

The Musical Culture of an Early Moravian Settlement in America: Lititz, Pennsylvania

Jeffrey S. Gemmell, presenter

Lititz Moravian Congregation
Millersville University

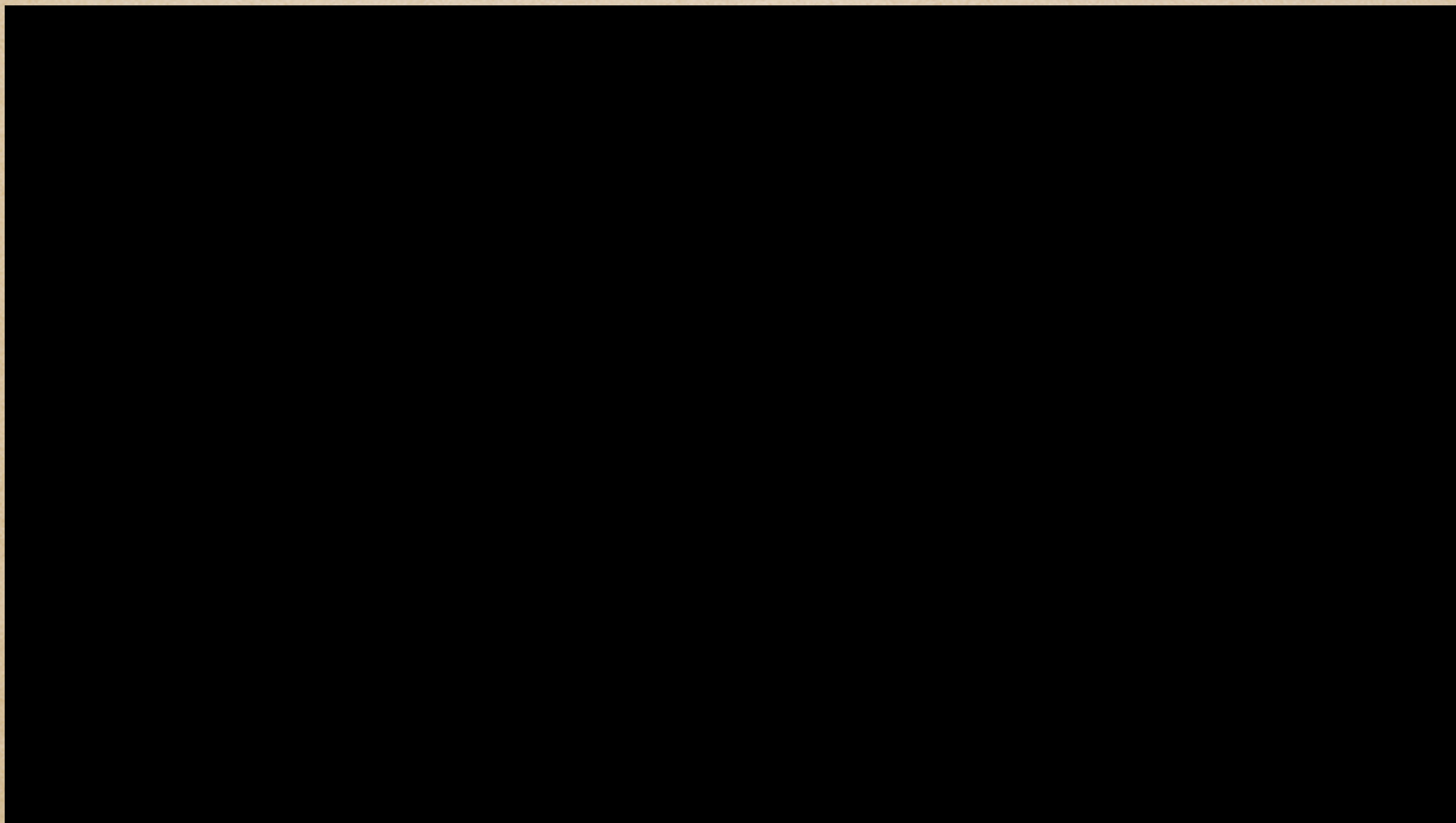
Presentation for The German Heritage Group, Willow Valley
Tuesday, September 10, 2019



View of Lititz, 15 June 1809, Samuel Reinke, watercolor.

Photo courtesy of Lititz Moravian Archives and Museum, used with permission.

A Lititz Anthem by Johannes Herbst (1735-1812)



Lobet den Herrn alle Seine Heerschaaren composed for dedication of Lititz Moravian sanctuary, August 13, 1787
Lititz Moravian Senior Choir and Millersville University Chorale, Bethlehem Conference, October 4, 2014

Johannes Herbst
Lititz Anthems I

Edited by Jeffrey S. Gemmell



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Historische Nachricht
von dem Anfang und Fortgang
des Bräuer = Gemeinleins
in Warwick
und dem nachher dafelbst entstandenen
Bräuer = Gemein = Ort
Lititz,
in Lancaster-County in Pennsylvanien

Der allernächste Anfang der Händel von sich selbst
Händel und Tod, als dem einzigen Grund unserer
Töchter, welche durch den Tod der Brüder in die
Gegensatz von aufswachen, war, da der jüngere
des Herrn und Ordinarius der jetzigen Universität von
der Kirche, Off. Nicolaus Ludwig, aus dem wälschen
Haar der Grafen von Sinsendorf, im Monat December
des Jahres Christi 1742. auf einer Reise nach, in
Jacob Hubers Haus für ein Warwicktownship, wo er
abruachte, eine Ringstraße u. d. d. füllte, und Tage
darauf in dem Court House in Lancaster vorrichtete
George Klein, als der nächste Nachbar an Jacob Huber
wusste was davon, sagte er aber nicht der Missethat
so wie ihm zugehen: Diefelbe Nacht singende wurde
er so unruhig darüber, daß er sich entschloß, mor-
gen nach Lancaster zu gehen und diesen Mann da per-
sonlich zu sehen, welches gescheh mit ihm findet
und Handlungen in seinem Prozess.
Bald darauf kam abgemacht und bestellt worden
Jacob Litchy, damals ein Prediger und Diener des
britischen Königs, der aber vorher selber einen Bruch
in die reformierte religion gemacht u. von der Kirche
abtrennt worden, der sich in gedachten Jacob Hubers
Haus eine Predigt, wobei Paul Leeson von der Methodist
des Evangelii p überreicht worden.

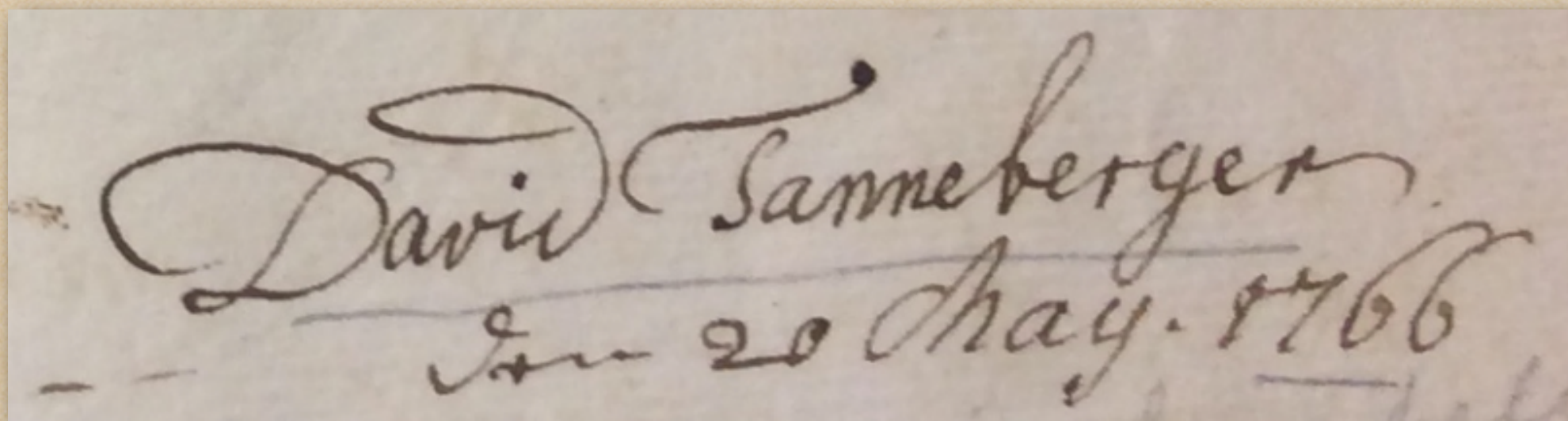
Geo. Klein

Matthaeus Gottfried Hehl

(1705-87):

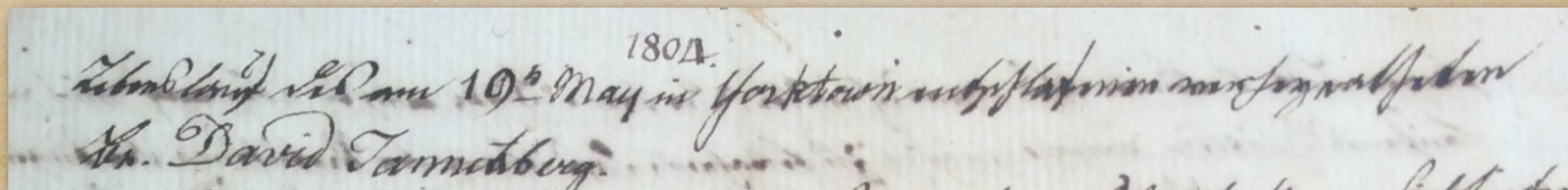
Manuscript Congregational History of Lititz, vol. 1:
*Historical Report of the Beginning and
Continuation of the Little Congregation of
the Brethren at Warwik and the Brethren's
Settlement Congregation LITIZ that
Subsequently Arose There in Lancaster
County, Pennsylvania, 1742–1779* (Moravian
Archives, Bethlehem, PA, call no. ChReg 75), 1.

David Tannenberg (1728-1804)



David Tanneberger
Jan 20 May 1766

Signature of David Tanneberger (Tannenberg) from church document: *Preliminary Conditions or Town Regulations*, 1759



1804.
Lebenslauf d. am 19^{ten} May in Yorktown unterschrieben und signiert von
Hrn. David Tannenberg.

First line of Tannenberg's 1804 Lebenslauf in the hand of Johannes Herbst. Note Herbst's correction from "b" to "n" in order to retain Tannenberg's preferred spelling as otherwise kept consistently throughout the document.



Photo courtesy of the Lititz Moravian Congregation, used with permission

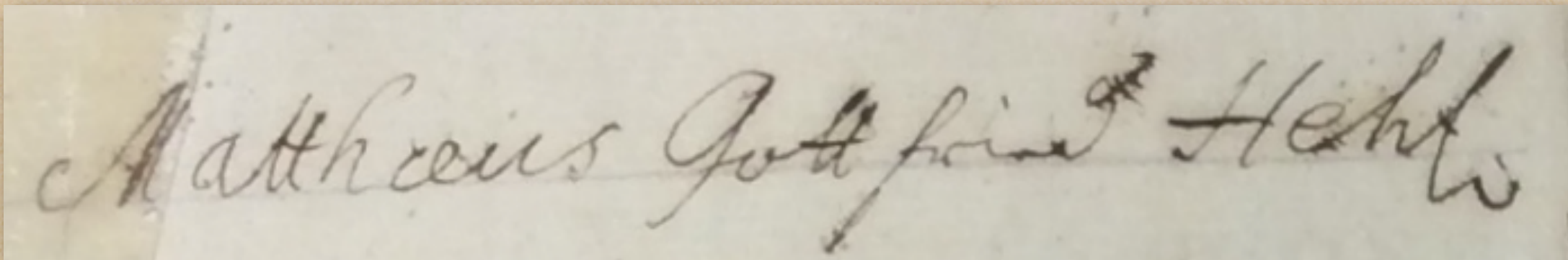
This **1791 David Tannenberg organ** was originally built of the Moravian congregation in Graceham, Maryland. It currently resides in the chapel of the Brother's House in Lititz.



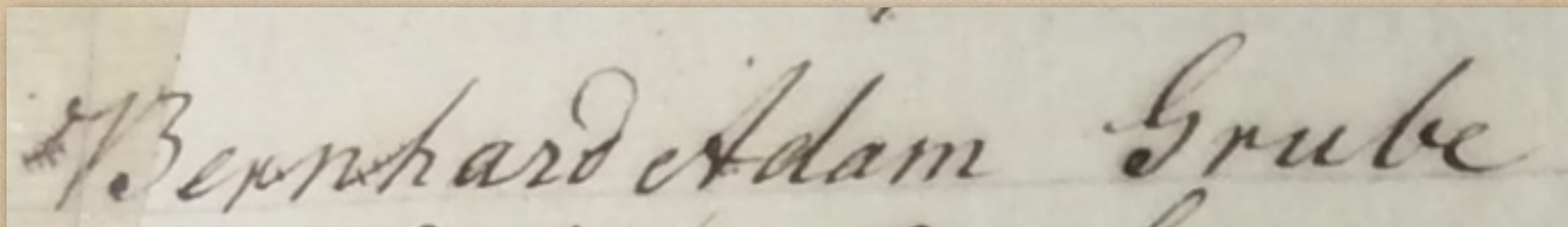
The **1787 David Tannenberg Organ** was built for the “new” Lititz sanctuary and played by Johannes Herbst during the dedication Lovefeast service, when Herbst also led the debut of his anthem *Lobet den Herrn alle seine Heerschaaren*. Modern restoration of this organ was completed in 1983, and it now resides in the church’s Fellowship Hall located immediately behind the Brother’s House.

Photo courtesy of Carl Shuman, used with permission

Two Pastors Credited for
Establishing Strong Tradition of Music in Lititz.

A handwritten signature in cursive script, reading "Matthias Gottfried Hehl". The ink is dark and the paper is aged and slightly yellowed.

Signature of Bishop Hehl (1705-87) from church document: *Preliminary Conditions or Town Regulations*, 1759

A handwritten signature in cursive script, reading "Bernhard Adam Grube". The ink is dark and the paper is aged and slightly yellowed.

Signature of Brother Grube (1715-1808) from church document: *Preliminary Conditions or Town Regulations*, 1759

Music Budget established in 1768

- ◆ Church members established a fund for music and music supplies: “a small account was set up and taken for instruments, strings, etc.” H. G. Hehl, Manuscript History
- ◆ Could this have been the beginning of the Lititz Collegium Musicum?

Correct Use of Music ~ 1

- ◆ December, 1771: "...solid and heartfelt discussion about the correct use of Music in the Congregation and that it should be never be treated in any but a liturgical heart."

H. G. Hehl, Manuscript History

Correct Use of Music - 2

- ◆ March, 1772: "...necessary harmony and agreement of the hearts in singing and in the music, which remains without power and flavor when it does not have the influence of the spirit."

H. G. Hehl, Manuscript History

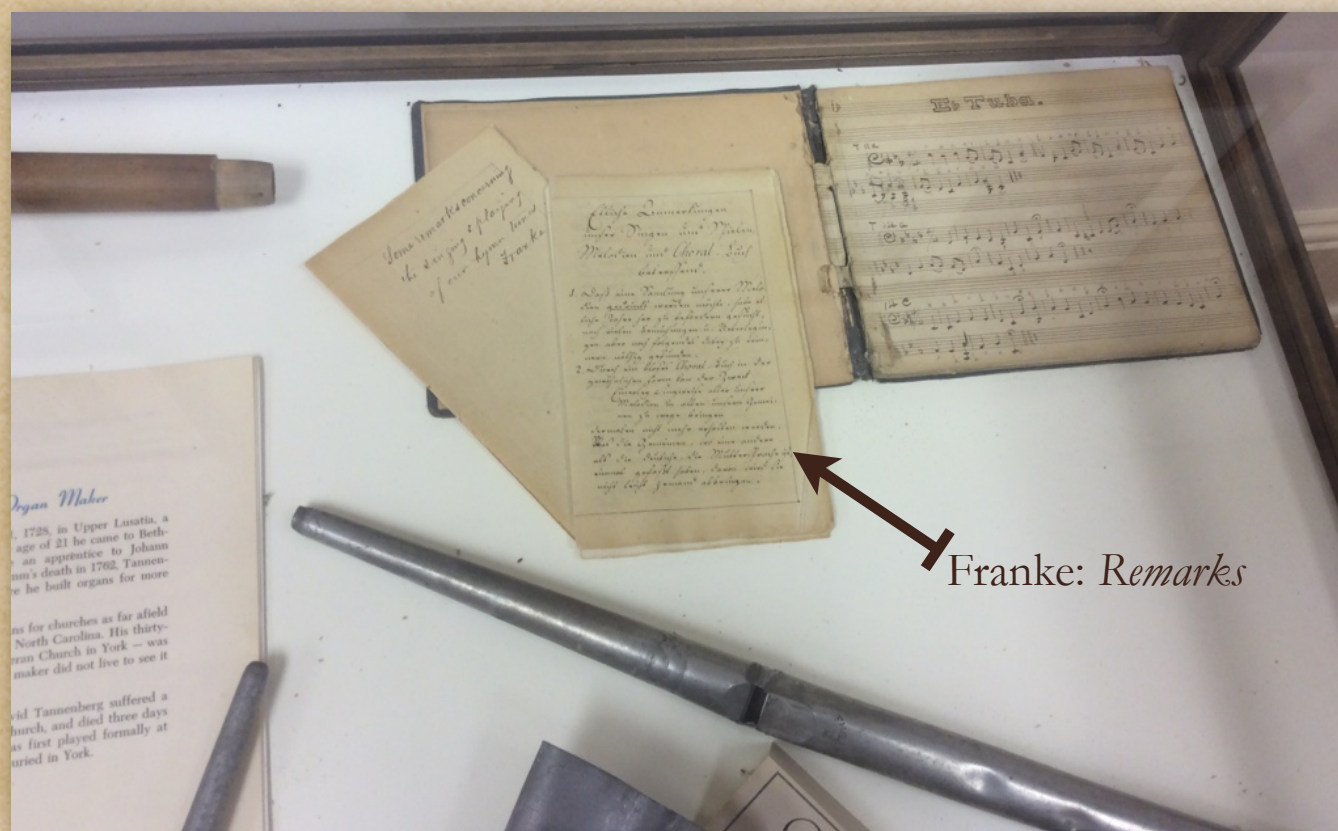
Correct Use of Music - 3

- ◆ August, 1773: "...our Musicians had a happy Lovefeast during which we spoke about the correct usage of music and many other useful things were discussed and regulated."

H. G. Hehl, Manuscript History

A Fortunate Find!

Archives Committee member Tom Wentzel inspects contents of glass case in the Lititz Congregation Museum where the Franke *Remarks* document has been on display for over thirty years.



The Franke *Remarks* document as seen in relation to the other artifacts in the case, with brief description beside it that reads: "Some remarks concerning the singing and playing of our hymn tunes." The copy of Tannenberg's *Lebenslauf* in Herbst's hand can also be found in this case, just to the left and out of photo.

Etliche Anmerkungen
unser Dingen und Spielen,
Melodien und Choral-Buch
betreffend.

1. Daß kein Tausch unserer Melodien gemacht werden müsse, daß alle diese Sachen zu besterem Nutzen, nach vielen Bemühungen u. Mühen, ganz aber noch folgendes dabei zu tun, wenn nötig gefunden.
2. Daß ein bloßes Choral-Buch in der gewöhnlichen Form bei der Zeit einerley Singweise aller unserer Melodien in allen unsern Gemeinden zu lange bringen. Inmahlen nicht mehr gehalten werden. Was ein Gemeindeglied, wo nicht auch als ein Vorgesetzter, ein Mithrassen ist, einmal gesagt haben, davon wird er nicht leicht jemand abbringen.

First page of *Etliche Anmerkungen unser Singen und Spielen, Melodien und Choral-Buch betreffend* [Several Remarks Concerning our Singing, Playing, Tunes, and Chorale-Book]. Translation by Pastor Roy Ledbetter, presbyter Fratrum, St. Louis, MO, December 2017.

Huth,
M. Apr.
1763.

J. Fr. Franke.

Author's signature from final page of document: H[errn]huth, M[onth of] April 1763. J[ohann]. Fr[iedrich]. Franke.

Johann Friedrich Franke (1717-1780)

- ◆ 1746: Schreiber [secretary] for Count Zinzendorf (7 years)
- ◆ 1756: Schreiber...und bedient den Gemeíngesang und die Musik [secretary and a director for singing choir and music]
- ◆ May 9, 1760: Zinzendorf dies
- ◆ April, 1761: Franke arrives in Herrnhut
- ◆ March, 1763: Franke authors "Remarks" treatise.
- ◆ March, 1765: Grube arrives in Lititz

“...the voice of a Child of
God, no matter how bad it is
and not suitable to singing
alone...it will certainly not ruin
singing in a service. . . . sing
more simply and softly.

J. F. Franke

“Since choral singing would be the chief purpose in this, there should be no selection and the worse voices should not be excluded.”

J. F. Franke

“...never to sing too loud or too fast....They would make this thus the rule and anything else would be the exception.”

J. F. Franke

“...our dear Lord may be in the Whirlwind, the Fire or the Earthquake, it is so certain that the Still, Small Voice is the actual and customary accompaniment of His dear presence . . . one can never be too careful in regards to loud our fast singing”

J. F. Franke

“Our Singing is most reliably beautiful
when it is most simple and regulated, as
the nature of the subject makes it
accustomed”

J. F. Franke

Intense Feelings During Services

- ◆ "...with melted, graceful hearts we followed our Suffering Saviour step by step in His Passion with a blessed feeling." [I, 112]
- ◆ "...melting hearts and moist eyes...." [II, 117]
- ◆ "...holy trembling and awe went through this worship service." [I, 109]

H. G. Hehl, Manuscript History

Singing : Not a Frivolous Endeavor

- ◆ "...during which the choir made heart-moving music." [II, 117]
- ◆ "...blessedly considered and sung about." [I, 163]
- ◆ "...contemplated with sensitive hearts and sung about." [II, 70]

H. G. Hehl, Manuscript History

Descriptions of Emotions and Singing

- ◆ "...we sang with emotion..." [I, 231]
- ◆ "The Lovefeast was accompanied by a sweet musical cantata...expressing the entire purpose of the matter and out hearts' desire for it." [I, 229]
- ◆ "...was sung about musically and spoken about, concerning the joy of the Lord which the Holy Spirit excites, enlivens and informs." [II, 87]

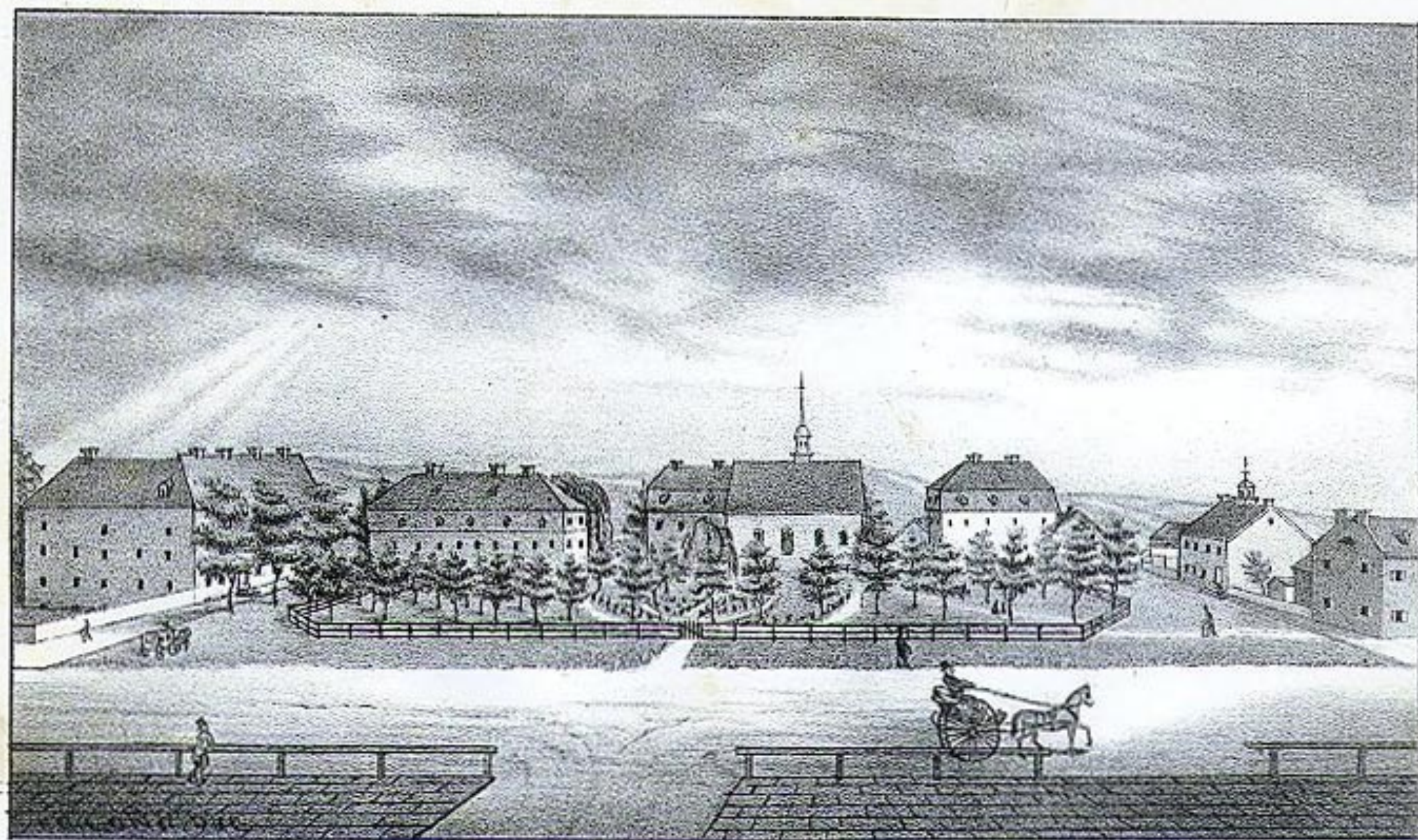
H. G. Hehl, Manuscript History



The **Trombone Choir** had specific church-related duties and also performed at outdoor functions, such as the announcement of deaths and inauguration of special festival days from the church steeple, and burial and Easter morning services on God's Acre.

- ◆ 1771: heard for first time on Christmas Eve
- ◆ 1774: new set of trombones purchased from Germany for Lititz by Christian Gregor
- ◆ 1777: trombones silenced during time the soliders were cared for in the Brothers' House
- ◆ 1778: brass instruments heard again
- ◆ 1783: celebration of war's end with music and illumination of Brothers' House

This photograph from the early 20th-century displayed in Lititz Moravian Museum features the Trombone Choir playing from the church steeple.



Sinclair's lith.

View of the Church, Parsonage and the Seminaries, at Lititz, Lancaster Co. Penn^a.

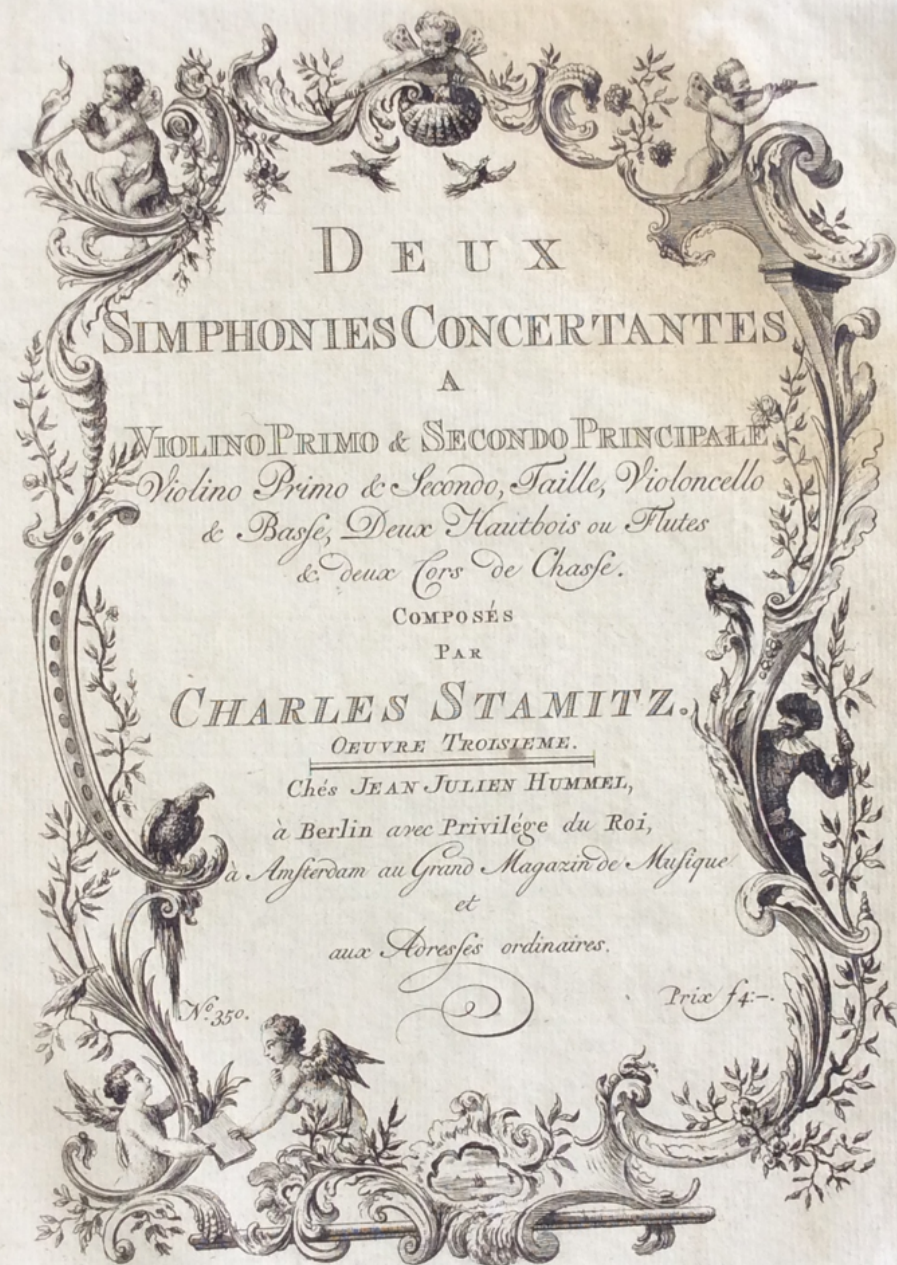


John Antes Viola, 17??; Herbst manuscript; Ode with Herbst's annotations

Photo courtesy of Carl Shuman, used with permission.

[48-49]

Violoncello Obligato

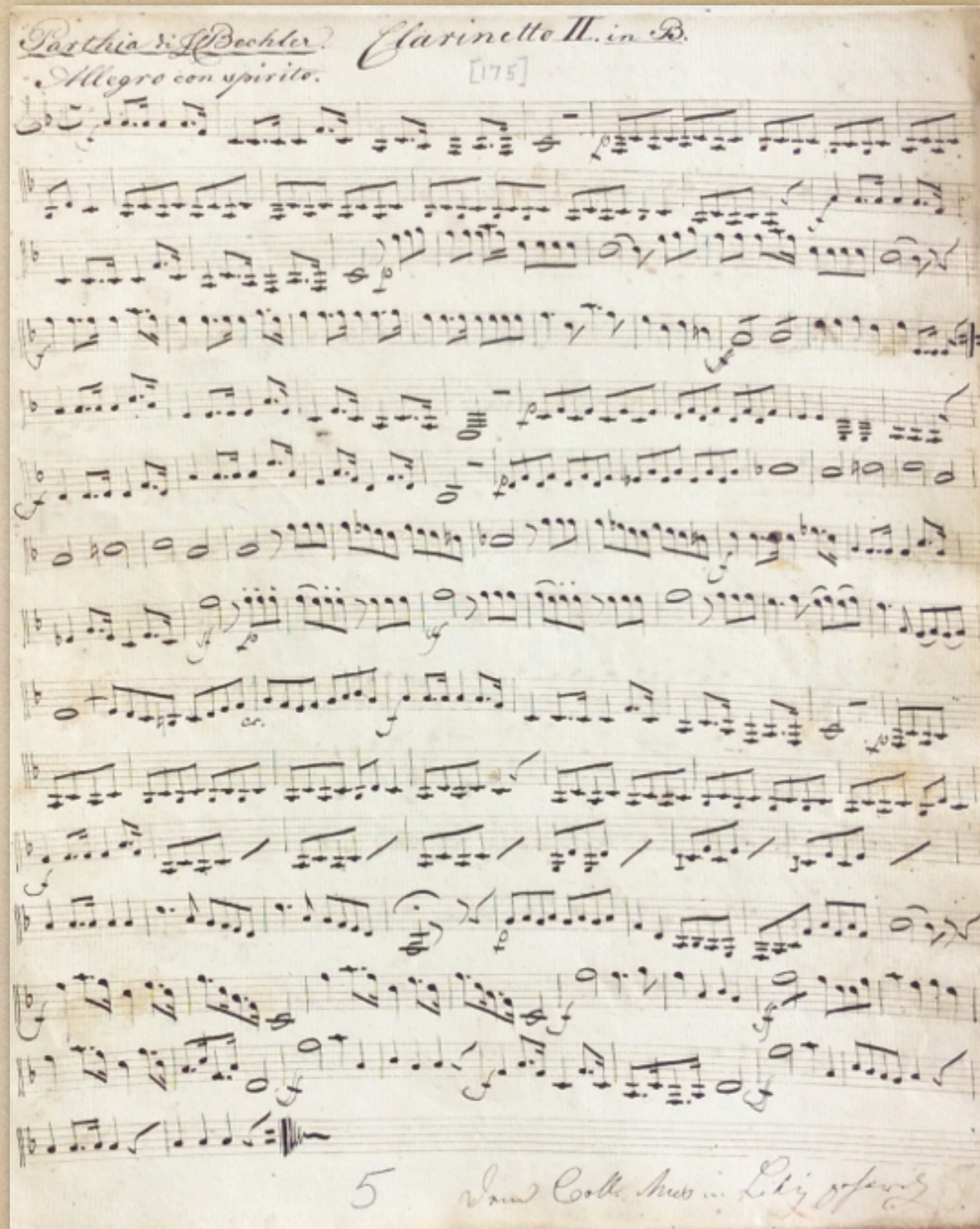


Example of Printed Music in Lititz Collegium Musicum Collection

Title page for Violoncello part of
Charles Stamitz (1746-1801):
Deux Symphonies Concertantes
[LCM 48-49]

Example of
Hand-copied Music
or Manuscript
in Lititz Collegium
Musicum Collection

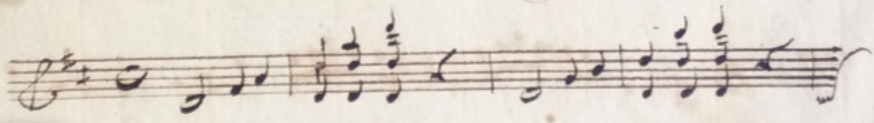
First page for Clarinet II part of
J. C. Bechler (1784-1857):
“Allegro con spirito” from *Parthia*
[LCM 175]



Title page of J. C. Bach's
Sinfonia in D [LCM 32]

[32.]
N^o 32.
~~N^o 88~~
Sinfonia in D
à
Due corni
Due Oboi
Due Violini
Viola
i
Basso
Basso Continuo

J. C. Bach
à Milano



Inu Col. Mus zu Lititz gesung.

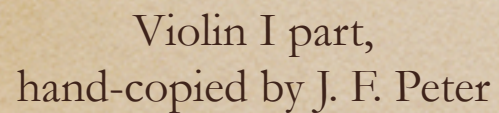
*Johann Friedrich Peter
d. 30. Jan. 1784.*

Lititz Collegium Musicum

Copyist Johann Friderich Peter

*Johann Friedrich Peter
d. 30. Jan. 1784.*

Inu Col. Mus zu Lititz gesung.



"Sinfonía in D" [LCM 32]

Full score, ed. Gemmell

Extracted Violin I part, ed. Gemmell



Program design, Julie Barteau Gemmell

1.



2.



Craig Kridel, serpentist

Photos courtesy
of Wayne LeFevre,
used with permission

3.



Kristin Sims, soprano • Colin Brown, tenor



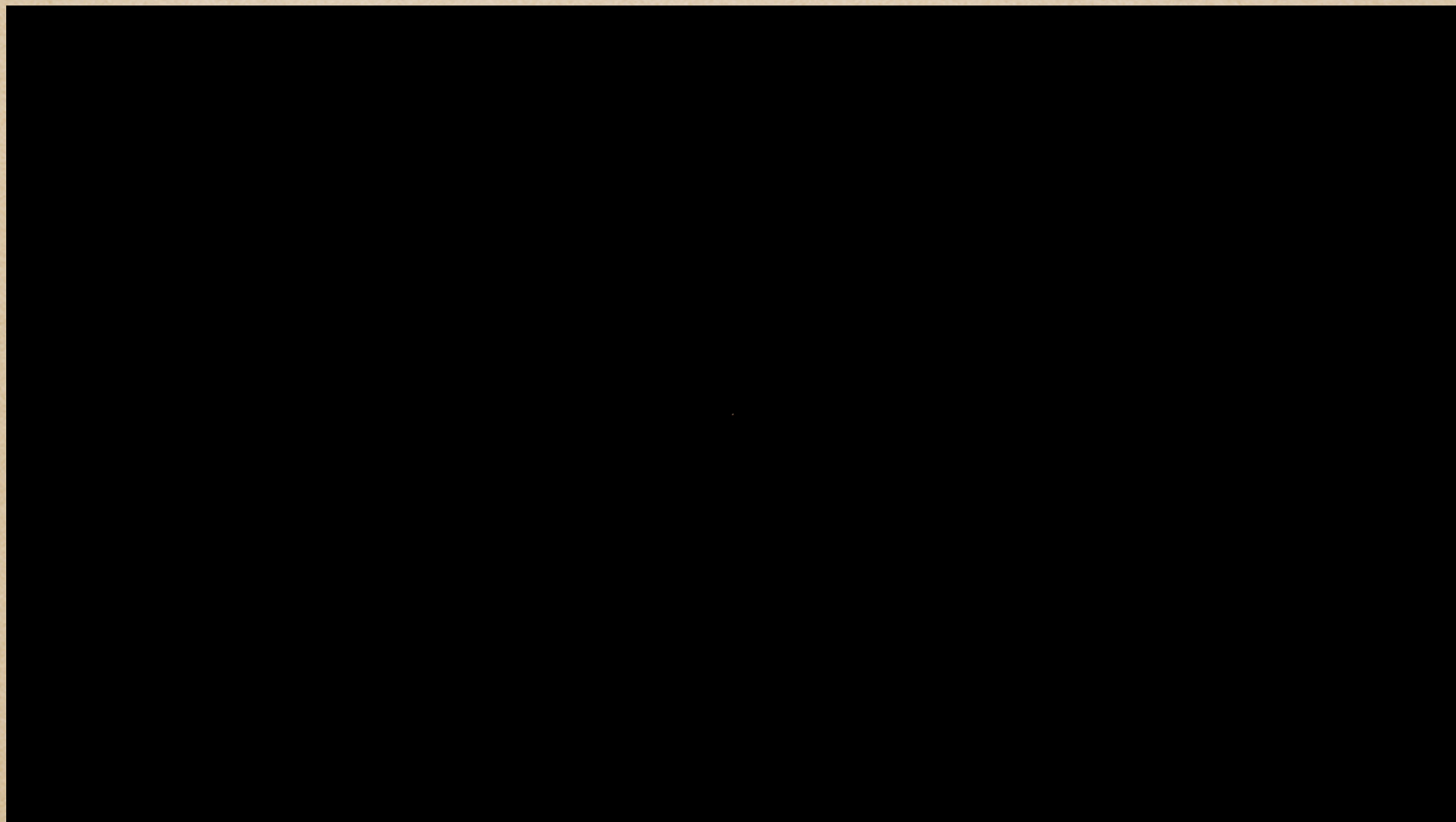
For more information,
check out my blog:
gemmell-posts.com

Email:
jeff@lititzmoravian.org
jeffrey.gemmell@millersville.edu

Photos by Tom Wentzel, used with permission.



An Orchestral Selection from the
Lititz Collegium Musicum Collection



J. C. Bach (1735-1782): *Sinfonia in D* [LCM 32] performed by the
Lititz Moravian Collegium Musicum, September 9, 2018