Je - sus' love ex - ceeds all com-pre - hen - sion, but our love to him we scare dare men - tion;  
be pre-pared for rest or for em - ploy-ment, from ac - tiv - i - ty de - rive en - joy - ment,  
O may our im - per - fect songs and prais - es be well-pleasing un - to you, Lord Je - sus.

when we, per - fect - ed in love, once shall join the church a - bove.  
ah, how he does weep and groan our re - bel - lion to a - tone.  
serve with zeal and faith - ful - ness, filled with love his name con - fess.  
Say: "My peace I leave with you." A - men, a - men, be it so.

## *From the Music Director and Conductor . . .*

Welcome to the inaugural concert of the newly revived Lititz Moravian Collegium Musicum, Lancaster County's newest, yet oldest, symphony orchestra! This new professional ensemble of select musicians, from Central Pennsylvania and beyond, will provide a rare glimpse into a unique facet of musical life and culture in early Lititz. We hope to transport you back to eighteenth-century Lititz via our new musical time machine! Hopefully, this is the start of something special, as we hope to build a program that will result in two concerts a year (Fall and Spring) for years to come!

The early American Moravians who settled in Lititz in the mid-eighteenth century are recognized today for the strong musical tradition they brought with them from Europe. Founded in the late 1760s, when the congregation established a fund for music and supplies, the Lititz Moravian Collegium Musicum consisted of instrumentalists who gathered regularly to enhance worship with music. The original Collegium provided an opportunity for these accomplished musicians to rehearse and perform for practice, entertainment, and enlightenment. Inspired by traditions begun in the German-speaking regions of Europe, these colonial-period amateur musicians strengthened their skills in order to perform the sophisticated repertoire regularly used in worship services. This also satisfied the community's continual desire for leisurely music making. The Collegium was the core of what would become the Lititz Philharmonic Society and the Lititz Band in the nineteenth century. According to Rev. Nola Reed Knouse, Ph.D., Director of the Moravian Music Foundation in Winston-Salem, North Carolina, "one measure of a tradition's vitality is the new manifestations it generates. This upcoming event shows the breadth and depth of Lititz's musical heritage, which has never faltered through the centuries but continues in an unbroken line of excellence and joy."

With the exception of the opening organ pieces, the hymns, and the Herbst songs, all of the music heard this evening was edited from original parts gathered from the *Lititz Musicum Collegium Collection* stored in the Moravian Music Foundation Archives in Bethlehem, Pennsylvania. The collection consists of larger instrumental and vocal works, as well as chamber music for strings and winds, that represent the "cutting edge" of European musical culture of the period. As you will hear, genres and styles found in the collection vary greatly. Larger works include compositions that typify the genesis of what became the repertoire for the modern symphony orchestra, such as by J. C. Bach's *Sinfonia in D*, Carl Stamitz's *Sinfonia in A Major* and Andreas Romberg's *Pater noster*. Pieces for wind instruments then in vogue called *Parthien* or *Harmoniemusik*, written for five to eight instruments (usually clarinets, bassoons, and horns), will be heard in *Parthia*, written by Moravian composer John Christian Bechler, and *Military Divertimentos* by Luigi Boccherini and Louis von Esch. Duets for winds and reeds, composed by W. A. Mozart and Johan Grenser, will lend variety to the program, as will selections from

Johannes Herbst's *Hymns to Be Sung at the Pianoforte*.

A regular feature at this and future Collegium concerts will be the "Museum and Archives Moment," this evening presented by guest artist Craig Kridel, emeritus faculty of University of South Carolina, expert "serpentist," and international authority on English horns. The serpent horn, which receives its name from its snake-like shape, is a bass wind instrument, descended from the cornett and a distant ancestor of the tuba. Kridel states: "Serpents have a distinguished history in the northern province of the Moravian Church during the early nineteenth century. Many members of the Lititz Moravian Congregation have seen on display 'the Lititz serpent' and others know the name of the silversmith-watchmaker (Francis Lennert) who played the instrument during the 1830s and 1840s; however, this evening, guests will be able, for the first time in over 150 years, to actually hear a serpent in its natural habitat—as a bass member of a wind ensemble." Kridel's demonstration will focus on a comparison between his modern serpent horn and the congregation's early nineteenth-century instrument, which will be brought over from the congregation's museum. Archives member Tom Wentzel proclaims, "I've been involved with the Lititz Archives for almost thirty years, and this event ranks among the most anticipated and exciting!"

While this is a concert – not a worship service – we will be singing three hymns that relate to the joy of the occasion. This is a very Moravian thing to do, as the early church members were known to sing hymns constantly, even during work and play, which demonstrates the lack of a clear dividing line between sacred and secular in the early settlement. It is imperative, therefore, that you participate actively in the hymn singing and joyfully add your voice to the Collegium and the sweet, dulcet sounds of our unique 1787 David Tannenberg pipe organ.

Another point of interest: congregation members may notice that the music performed in this concert is more complex, sophisticated, and difficult as compared to the typical church music of the period. Undoubtedly, the repertoire of the Collegium was intended for skill building, practice, cultural enlightenment, and entertainment. In contrast, though still refined and advanced when compared to music composed by other early Americans – William Billings (1746-1800), for instance – Moravian music for worship is distinctive in its simplicity, directness, effectiveness in the ability to convey a textual/spiritual message, and for the ease and naturalness with which words, meaning, and feeling can be expressed. The Collegium Musicum, therefore, was a means for the congregation to refine their ability to *worship through music*, with an emphasis on praying to God and celebrating our Chief Elder, the Lamb Who Has Conquered, our Lord Jesus Christ.

Simply stated, the depth and variety of musical, spiritual, and historical experiences you will encounter this evening can be summarized best in our motto: The Lititz Moravian Collegium Musicum: *History You Can Hear!*

## ***Performing Personnel***

### **Flute**

Jessica Kistler, Ephrata, PA  
Georgia Dimaano, Landenberg, PA

### **Clarinet**

Christy Banks, Mountville, PA  
Amy Christmas Haltemen, Lancaster, PA

### **Horn**

Anne Nye, Lancaster, PA  
Jill Graybill, Ronks, PA

### **Violin I**

MaryLee Yerger, Lititz, PA  
(Concertmaster)  
Elizabeth Hess, Lancaster, PA  
Anthony Scheuerman, Lancaster, PA

### **Viola**

Emily Sheffer, Lancaster, PA  
Michelle Allen, Marietta, PA

### **Double Bass**

John Yerger, Lititz, PA  
(Contractor, Librarian, Manager)

### **Soprano**

Kristin Sims, Leola, PA

### **Organ Bellows Operator**

Rick Wagner, Lancaster, PA

### **Oboe**

Kirstin Myers, Ephrata, PA  
Kathleen M. Horein, Lancaster, PA

### **Bassoon**

Robin Plant, Lancaster, PA  
Richard Spittel, Arbutus, MD

**Serpent Horn,  
Moravian Bass Horn**  
Craig Kridel, Columbia, SC

### **Trumpet**

Keith Wiley, Wash. Borough, PA

### **Violin II**

Melody Cliff, Lancaster, PA  
Tara Kenkelen, Lancaster, PA  
John Herr, East Petersburg, PA

### **Cello**

Ai-Lin Hsieh, Hummelstown, PA

### **Bass, Organ, Piano, Conductor**

Jeffrey Gemmell, Landisville, PA

### **Tenor**

Colin Brown, Kensington, MD

## ***Student Musicians Program***

*Sponsored by Lititz Moravian Congregation's Dorothy Rutbell Fund*

Katie Grisbacher, Coordinator

James Barnes	Lily Grisbacher
Madeline Grisbacher	Rose Grisbacher
Johnny Grisbacher	Sara Hassona

***This concert was made possible thanks in part  
to our Generous Sponsors and Volunteers, including:***

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Jeffrey and Julie Gemmell

Katie and John Grisbacher

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Samantha Katzaman

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Willy and Blanche de Perrot, and Dr. Byron K. Horne

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***For encouragement, support, and resources, special thanks to:***

Lititz Moravian Congregation

Lititz Moravian Congregation Archives and Museum

Moravian Music Foundation, Nola Reed Knouse, Dir. and Gwyneth Michel, Asst. Dir.

Moravian Archives, Bethlehem, PA, Paul Peucker, Dir.



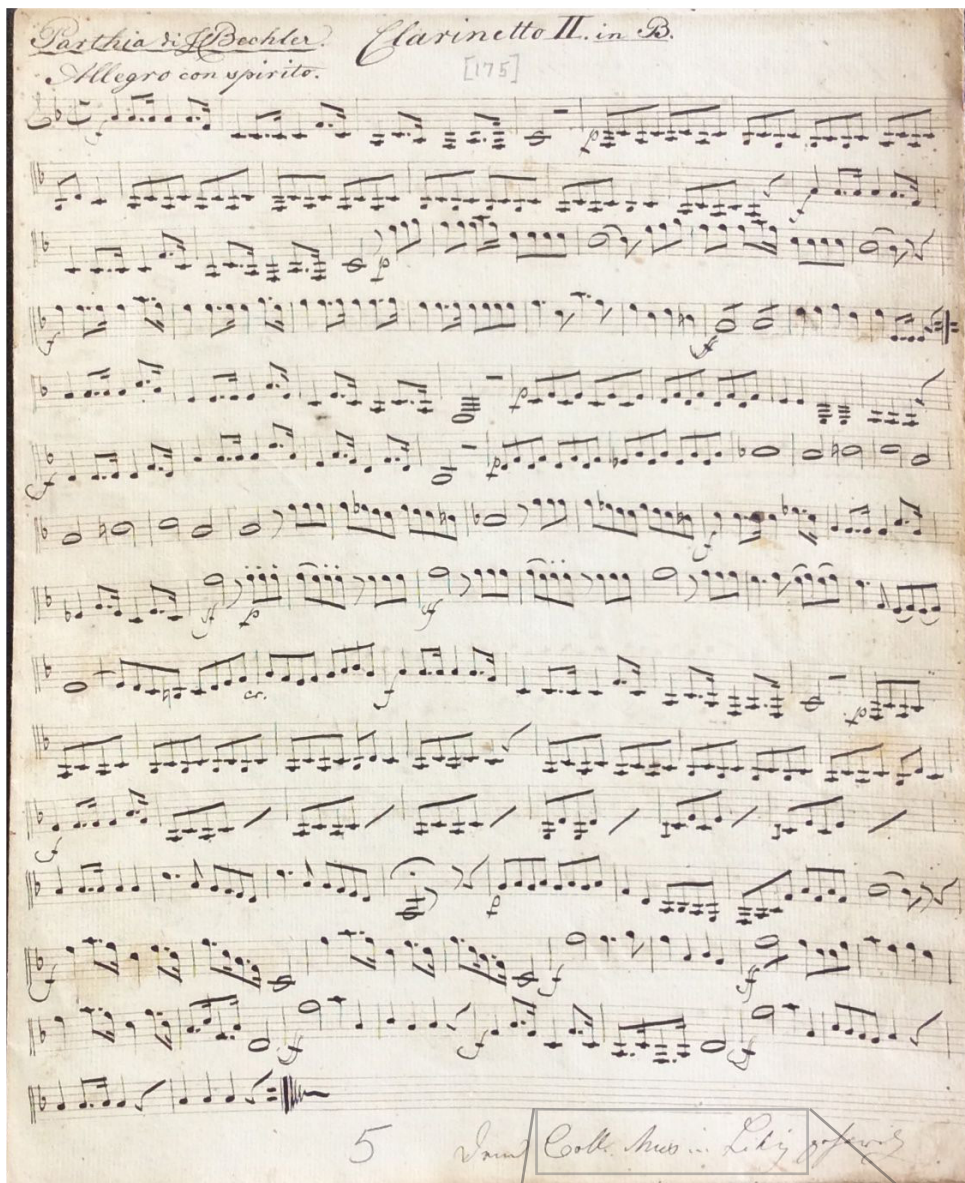


Photo of a manuscript page from Bechler's Parthia, LCM 157, as found in the Lititz Collegium Musicum Collection held at the Moravian Music Foundation Archives in Bethlehem, PA. Note the "Coll. Mus. in Litiz" designation at the bottom.

Front cover: from View of Litiz, 15 June 1809, Samuel Reinke, watercolor

