

The 129th Annual Meeting of the Pennsylvania German Society

*We are a nonprofit, educational organization devoted to the study of the PA
German people and their 325+-year history in America.*

June 8, 2019

9:00 a.m. to 5:00 p.m.

**Lititz Moravian Congregation
Lititz, Pennsylvania**



*View of Lititz, 15 June 1809, Samuel Reinke, watercolor
Lititz Moravian Congregation Museum and Archives
Photo by Maria Pukownik Fine Art and Paper Conservation.
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The Pennsylvania German Society

P. O. Box 118
Ephrata, PA 17522

Current Directors and Officers of the Society

President: Thomas J. Gerhart

Vice President: Jay V. Wenger

Secretary/Treasurer: Randy Gartner

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Thomas J. Gerhart
Jay V. Wenger
Randy Gartner
Wayne Kline
Jennifer Kopec



Photo by Carl Shuman used with permission.

Above: 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:

Manual:

- | | |
|-------------------------|--------|
| 1. Principal | 4 foot |
| 2. Principal Discant | 8 foot |
| (through three octaves) | |
| 3. Viola da Gambe | 8 foot |
| 4. Quintadena | 8 foot |
| 5. Flaut Amabile | 8 foot |
| 6. Floet | 4 foot |
| 7. Octave | 2 foot |
| Coupler | |

Pedal:

- | |
|------------|
| 1. Subbass |
| 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.

9:00 a.m. to 9:10 a.m.

Prayer/Welcome

Church Sanctuary

Greg Bomberger, Lay Pastor,
Lititz Moravian Congregation

Tom Gerhart, President,
Pennsylvania German Society

9:10 a.m. to 10:30 a.m.

Church Sanctuary

Concert and Discussion:

The Brass Instrument Tradition in Lititz

Lititz Moravian Trombone Choir,
Marilyn Winfield, Music Director and Conductor
Gentry Stoltzfus, Presenter

Four Chorales

14H *St. Anne*

11A *Herrnhut*

22F *Hus*

22R *Germany*

Trombone Consort

Discussion and Demonstration:

The Soprano and Alto Trombones vs. Modern Day Instruments

A Moravian Song Cycle.....Edited and arranged by Jeffrey Reynolds

"Jesus Makes My Heart Rejoice"

Henrietta Louise von Hayn (1740)

"Most Holy Lord and God"

(Pre-Reformation melody) (1524)

"The Word of God"

Jan Hus (1628)

"Thy Majesty, How Vast It Is"

Grimm's *Choralbuch* (1755)

"Join We All With One Accord"

Jan Roh (1544)

"Sing Hallelujah, Praise the Lord"

Johann Christian Bechler (1784-1857)

Discussion:

Early Instruments and Their Origins

Communion Hymn.....Jan Hus (1369-1415)

Discussion:

Christmas and Easter Traditions for the Trombone Choir, Today and in the Past

Marching Down Broadway.....Arr. Jari Villaneuva

Just As I Am.....Arr. John Keehn

Down by the Riverside.....Arr. Ronald G. Tweed

Discussion:

Community Events for the Trombone Choir and Contemporary Arrangers in our Midst

A Sacred Suite.....Karl Heinrich Graun (1704-1759)

"Sing and Be Joyful"

"O Sacred Head Now Wounded"

"Christ, Unto Us, Has Left An Example (Easter Double Fugue)"

Closing Comments

The Lititz Trombone Choir was officially organized on December 4, 1771 and continues to hold an important place in the life of the Lititz Moravian Church. As one of the oldest brass choirs in America, the Trombone Choir has a historic link in the development of the Moravian Church and community of Lititz.

Today, as in the past, the choir plays for festival days, lovefeasts, communion services, weddings, outdoor services, announcing the death of a member, and at the graveside for members' funerals.

One of the highpoints in the life of the Trombone Choir is the annual announcement of Easter and our Risen Lord. Members of the choir gather for a hearty breakfast at 2:00 a.m. and are assigned to one of three groups of musicians. At about 3:00 a.m., the groups head out into the early morning darkness in the borough of Lititz to play Easter chorales at selected spots to remind all listeners of the Resurrection of Jesus Christ and to awaken folks for the Sunrise Service. There is an antiphonal procession to *God's Acre*, where at sunrise, "The Lord is Risen Indeed!"

Originally, the Trombone Choir was simply a consort of trombones (Soprano, Alto, Tenor, and Bass slide instruments). The choir evolved and grew in number of musicians. In 1893, the Choir submitted to changing times and included valved instruments into their ranks: trumpets, tubas, and horns.

Today, the Trombone Choir is actually a choir of trombones within a large brass choir. There are more than thirty members of the group, with playing skills ranging from beginner to expert. The large choir has been heard at the World's Fair (NY), historic Winston-Salem (NC), Longwood Gardens (Kennett Square, PA), and The Eastern Trombone Workshop (Arlington, VA) – just to mention a few.

10:30 a.m. to 10:45 a.m.

Break

10:45 p.m. to 12:00 Noon

Fellowship Hall

Concert: Lititz Moravian Collegium Musicum

Dr. Jeffrey S. Gemmell, Artistic Director and Conductor

Program Notes

Welcome to the third concert of Lancaster County's newest, yet oldest, chamber orchestra – the Lititz Moravian Collegium Musicum [LMCM]. We are pleased to gather for the 129th Annual Meeting of the Pennsylvania German Society! This professional ensemble of select musicians thrilled full-house audiences in their September inaugural concert and again in March, delivering a distinctive facet of early Lititz musical life and culture. High musical standards earned rave reviews, and the September concert was hailed by LNP as one of the "Top Ten Musical Moments" in Lancaster County in 2018.

Today, we hope to transport you back to early Lititz via our musical time machine! The early American Moravians who settled in Lititz in the mid-eighteenth century are recognized for the strong musical tradition they brought with them from Europe. In the late 1760s, the congregation established a fund for music and supplies for instrumentalists who gathered regularly to enhance worship with music. The original Collegium provided an opportunity for these accomplished musicians to rehearse and perform regularly 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. Tom Wentzel, a current member of the congregation's Archives Committee, 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 very 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 nineteenth century. According to Rev. Nola Reed Knouse, Ph.D, Director of the Moravian Music Foundation in Winston-Salem (NC), "one measure of a tradition's vitality is the new manifestations it generates. [The new LMC] 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."

This morning's concert begins with repertoire that works particularly well on the 1787 David Tannenberg organ built for and originally placed in our sanctuary. Listening to this original period instrument immediately initiates your time travel! The organ was an essential component of early American Moravian church music, especially for generally soft accompaniment of chorales, liturgies, and anthems, yet very little solo repertoire for the instrument survives. The two organ preludes by Christian Latrobe, from a collection of nine, are rare exceptions. The next selection, dubiously attributed to Handel, concludes with a fugue that features a perfect opportunity to highlight the various sounds of the organ. Listen for the different timbres of the various pipes distinctly heard as each stop is added during successive statements of the fugue subject. The piece concludes with full organ as we pull out all the stops!

The remainder of the repertoire has been newly edited from original parts gathered from the *Lititz Collegium Musicum 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. Notice the tremendous variety of music found in the collection. Larger works include compositions that typify the genesis of what would become repertoire for the modern symphony orchestra, such as J. C. Bach's *Sinfonia in D*, Carl Stamitz's *Sinfonia in A Major*, and Mozart's *Overture to the Marriage of Figaro*. Pieces for wind instruments then in vogue called *Parthien* or *Harmoniemusik*, written for five to eight instruments (usually clarinets, bassoons, and horns), are heard in *Parthia*, composed by Stamitz, and two military marches by Boccherini and Wolle. The latter composer served Lititz Moravian as pastor from 1838-1853. Duets for winds and reeds, composed by Mozart and Grenser, lend more variety to the program, as does the string trio by Demachi.

Compositions by other early pastors of Lititz Moravian and principals of the Boarding School at Lititz (now Linden Hall) are represented by selections on the piano. *Menuetto and Trio* was recently discovered in a manuscript book owned by Eliza Kampman, who joined the Single Sisters' House in May 1807. "J. F. F." is notated on the score, 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 with verses in both German and English. The German text was added to Herbst's original music and transcribed in a separate handwritten volume by Jacob Van Vleck, who succeeded Herbst as pastor in Lititz and served from 1811-12. This volume was re-discovered recently 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.

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! Early church members sang hymns constantly, even during work and play, as there was no clear dividing line between the sacred and the secular in the settlement. Our time travel adventure is most authentic, therefore, when you participate actively in the hymn singing and joyfully lend your voice to the Collegium and the sweet, dulcet sounds the pipe organ.

Another point of interest: repertoire performed in this concert, with the exception of hymns, is generally more complex, sophisticated, and difficult compared to the typical church music of the period. Undoubtedly, the Collegium repertoire 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, and effectiveness in conveying a textual/spiritual message. This objective, as will be experienced in the *Liebesmahl* (Lovefeast) this afternoon, is reflected in the organic synthesis of word, music, spirit, meaning, and feeling. Hence, the Collegium Musicum provided a means for the congregation to refine their ability to *worship through music*, to pray to God, and to celebrate our Chief Elder, the Lamb Who Has Conquered, our Lord Jesus Christ.

Simply stated, the depth and variety of music and history you encounter this morning can be summarized best in our motto: *The Lititz Moravian Collegium Musicum: History You Can Hear!* For more information, please feel free to explore Dr. Gemmell's blog [www.gemmell-posts.com] or the church website [www.lititzmoravian.org].

Program

Preludes I & II.....Christian Latrobe (1758-1836)
"Voluntary IX"
 from *Twelve Voluntaries and Fugues*, c.1780.....George Frideric Handel (1685-1759)
 1787 Tannenberg Organ

Please stand if you are able.

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.

"No. 1" from
Six Duos pour Deux Clarinettes, LCM Add E Cham 4. ...Johan Fredrik Grenser (1758-1795)
Clarinetts Edited by Jeffrey S. Gemmell [J.S.G.]

Sinfonia in D, LCM 32.....Johann Christian Bach (1735-1782)
Flutes, Horns, Strings, Bassoons J.S.G., ed.

Menuetto and Trio.....Johann Friedrich Früauff (1762-1839)
Litiz. February 8, 1808. [See image on final page of program!] J.S.G., ed.
Piano

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.
Translations below by Deann Buffington

"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.*
Piano and Voice

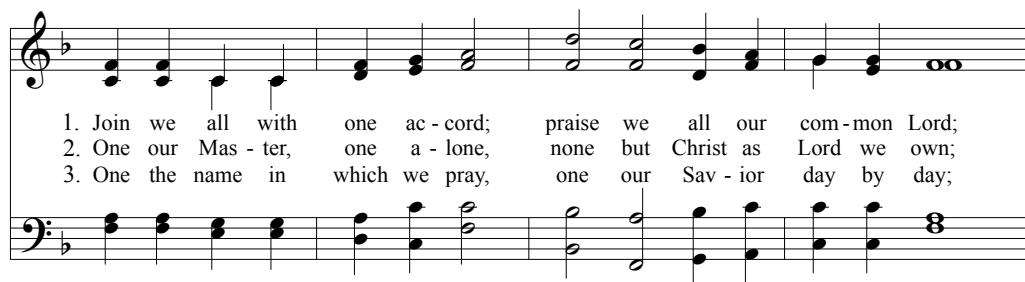
Parthia I, LCM 181.....Carl Stamitz (1746-1801)
Clarinetts, Bassoons, Horns J.S.G., ed.

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

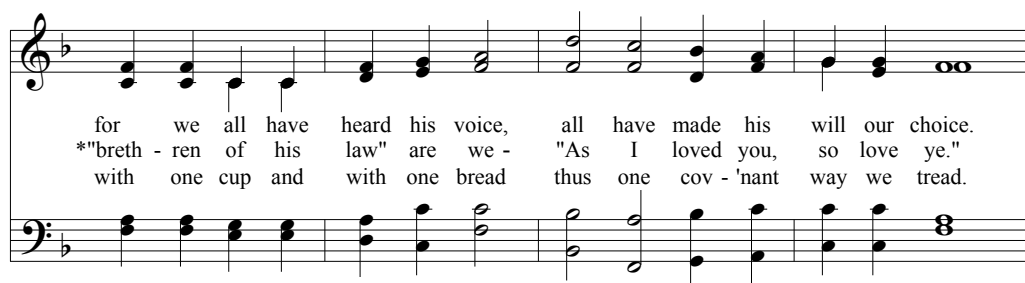
Please stand if you are able.

Join We All with One Accord

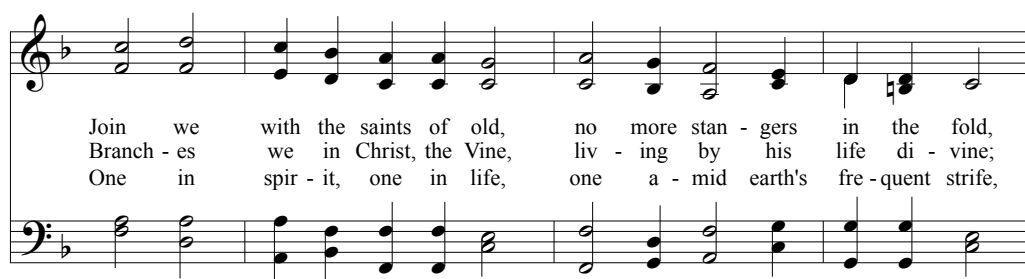
GAUDEAMUS PARITER
Moravian Book of Worship, #525



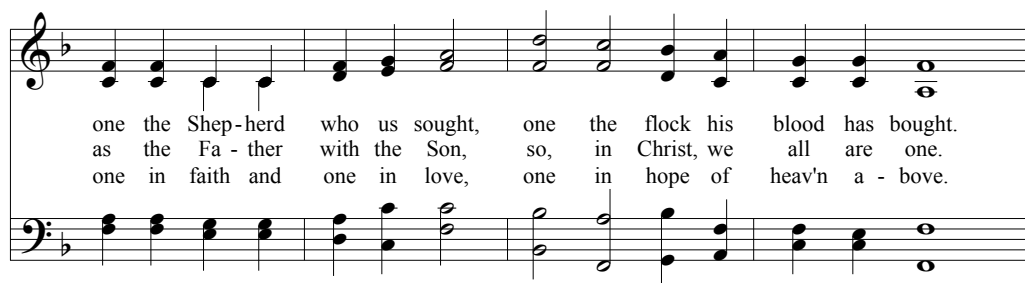
1. Join we all with one ac - cord; praise we all our com - mon Lord;
2. One our Mas - ter, one a - lone, none but Christ as Lord we own;
3. One the name in which we pray, one our Sav - ior day by day;



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.

TEXT: Matthew of Kunwald (1457) or Gabriel Komarovsky (1467)

Tr. Michael Weisse (1531). Moravian tr. (1904)

TUNE: Jan Roh (1544), alt.

"Allegro vivace"

from *Trois Duos pour deux Flutes*, LCM 111.....Wolfgang Amadeus Mozart (1756-1792)

Flutes

J.S.G., ed.

"Allegro a \grave{a} ai" from *Sinfonia III*, LCM 35.....C. Stamitz

Flutes, Horns, Strings, Bassoon

J.S.G., ed.

From *Collection of Military Pieces*, LCM 200-201

"Menuet Militaire and Trio".....Ridolfo Luigi Boccherini (1743-1805)

"Madison's March".....Peter Wolle (1792-1871)

Trumpet, Flutes, Clarinets, Bassoons, Horns

J.S.G., ed.

Ouverture a grand orchestra

de l'opéra Le Nozze di Figaro, LCM 229; K.492.....W. A. Mozart

Full Collegium

J.S.G., ed.

Please stand if you are able.

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)

At the conclusion of this concert...Selections will be performed on the 1793 David Tannenberg organ located in the chapel located just off Fellowship Hall. Feel free to stop by and listen before you head downstairs to lunch!!

12:00 noon to 1:30 p.m.

LUNCH

Heritage Dining Room

1:30 p.m. to 2:00 p.m.

**Prelude Recital
1959 Möller Pipe Organ
Dr. Jeffrey S. Gemmell, Organist**

Church Sanctuary

Prelude in C Major, BWV 553.....Johann Sebastian Bach (1685-1750)

Preludes VII, IV, V, IX, III.....Christian Latrobe (1758-1836)

From *Orgelbüchlein*.....J. S. Bach

“Nun komm, der Heiden Heiland,” BWV 599 Tune: *Nun komm, der Heiden Heiland*
Source: *Veni redemptor genitum*, Arr. Johann Walther, 1524

“Wer nur den lieben Gott läßt walten,” BWV 642 Tune: *Bremen*
Source: Georg Christian Neumark, 1657

“Christ lag in Todesbanden,” BWV 625 Tune: *Christ lag in Todesbanden*
Source: *Geystliche gesangk Buchleyn*, 1524;
Harm. J. S. Bach, 1707

Three Meditative Moments on Moravian Hymns.....Robert Elmore (1913-1985)

“Jesus Makes My Heart Rejoice” Tune: *Hayn*
Source: Herrnhut, c.1740
C. Gregor Choralbuch, 1784

“Lord Jesus, for Our Call of Grace” Tune: *Pilgrimage*
Source: Herrnhut, c.1735
C. Gregor Choralbuch, 1784

“All Hail, Our Church’s Elder Dear” Tune: *Worship*
Source: Herrnhut, c.1740
C. Gregor Choralbuch, 1784

Trumpet Tune.....David German (b.1954)

2:00 p.m. to 3:00 p.m.

Church Sanctuary

**Lovefeast to Commemorate
The 129th Annual Meeting of the Pennsylvania German Society**

The Lititz Moravian Congregation Senior Choir and Orchestra
Dr. Jeffrey S. Gemmell, Organist and Choir Director

Sharing

...About the Sanctuary

Tom Wentzel, Member of Archives Committee and Senior Choir

...About the History of the Lovefeast

Marian Shatto, Editor of *Church Square Journal* and Member of Senior Choir

...About the Music for this Lovefeast

Jeffrey Gemmell, Director of Music Ministries

...About Partaking in the Lovefeast

Rev. Dean R. Jurgen, Pastor

Liturgy for Christian Unity, Moravian Book of Worship, p. 122

Lovefeast (*Liebesmahl*)

1. Joyful, Joyful, We Adore You

HYMN TO JOY
Moravian Book of Worship, #544

The musical score is written for a two-part setting (Soprano and Bass) in G major (one sharp) and common time. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

Joy - ful, joy - ful, we a - dore you, God of glo - ry, Lord of love;
Mor - tals join the might - y cho - rus, which the morn - ing stars be - gan;

hearts un - fold like flow'rs be - fore you, o - p'ning to the sun a - bove.
God's own love is reign - ing o'er us, join - ing peo - ple hand in hand.

Melt the clouds of sin and sad - ness; drive the dark of doubt a - way;
Ev - er sing - ing, march we on - ward, vic - tors in the midst of strife;

giv - er of im - mor - tal glad - ness, fill us with the light of day!
joy - ful mu - sic leads us sun - ward in the tri - umph song of life.

TEXT: Henry Van Dyke (1907), alt.
TUNE: Ludwig van Beethoven (1824). Arr. Edward Hodges (1796-1867), alt.

2. What Brought Us Together

CONFESSION
Moravian Book of Worship, #675

What brought us to - geth - er, what join - ed our hearts? The
Is this our high call - ing, har - mo - nious to dwell, and

par - don which Je - sus, our High Priest, im - parts; 'Tis
thus in sweet con - cert Christ's prais - es to tell, in

this which ce - ments the dis - ci - ples of Christ, who
peace and blessed un - ion our mo - ments to spend and

are in - to one by the Spir - it bap - tized.
live in com - mun - ion with Je - sus our Friend?

TEXT: Ludolph Ernst Schlicht (1744), Mor. alt. (1826)
TUNE: Herrnhut (c.1740); C. Gregor *Choralbuch* (1784)

3. With High Delight Let Us Unite

MIT FREUDEN ZART
Moravian Book of Worship, #368

With high de - light let us u - nite in
Let prais - es ring; give thanks and bring to

songs of sweet ju - bi - la - tion. You pure in heart, each
Christ our Lord ad - o - ra - tion. His hon - or speed by

take your part, sing Je - sus Christ, our sal - va - tion. To
word and deed to ev - 'ry land, ev - 'ry na - tion. So

set us free for - ev - er, he is ris'n and sends to
shall his love give us a - bove, from mis - er - y and

all earth's ends good news to save ev - 'ry na - tion.
death set free, all joy and full con - so - la - tion.

TEXT: Georg Vetter (1536-1599). Tr. Martin H. Franzmann (1907-1976)

© 1969 by Concordia Publishing House

TUNE: Pre-Reformation melody, Bohemian Brethren's *Gesangbuch* (1566), alt.

4. All Hail, Our Church's Elder Dear

WORSHIP
Moravian Book of Worship, #399

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are: "All hail, our church's El - der dear, O Je - sus, glo - rious head! To your dis - ci - ples now ap - pear as ris - en from the dead. Let our re - joic - ing souls in you with to - kens of your pas - sion view and hear your gen - tle voice a - new say, "Peace be un - to you." The score consists of four systems of music, each with a vocal line and a bass line. The first system ends with a double bar line, and the second system begins with a repeat sign. The third system ends with a double bar line, and the fourth system begins with a repeat sign. The final system ends with a double bar line.

All hail, our church's El - der dear, O Je - sus, glo - rious head! To

your dis - ci - ples now ap - pear as ris - en from the dead. Let

our re - joic - ing souls in you with to - kens of your pas - sion view and

hear your gen - tle voice a - new say, "Peace be un - to you."

TEXT: James Montgomery (1841), alt.
TUNE: Herrnhut (c.1740); C. Gregor *Choralbuch* (1784)

5. Jesus Makes My Heart Rejoice

HAYN
Moravian Book of Worship, #662

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) in G major and 4/4 time. It consists of three systems of staves. Each system has a vocal line (treble clef) and a bass line (bass clef). The lyrics are printed below the vocal line. The first system covers the first two lines of the hymn. The second system covers the next two lines. The third system covers the final two lines and ends with a double bar line. The melody is simple and hymn-like, with a focus on the lyrics.

Je - sus makes my heart re - joice, I'm his sheep and know his__ voice;
Should not I for glad-ness__ leap, led by Je - sus as his__ sheep?

he's a Shep - herd kind and__ gra-cious and his pas - tures are de - li - cious;
For when these blessed days are__ o - ver to the arms of my dear__ Sa - ior

con - stant love to me he shows, yea, my ve - ry name he knows.
I shall be con - veyed to rest. A - men, yea, my lot is blessed.

TEXT: Henriette Louise von Hayn (1776). Tr. Frederick W. Foster (1789), alt.
TUNE: Herrnhut (c.1740); C. Gregor *Choralbuch* (1784)

6. Grace: Be Present At Our Table, Lord

WAREHAM
Moravian Book of Worship, #816

Be pre - sent at our ta - ble, Lord; be

The first line of the musical score is in 3/4 time, key of B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: "Be pre - sent at our ta - ble, Lord; be".

here _____ and ev - ery - where _____ a - dored; from

The second line of the musical score continues the melody and bass line. The lyrics are: "here _____ and ev - ery - where _____ a - dored; from".

your _____ all - boun - teous hand our food may _____

The third line of the musical score continues the melody and bass line. The lyrics are: "your _____ all - boun - teous hand our food may _____".

we _____ re - ceive _____ with grat - ti - tude. A - men.

The fourth line of the musical score concludes the hymn. The lyrics are: "we _____ re - ceive _____ with grat - ti - tude. A - men.".

TUNE: John Cennick (1740)
TEXT: William Knapp (1738)

Lovefeast Anthems:

Sie flochten Ihm eine Dornenkrone, L18.3

[They Made a Crown of Thorns for Him]

Johannes Herbst (1735-1812)

J.S.G., ed.

*They made a crown of thorns for him and placed it upon his head;
And laid a purple robe on him and bowed their knees before him.
They led him bound, and he carried his cross.
See him! See him! This is the Lamb of God,
My friend most beautiful among the children of mankind.*

Matthew 27:29; English version by Deann Buffington

Herbst came to the United States in 1786 and initially served the Lancaster Moravian Congregation. Soon after this anthem was composed in 1790 for the Great Sabbath Lovefeast, Herbst moved to Lititz and ministered to our congregation from 1791-1811. He was also headmaster of the Lititz Boarding School for Girls, now Linden Hall, from 1794-1802. Despite his busy schedule, Herbst still found time to compose over thirty lovely anthems like this one! On May 12, 1811, Herbst was consecrated Bishop only days before moving permanently to Salem (NC), where he died on January 15, 1812.

Bethany, O Peaceful Habitation

Johann Sörensen (1767-1831)

*Bethany, O peaceful habitation, blessed mansion, love abode.
There my Lord had oft his resting station;
Converse held in friendly mood with this bliss which Mary highly savored.
I could wish this day still to be favored;
But thy presence makes to me every place a Bethany.*

Text: Carl Bernhard Garve (1763-1841),
Moravian translation, 1801

Sörensen was educated at the Moravian schools in Christiansfield (Denmark), Niesky, and Barby, Germany, and received a medical degree in 1794. Alongside his medical practice he engaged in musical activity, composing a number of beloved anthems. He had to retire in 1829 because of ill health.

O the Blessedness Is Great

Johann Christian Bechler (1784-1857)

*O the blessedness is great, and its beauty none can tell,
On Christ's bosom, safe from harm, in this love secure to dwell.
Peace of mind there we find, and, forgetting sadness,
Follow him with gladness.*

*Blessed are the pure in heart
Who, in contemplation of his suffering and his death,
Know his full salvation; songs they sing, praises bring;
From his love forever nothing can them sever.*

*Naught is more lovely to behold than our Saviour, to us given;
O that we to him might go, lift our hearts to him in heaven,
By his grace, see his face!
So his children evermore shall praise him and adore.*

Text: Henrietta Louise von Hayn (1724-1782)
Translation by Helen A. Dickinson

Bechler was pastor of the Lititz Moravian Congregation from 1822-29, and served as minister to other Moravian congregations of Philadelphia (PA), Staten Island (NY) and Salem (NC). In 1836, after his consecration as Bishop, he went to serve the congregation in Sarepta, Russia. In 1849, he retired to Herrnhut, the center of the Moravian Church in Germany, and died there on April 18, 1857.

7. Christian Hearts, in Love United

CASSEL
Moravian Book of Worship, #673

Chris-tian hearts, in love u-nit-ed, seek a-lone in Je-sus rest;
Grant, Lord, that with thy di-rec-tion "Love each oth-er," we com-ply,

has he not your love ex-cit-ed? Then let love in-spire each breast.
aim-ing with un-feigned af-fec-tion thy love to ex-em-pli-fy;

Mem-bers-on our Head de-pend-ing, light-re-flect-ing him, our Sun,
let our mu-tual love be-glow-ing thus the world will plain-ly see

breth-ren-his com-mands at-tend-ing, we in him, our Lord, are one.
that we, as on one stem grow-ing liv-ing brach-es are in thee.

TEXT: Nicholas Ludwig von Zinzendorf (1723). Tr. Frederick William Foster (1789), alt.
TUNE: Herrnhut (c.1735); J. Thommen (1745); C. Gregor *Choralbuch* (1784)

8. If You But Trust in God to Guide You

BREMEN
Moravian Book of Worship, #712

First line of musical notation in 3/4 time, key of B-flat major. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: If you but trust in God to guide you and place your

Second line of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: con - fi - dence in him, you'll find him al - ways there be - side you

Third line of musical notation. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: to give you hope and strength with - in; for those who trust God's

Fourth line of musical notation, ending with a double bar line. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: change - less love build on the rock that will not move.

TEXT: Georg Christian Neumark (1641). Tr. composite
TUNE: Georg Christian Neumark (1657)

9. Lord Jesus, for Our Call of Grace

PILGRIMAGE
Moravian Book of Worship, #437

The musical score is written for a two-part setting (Soprano and Bass) in 4/4 time, with a key signature of one flat (B-flat). The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are printed below the notes, with some words underlined to indicate phrasing. The score consists of five systems of two staves each. The final system ends with a double bar line.

Lord Je - sus, for our call — of grace, to praise your name in
fel - low - ship we hum - bly meet be - fore — your face and
in your pre - sence love - feast keep. Shed — in our hearts your
love — a - broad, your — Spi - rit's — bless - ing now im - part; grant
we may all, O Lamb — of God, in you be tru - ly one in heart.

TEXT: Nicholas Ludwig von Zinzendorf (1734)
TUNE: Herrnhut (c.1735); C. Gregor *Choralbuch* (1784)

Please stand if you are able.

10. Sing Hallelujah, Praise the Lord

BECHLER

Moravian Book of Worship, #543

Sing hal - le - lu - jah, praise the Lord! Sing with a cheer - ful voice; ex -
There we to all e - ter - ni - ty shall join th'an - gel - ic lays and
But not for us a - lone this news was brought by Christ our Lord. 'Twas

alt our God with one ac - cord, and in His name re - joice. Ne'er
sing in per - fect har - mo - ny to God our Sav - ior's praise; he
meant for all the world to hear and thus with one ac - cord with

cease to sing, thou ran - som'd host, praise Fa - ther, Son, and Ho - ly Ghost; un -
has re - deemed us by his blood, and made us kings and priests to God; for
all God's chil - dren ev - ery - where his name and sign with pride we bear. To

til in realms of end - less light your prais - es shall u - nite.
us, for us, the Lamb was slain! Praise ye the Lord a - gain!
us, to us, this task is giv'n: to spread God's word. A - men.

TEXT: St. 1, 2 John Swertner (1789); st. 3 Edwin W. Kortz (1986)

TUNE: Johann Christian Bechler (1784-1857); tune composed in Lititz (1824) when Bechler was pastor

Please be seated for the Postlude.

Postlude: *Nun danket alle Gott (Now Thank We All Our God)*

Sigfrid Karg-Elert (1877-1933)

3:00 p.m. to 5:00 p.m. Tours: Church, Square, Archives, Museum, and More!

Performing Personnel, Staff, and Volunteers

Lititz Moravian Trombone Choir

Trumpets: Maria Carvel, Aaron Forwood, John Grisbacher, Jason Morris, Jan Reidenbaugh, John Reidenbaugh, Angie Shenk, John Smith, Gentry Stoltzfus, Ken Stoner, Paul Swope, Michael Wagner, Carlton Walls; **Horns:** Brenda Barnes, Madelyn Grisbacher, Katrina Shenk, Ronald Tweed, Carolyn Weidman; **Trombones:** James Barnes, Scott Denlinger, Laura Forwood, Barry Frey, Manny Gonzalez, Phil Shenk, Kevin Wagner; **Baritones:** Matthew Bomberger, David Yeagley; **Tubas:** Jason Best, Neil Crone, Ben Shenk, Christopher Styres.

Trombone Consort

Soprano Trombone: Gentry Stoltzfus
Tenor Trombone: Scott Denlinger

Alto Trombone: Phil Shenk
Bass Trombone: Barry Frey

Lititz Moravian Collegium Musicum

Flute

Georgia Dimaano, Landenberg
Marissa LaBant, Baltimore (MD)

Clarinet

Christy Banks, Mountville
Amy Christmas Halteman, Lancaster

Horn

Cheryl Staherski, Lancaster
Lori Groff, Lancaster

Violin I

*MaryLee Yerger, Lititz (Concertmaster)
*Corinne White, Lancaster

Violin II

*Tara Kenkelen, Lancaster
*Kathy Woodbridge, Harrisburg

Bass

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

Bassoon

Robin Plant, Lancaster
*Richard Spittel, Arbutus (MD)

Trumpet

Douglas Albert, Lancaster

Organ, Piano, Voice

*Jeffrey Gemmell, Landisville
(Artistic Director, Conductor)

Viola

*Michelle Allen, Marietta
*Kyle Knipe, Camp Hill

Cello

*Elizabeth Lavender, Lancaster

Bellows Operator

Rick Wagner, Lititz

* Orchestra for 2 pm Lovefeast.

Lititz Moravian Senior Choir

Steve Bell, Charles Best, Anne Besterman, Anna "Doodie" Charles, Dorinda Cochran, Marilyn Copenhaver, Carol Dague, Sue Doyle, Dorothy Earhart, Marilyn Erb, Julie Gemmell, Katie Grisbacher, Deb Hornberger, Rick Jackson, Dean Jurgan, Liz Jurgan, Samantha Katzaman, Linda Landis, Wayne Lehman, Pat Lorraine, Carla Martin, Lorrie Miller, Tina Myers, Joyce Nolt, Al Olah, Suzann Peters, Jan Reidenbaugh, Sandy Roland, Ginny Sapovits, Marian Shatto, Art Shoemaker, Nelda Shoemaker, Carl Shuman, Karen Snavelly, Tom Snavelly, Elaine Stolp, John Stolp, Kim Stoner, Rebecca Swartz, Joanne Weaver, Carolyn Weidman, Tom Wentzel, Nancy Werner, Fred Whitley, Liesl Wolf, Dianne Zimmerman

Pastors: Rev. Dean R. Jurgan, Rev. Mark V. Breland

Lay Ministry Assistant: Greg Bomberger

Head Diener/Lovefeast Coordinators: Bob Bomberger, Darlene Bucher

Dieners and Prep Room: Bob Bomberger, Cheryl Bomberger, Bill Dussinger, Matt Good, Denny Hornberger, Ed Journey, Ginny Journey, Nancy Posey, Annette Raiser, Juanita Regennas, Sue Snyder, Don Stoner, Anna Summers, Sally Summers

Lititz PAGS Planning Committee: Abby Shuman, Jeffrey Gemmell, Marian Shatto, Gentry Stoltzfus, Tom Wentzel, Marilyn Winfield

Office Manager: Abby Shuman

Lititz Moravian Museum and Archives Volunteers

Sexton Staff: Josh Bailey, Dave Yeagley

Sound: Rick Watson

Program Booklet: Jeffrey Gemmell



Trombone Choir



Collegium Musicum



Senior Choir and Orchestra



1764 John Antes Viola displayed in the Lititz Moravian Archives and Museum.

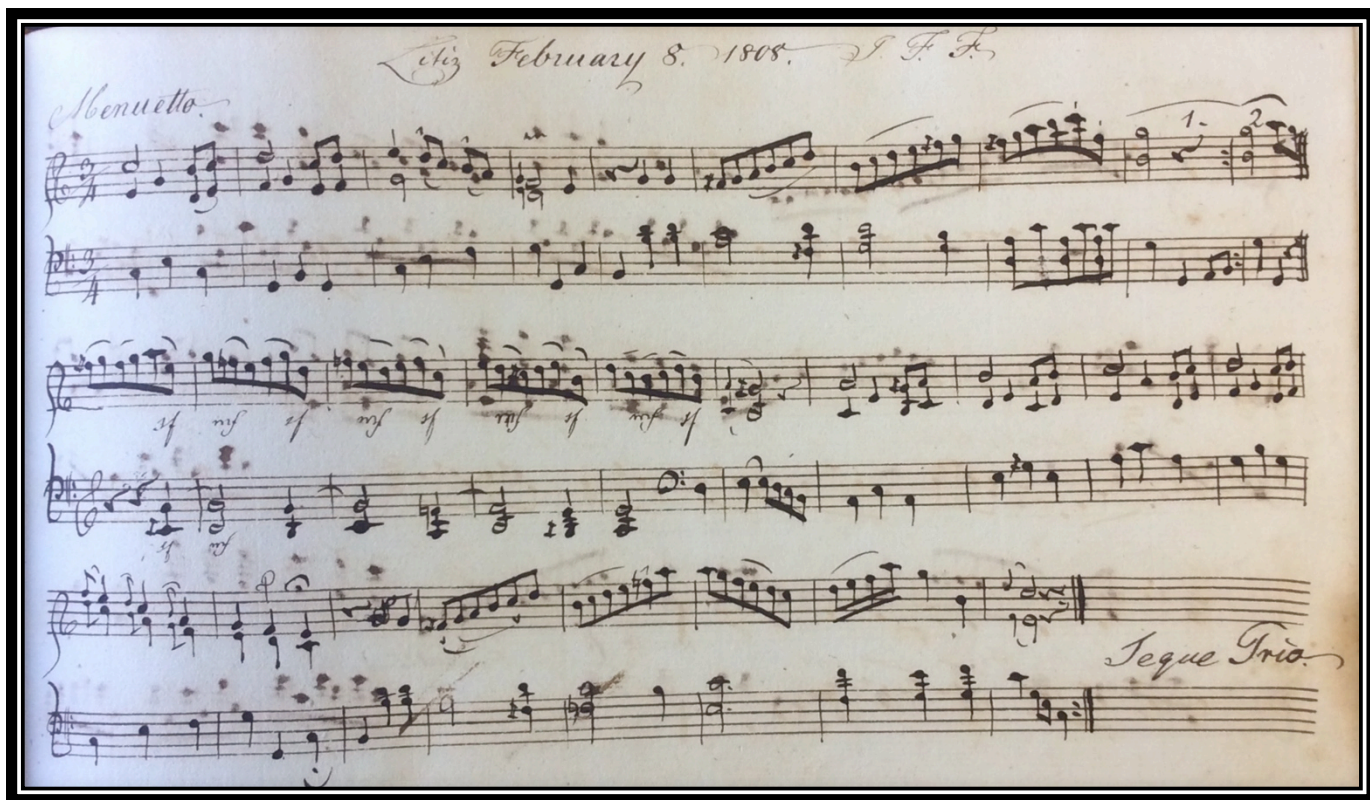


Image of J. F. Fräuauff's *Menuetto* found in a manuscript book owned by single sister Eliza Kampmann, Lititz, dated 8 February 1808.

Photos of the Ensembles on previous page and the Antes Viola above are by Carl Shuman. Used with permission.