

Lititz Moravian

Collegium Musicum

History you can hear!

Sunday, March 31, 2019

7 p.m.

Lititz Moravian Fellowship Hall

Dr. Jeffrey S. Gemmell, Music Director & Conductor



Photo by Carl Shuman

1787 David Tannenberg Organ
Lititz Moravian Congregation Fellowship Hall

When the new Lititz Church was being planned in 1786, Tannenberg advised that an organ suitable to the size and proportion of the building should contain ten or twelve stops, two manuals and a pedal, and proposed to build such an organ for £350. The church officials in Bethlehem, however, insisted that no more than £250 be spent for an organ, and the organ as built contained only one manual and pedal and these stops:

<i>Manual:</i>			
1. Principal	4 foot	6. Floet	4 foot
2. Principal Discant	8 foot	7. Octave	2 foot
(through three octaves)		Coupler	
3. Viola da Gambe	8 foot	<i>Pedal:</i>	
4. Quintadena	8 foot	1. Subbass	
5. Flaut Amabile	8 foot	2. Octave	

The new church and organ were consecrated on August 13, 1787. The organ was used until 1879 and the next year was transported to the Moravian Church in South Bethlehem, Pennsylvania, where it was used until 1910. Again it was taken down and returned to Lititz.... [where it] was stored in the attic of the Single Brethren’s House [until it was restored and placed in the Fellowship Hall in 1983]. The bellows, however, had been left in the attic of the Lititz Church and were destroyed with the church [roof] in a fire in the summer of 1957.

Notes by William H. Armstrong
Organs for America: The Life and Work of David Tannenberg
Philadelphia: University of Pennsylvania Press, 1967: 99-100.

Program

“Wir Christenleut” from *Neumeister Collection*, BWV 1090 J. S. Bach (1685-1750)

“Voluntary IX” from *Twelve Voluntaries and Fugues* (c. 1780) G. F. Handel (1685-1759)

Hymn: “Come, Let Us All with Gladness Raise” [next page] *Freuen wir uns*
Michael Weisse (1531)

Ouverture aus der Oper Louis Joseph Ferdinand Hérold (1791-1833)
“Das Wunderglöckchen (*La Clochette*)” (1817), LCM 240 Edited by Jeffrey S. Gemmell (J.S.G.)

“No. 2” from *Six Duos pour Deux Clarinettes*, LCM Add E Cham 4
Allegro Johan Fredrik Grenser (1758-1795)
Alla Pollacca J.S.G., ed.
Menuet

“Trio I” from *Three Trios for Three Flutes or Three Violins*, LCM 111
Allegro Guiseppe Demachi (1732- c.1791)
Rondo J.S.G., ed.

Parthia I, LCM 181 Carl Stamitz (1746-1801)
Allegro aßai J.S.G., ed.
Andante moderato
Allegro

Hymn: “Now Thank We All Our God” [next page] *Nun danket* (146 A)
Johann Crüger (1598-1662)
C. Gregor *Choralbuch* (1784)

Moment of Sharing from the Archives and Museum
Moravian Play! Using Instruments in the Moravian Music Heritage
The Rev. Nola Reed Knouse, Ph.D., Director
Moravian Music Foundation

Come, Let Us All with Gladness Raise

FREUEN WIR UNS
Moravian Book of Worship, #519

Come, let us all with glad-ness raise a joy-ous
For God, in grace and ten-der-ness, re-gard-ed
And in your love may we a-bide, es-tranged from
Thus may our lips your prais-es sound, our hearts in

song of thanks and praise to God who rules the heav'n-ly host,
us in our dis-tress; yea, to our aid him-self he came;
none by wrath or pride, a-mong our-selves at u-ni-ty
stead-fast hope a-bound; till you to heav'n our steps shall bring

God, Fa-ther, Son, and Ho-ly Ghost.
let all a-dore God's ho-ly name.
and with all else in char-i-ty.
where saints and an-gels hail you King.

TEXT: Matthew of Kunwald (1457) or Gabriel Komarovsky (1467)
Tr. Michael Weisse (1531); tr. Evelyn Renatus Hasse (1911), alt.
TUNE: Michael Weisse (1531), alt.

Now Thank We All Our God

NUN DANKET (146 A)
Moravian Book of Worship, #533

Now thank we all our God with heart and hands and voic-es, who
To Thee, O God, we raise our voice in cho-ral sing-ing; we
All praise and thanks to God the Fa-ther now be-giv-en, the

won-drous things has done, in whom his world re-joic-es; who,
come, with prayer and praise, our hearts' ob-la-tions bring-ing. Thou
Son and Spir-it blessed, who reign in high-est heav-en-the

from our moth-er's arms, has blessed us on our way with
art our fa-ther's God, and ev-er shalt be ours; our
one e-ter-nal God, whom heav'n and earth a-dore; for

count-less gifts of love, and still is ours to-day.
lips and lives shall laud Thy Name, with all our pow'rs.
thus it was, is now, and shall be ev-er-more.

TEXT: Vss. 1 & 3, Martin Rinkart (c.1636); Tr. Catherine Winkworth (1858)
Vs. 2, Moravian Music Foundation; author unknown.
TUNE: Johann Crüger (1649); C. Gregor *Choralbuch* (1784)

“Duetto I” from *Trois Duos pour deux Flutes*, LCM 111
Andante con Variazione

W. A. Mozart (1756-1792)
J.S.G., ed.

Menuetto and Trio
Litiz, February 8, 1808.

Johann Friedrich Früauff (1762-1839)
J.S.G., ed.

Three Hymns from *Gebete und Betrachtungen
in Versen auf alle Tage des Jahres zum Zingen am Clavier*
[Prayers and Reflections in Verse on all Days of the Year to Sing at the Piano]

Johannes Herbst (1735-1812)
J.S.G., ed.

“Du mein Erlöser, bist allein”
*You, my Redeemer, it is you alone, who moves me to love:
You are the one who stirs this sweet anguish in my spirit.*

“Laß Schönster! lass die Leichnamslust”
*Let the most beautiful! Let the corpse feel more through your garden,
And let you, as in Joseph’s sorrow, see the eyes of the Holy Spirit.*

“Weil ich Jesu Schäflein bin”
*Because I am Jesus’ little sheep, I am always glad about my good shepherd,
Who well knows how to please me, who loves me, understands me, and
calls me by my name.*

Translations by Deann Buffington

Collection of Military Pieces, LCM 200

J.S.G., ed.

“Menuet militaire and Trio”
“Madison’s March”
“Bataille de Marengo”

Ridolfo Luigi Boccherini (1743-1805)
Peter Wolle (1792-1871)
Bernard Viguerie (1761-1819)

*Ouverture a grand orchestre
de l’opéra “Le Nozze di Figaro,”* LCM 229; K. 492

W. A. Mozart (1756-1791)
J.S.G., ed.

Hymn: “All Praise to You, My God”

Tallis’ Canon (22 T)
Thomas Tallis (1505-1585)

All Praise to You, My God, This Night

TALLIS’ CANON (22 T)
Moravian Book of Worship, #569

TEXT: Thomas Ken (1695), alt.
TUNE: Thomas Tallis (1565)

From the Music Director and Conductor . . .

Welcome to the second concert of Lancaster County’s newest, yet oldest, chamber orchestra – the Lititz Moravian Collegium Musicum – and thank you for your interest and support. This professional ensemble of select instrumentalists thrilled a full house in their September inaugural and will once again provide a rare glimpse into a distinctive facet of musical life and culture in early Lititz. The success and high musical standards of the fall concert earned rave reviews and was hailed by LNP (Lancaster daily newspaper) as one of the “Top Ten Musical Moments” in Lancaster County in 2018.

The early American Moravians, who settled in Lititz in the mid-18th century, are recognized for the strong musical tradition they brought with them from Europe. Originally founded in the 1760s, the collegium provided an opportunity for a group of equally empowered individuals to share common goals and work within a framework of mutual trust and respect. Their Collegium Musicum provided an opportunity for accomplished musicians to rehearse and perform for practice, entertainment, and enlightenment, yet the ensemble also satisfied the settlement’s continual desire for leisurely music making. Current Lititz Archives Committee member Tom Wentzel adds, “It’s hard to believe and fascinating to imagine that this level of musical expertise and performance took place right here in Lititz, which at that time was remote and essentially an untamed wilderness.” The collegium was the core of what would become the Lititz Philharmonic Society and the Lititz Band in the mid-19th century.

The all-new Lititz Moravian Collegium Musicum was established to perform live concerts of freshly edited repertoire from the church’s library of printed scores and manuscripts dating from the mid-18th through the early-19th centuries. The *Lititz Collegium Musicum Collection*, identified with “LCM” catalog numbers, is stored in the vaults of the Moravian Music Foundation in Bethlehem, PA. I like to imagine our ensemble as a musical time machine discovering the depth and variety of unique musical worlds through the exploration of this distinctive repertoire now made possible through new performing editions.

While the organ was an essential component of early American Moravian church music, especially for generally soft accompaniment of chorales, liturgies, and anthems, very little solo repertoire for the instrument has survived. This evening’s concert begins with repertoire that works particularly well on the 1787 Tannenberg organ built originally for our sanctuary. The setting of “Wir Christenleut” represents an exciting editorial discovery by Harvard musicologist Christoph Wolff who, early in 1984, rediscovered the *Neumeister Collection* in the Yale University library. The manuscript, originally owned in this country by the “father of public school music education” Lowell Mason, was acquired by Yale after Mason’s death, where it lay unrecognized in significance and under-appreciated in value for over one hundred years. The *Neumeister Collection* contains 31 previously unknown early chorale settings by Johann Sebastian Bach! The selection that follows, dubiously attributed to Handel, concludes with a fugue that features an ideal opportunity to highlight

the various sounds of the organ. Listen for the different tone colors of the various pipes distinctly heard as each stop is added during successive statements of the fugue subject. At the conclusion of the piece, the full organ will sound as I “pull out all the stops!”

Two opera overtures, for the full chamber orchestra, provide symmetry to our program. The first is by Ferdinand Hérold, a master of *opéra comique* and considered one of the finest French composers of his day. His works were performed throughout the 19th century. He also introduced innovations into narrative ballet with scores that increased the importance of music to the dance form and reflected his innate sense of drama. Today he is best remembered for his ballet score, *La Fille mal gardée*. The *Glöckchen* designated in the *La Clochette* score is performed by one of the small “Lititz bells” cast from the large one that fell from our spire and was destroyed in the 1957 fire. Mozart’s Overture to *The Marriage of Figaro* is arguably one of the most familiar (and favorite) examples of the genre composed by one of the titans of the Classical Period. That early Lititzians had the skills to perform this sophisticated repertoire continues to astonish me!

As in our last event, a special programming feature of this concert is the variety of music performed in a flowing progression of ever-changing forms and instrumentation. Pieces for wind instruments, called *Parthien* or *Harmoniemusik* and written for five to eight instruments (usually clarinets, bassoons, and horns), are represented by the Stamitz *Parthia No. 1* and a *Collection of Military Pieces* by Boccherini, Wolle and Viguerie. Variety is further enhanced by chamber music for a trio of strings by Demachi and duets for winds and reeds by Mozart and Grenser. Musical works by early pastors of Lititz Moravian, who were also principals of the Boarding School at Lititz, are represented by piano pieces. *Menuetto and Trio* was recently discovered in a manuscript book owned by Eliza Kampmann, who joined the Single Sisters’ House in May 1807. “J. F. F.” is notated on the score, which are most likely the initials of Johann Friedrich Früauff, pastor and principal from 1805-1815. The three hymns by Herbst, pastor from 1791-1811 and principal from 1794-1802, are actually performed here in newly edited versions transposed to a more comfortable key and to which verses in both German and English are included. The German was added to Herbst’s original music and transcribed in a separate hand-written volume by Jacob Van Vleck, who succeeded Herbst as pastor in Lititz and served from 1811-12. This volume was recently re-discovered in the Bethlehem Moravian Music Archives during cataloging of the “Van Vleck” box. The English verses are from Herbst’s original source, *Hymns to be Sung at the Pianoforte*, the majority of which he probably composed in Lititz.

We hope you enjoy this concert – remember to sing the hymns heartily – and let me be the first to invite you to our next concert on **Saturday, October 5th** to be held in Lititz in conjunction with the 162nd *Annual Meeting, Lecture, and Reception* of the Moravian Historical Society. Stay tuned for more details, and feel free to explore my blog (www.gemmell-posts.com) or the church website (www.lititzmoravian.org) for more information related to the Lititz Moravian Collegium Musicum: *History You Can Hear!*

Performing Personnel

Flute

Jessica Kistler, Ephrata
Marissa LaBant, Hershey

Clarinet

Christy Banks, Mountville
Amy Christmas Haltemen, Lancaster

Horn

Anne Nye, Lancaster
Jill Graybill, Ronks

Violin I

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

Viola

Emily Sheffer, Lancaster
Michelle Allen, Marietta

Bass

John Yerger, Lititz
(Contractor, Librarian, Manager)

Oboe

Kirstin Myers, Ephrata
Kathleen M. Horein, Lancaster

Bassoon

Stephen Rudman, Lancaster
Richard Spittel, Arbutus, MD

Serpent,

Moravian Bass Horn

Craig Kridel, Columbia, SC

Trumpet

Keith Wiley, Washington Boro

Violin II

Corinne White, Lancaster
Tara Kenkelen, Lancaster
John Herr, East Petersburg

Cello

John Caldwell, Lancaster

Organ, Piano, Baritone, Conductor

Jeffrey Gemmell, Landisville

Organ Bellows Operator

Rick Wagner, Lancaster

Student Musicians Program

Sponsored by Lititz Moravian Congregation's Dorothy Rutbell Fund

Brenda Barnes, Coordinator

James Barnes

Madeline Grisbacher

Johnny Grisbacher

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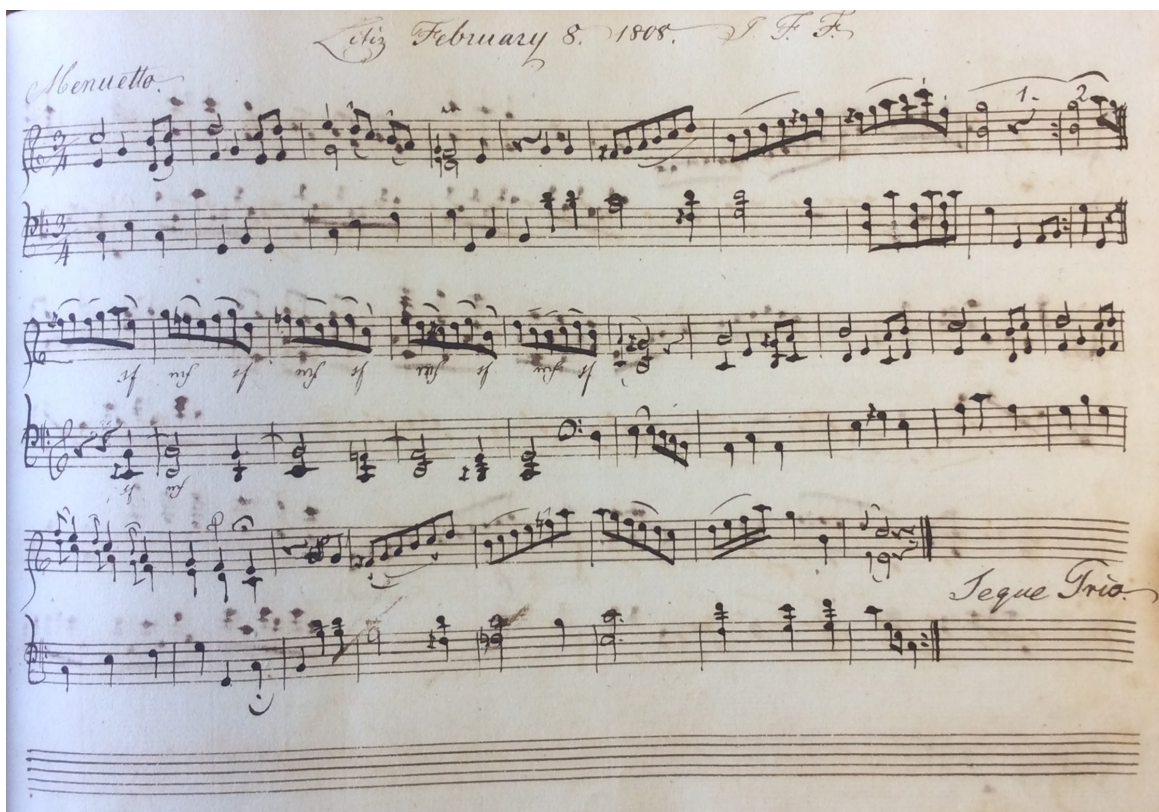


Photo by J.S.G.

Above: Image of J. F. Früauff's *Minuetto* found in a manuscript book owned by single sister Eliza Kampmann, Lititz, February 8, 1808.

Front cover: from *View of Lititz*

15 June 1809, Samuel Reinke, watercolor

Lititz Moravian Congregation Museum and Archives

Digital restoration by Julie Barteau Gemmell

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

Recordings of the inaugural concert of the Lititz Moravian Collegium Musicum (September 9, 2018) are available at the Moravian Gift Shop.