

Lititz Moravian

# Collegium Musicum

*History you can hear!*

Dr. Jeffrey S. Gemmell, Artistic Director & Conductor

**Sunday, February 27, 2022**

**7 p.m.**

**Lititz Moravian Church Sanctuary**

Lancaster County's newest (yet oldest) chamber  
orchestra is joined by the

**Millersville University Chorale**





Photo by Carl Shuman

John Antes Viola (1764) on display, Lititz Moravian Museum and Archives.

### John Antes: Featured *Luthier* and Composer

**John (baptized Johann) Antes** was born in March 1740 in Frederick, Montgomery County, PA. He was a student in Bethlehem, 1752-1761, where he built the earliest surviving violin (1759), which is housed in the Museum of the Moravian Historical Society (Nazareth, PA). From 1762-1764, Antes was a *luthier* (maker of string instruments) in Lititz, where he built the 1764 viola believed to be the earliest surviving one made in America and displayed in the Lititz Moravian Museum. In 1764, he traveled to Herrnhut, Germany, the international center of the Moravians, to pursue a career as a missionary. A year later, he trained in Neuwied as a watchmaker.

In January 1769, Antes was ordained and in the same month traveled to Cairo, Egypt, to become the first Moravian missionary to serve there. He survived many adventures both in travel and work. He was tortured and nearly killed by followers of Osman Bey, a local official of the Ottoman empire. After undergoing the *bastinado* (beating of the soles of the feet), he was finally released. Sometime during this Egyptian period of his life, Antes wrote the *Three Trios*, Op. 3, and a set of string quartets (missing). A letter he sent to Benjamin Franklin with a copy of the quartets is dated about four months before his torture. Although written abroad, the trios are the earliest known chamber works composed by an American. Antes was recalled to Germany in 1782 and, beginning in 1785, worked as congregational business manager in Fulneck, England, where it seems likely that he wrote most of his three dozen vocal works. He retired in 1809 to Bristol, England, and died there in 1811. *Go, Congregation, Go!* and *Surely He Has Borne Our Griefs* are two of Antes' best known anthems and demonstrate characteristics of his signature style: subtle expression, fondness of dotted rhythms, long melodic lines, high tessituras, wide ranges, and idiomatic string writing.

## Program

“Maestoso” and “March” from *Suite of Marches*  
Trumpet and Organ

Henry Purcell (1659-1695)  
Arr. Michel Rondeau

Hymn: “Join We All with One Accord” [next page]  
Full Collegium, Organ, Chorale, Audience

*Gaudeamus Pariter*  
Jan Roh (1544)  
Arr. Jeffrey S. Gemmell (J.S.G.)

“Overture I” from *Six Overtures in Eight Parts*, Op. 1, 1761, LCM 12

Carl Friedrich Abel (1723-1787)  
Flutes, Oboes, Bassoons, Horns, Serpent, Strings, Harpsichord  
Ed. J.S.G.

I. Allegro  
II. Andante  
III. Allegro

“Duetto IV” from *Six Duos Pour Deux Clarinettes*, LCM [Add E Cham 4]

Johann Friedrich Grenser (1758-1795)  
Clarinets  
Ed. J.S.G.

I. Allegro  
II. Alla Polaca  
III. Presto

*Sinfonia No. 1 in D Major*, Op. 1, LCM 80

Georg Anton Kreusser (1746-1819)

Flutes, Oboes, Bassoons, Horns, Serpent, Strings, Harpsichord  
Ed. J.S.G.

I. Allegro  
II. Andante  
III. Allegro

*Parthia 3*, LCM 176

R. Collauf

Clarinets, Horns, Bassoons

Ed. J.S.G.

I. Allegro  
II. Adagio  
III. Menuetto and Trio  
IV. Finale

“Quartetto I” from *Quatre Quatuors*, LCM 157

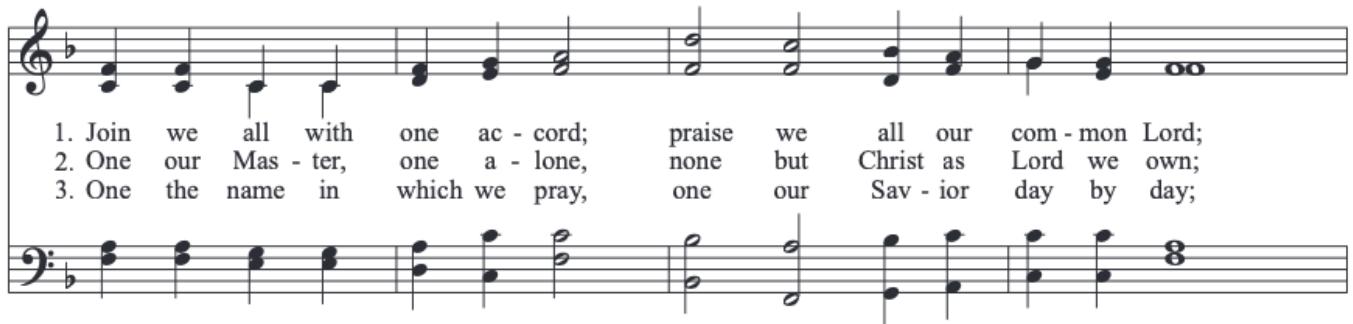
Franz Anton Hoffmeister (1754-1812)

Ed. J.S.G.

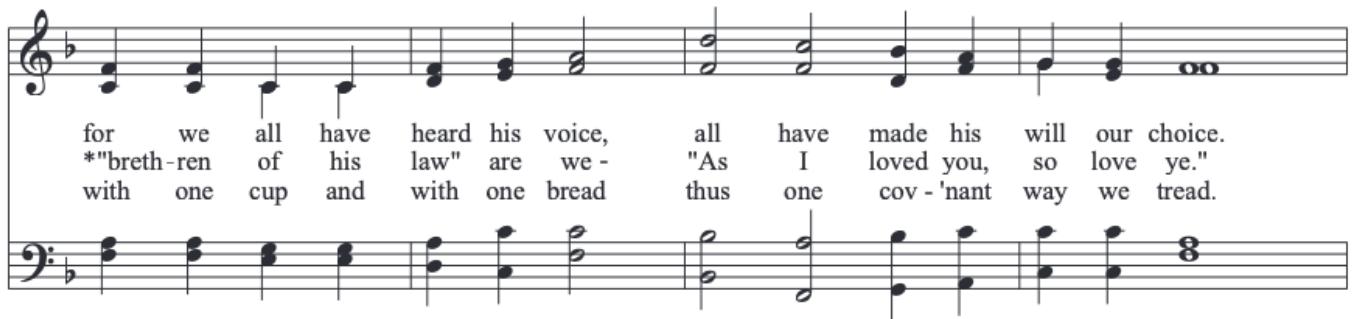
Jessica Kistler, Flute • MaryLee Yerger, Violin • Emily Sheffer, Viola • John Caldwell, Cello.

## Hymn: "Join We All with One Accord"

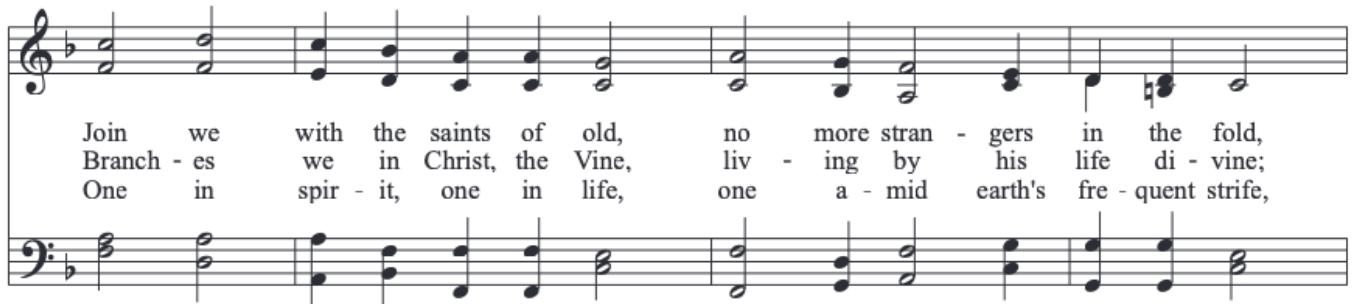
*Gaudeamus Pariter*



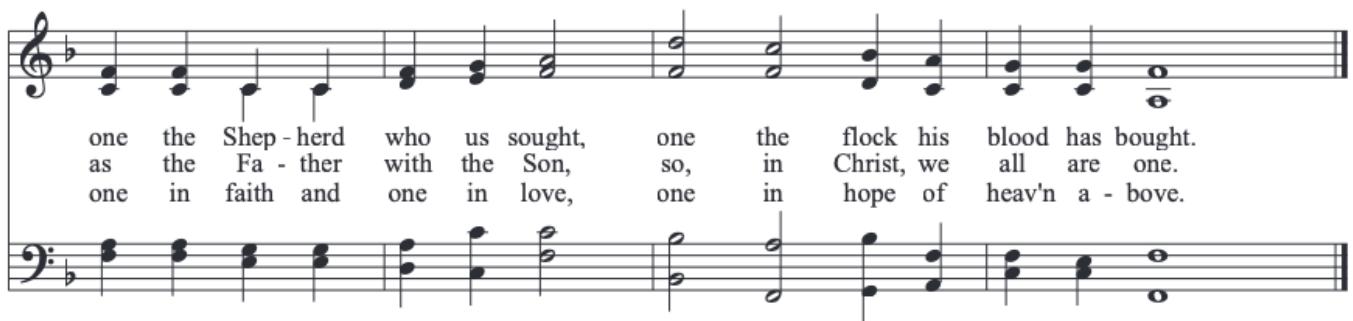
1. Join we all with one ac - cord; praise we all our com - mon Lord;  
2. One our Mas - ter, one a - lone, none but Christ as Lord we own;  
3. One the name in which we pray, one our Sav - ior day by day;



for we all have heard his voice, all have made his will our choice.  
\*\*brethren 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 stran - 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 Komarovský (1467)

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

TUNE: Jan Roh (1544), alt.

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

### *John Antes: Bowed String Instruments*

#### Hymn: "Let the Earth Now Praise the Lord"

*Monkland*

John Antes (1740-1811), Arr. J.S.G.

Full Collegium, Organ, Chorale, Audience

1. Let the earth now praise the Lord, who has truly kept his word  
2. What the fathers most desired, what the prophet's heart inspired,  
3. Welcome, O my Savior, now! Joyful, Lord, to you I bow.  
4. As your coming was in peace, quiet, full of gentleness,  
5. Then when you will come again as the glorious king to reign,

and at last to us did send Christ, the sinner's help and friend.  
what they longed for man - ya year, stands ful - filled in glo - ry here.  
Come in - to my heart, I pray; O, pre - pare your - self a way!  
let the same mind dwell in me which is yours e - ter - nal - ly.  
I with joy will see your face, free - ly ran - somed by your grace.

TEXT: Heinrich Held (1659). Tr. Catherine Winkworth (1829-1878), alt.

TUNE: John Antes (1796). Arr. John B. Wilkes (1891)

#### Selections from *New Sacred Music*

Peter (1774-1839) and George (1783-1841) Grosh  
Flutes, Voices Ed. J.S.G.

1. Spring (PLG)
2. Compassion (PLG)
3. America, Commerce of Freedom
4. Yankey Doodle
5. Hail to the Chief

“Singet dem Herrn ein neues Lied”, LCM 259

from *Der 96. Psalm*

Johann Gottlieb Naumann (1770-1827)

Ed. J.S.G.

Oboes, Horns, Trumpet, Bassoons, Strings, Harpsichord, Chorale

Elise Eggleston and Sarah Mason, sopranos

*Sing to the Lord a new song; sing to the Lord all the earth.*

*Sing to the Lord, bless his name; proclaim good tidings of his salvation from day to day.*

*Tell of his glory among the nations, his wonderful deeds among all the peoples.*

*For great is the Lord and greatly to be praised; he is to be feared above all gods.*

*For all the gods of the peoples are idols, but the Lord made the heavens.*

*Go, Congregation, Go!* and *Surely He Has Borne Our Griefs*

John Antes (1741-1811)

Ed. & Arr. Donald M. McCorkle

Strings, Chorale, Haley Richard, soprano

*Go, congregation, go! Go and see, see thy Savior in Gethsemane.*

*There is a scene, a scene which with amazement must strike thee;*

*There, astonished gaze, thy Maker prays.*

*Surely he has borne our griefs and carried our sorrows,*

*He was wounded for our transgressions; he was bruised for our iniquities;*

*The chastisement of our peace lay upon him; and with his stripes we are healed*

*Hallelujah! Lasst uns singen*, L 148.1

Johannes Herbst (1735-1812)

Ed. J.S.G.

Flutes, Clarinets, Bassoons, Horns, Serpent, Strings, Harpsichord, Chorale

*Hallelujah! Let us sing and bring offerings of thanks to the Lord God,*

*Who thus far has helped us.*

*His, every morning new, mercy, grace, love,*

*And faith were our comfort on our path, and the holy word from the cross was for us,*

*Far and wide, a light, that forever showed us brightly and clearly,*

*What was healing for salvation for us.*

English Translation by Deann Buffington

**Hymn:** “Praise to the Lord, the Almighty” [next page]

*Lobe den Herren*

*Christian Gregor Choralbuch* (1784)

Arr. J.S.G.

Full Collegium, Organ, Audience

## Hymn: "Praise to the Lord, the Almighty"

*Lobe den Herren (61 A)*



1. Praise to the Lord, the al - might - y, the King of cre - a - tion! O my soul,  
2. Praise to the Lord, who o'er all things is won - drous - ly reign - ing, shel - t'ring you  
3. Praise to the Lord, who will pros - per your work and de - fend you; sure - ly his  
4. Praise to the Lord! O let all that is in me a - dore him! All that has



praise him, for he is your health and sal - va - tion! Let all who hear  
un - der his wings, O, so gen - tly sus - tain - ing. Have you not seen  
good - ness and mer - cy shall dai - ly at - tend you. Pon - der a - new  
life and breath, come now with prais - es be - fore him! Let the a - men



now to this tem - ple draw near, join - ing in glad ad - o - ra - tion.  
all you have need - ed has been met by his gra - cious or - dain - ing.  
what the al - might - y can do if with his love he be - friend you.  
sound from his peo - ple a - gain. Glad - ly for - ev - er a - dore him!



TEXT: Joachim Neander (1680). Tr. Catherine Winkworth (1863), alt.

TUNE: Strasland *Gesangbuch* (1665); C. Gregor *Choralbuch* (1784)

DESCANT: Nola Reed Knouse (1994)

# Lititz Moravian Collegium Musicum Chamber Orchestra

Jeffrey S. Gemmell, Conductor

**Flute**

Jessica Kistler  
Marissa LaBant

**Oboe**

Kirstin Myers  
Kathleen M. Horein

**Clarinet**

Christy Banks  
Amy Christmas Haltemen

**Bassoon**

Robin Plant  
Richard Spittel

**Serpent**

Craig Kridel

**Trumpet**

Douglas Albert

**Violin I**

MaryLee Yerger (Concertmaster)  
Elizabeth Hess  
Betsy Swartz

**French Horn**

Kristen Albert  
Lori Groff

**Violin II**

Amanda Krauss  
Tara Kenkelen  
Anthony Scheuerman

**Viola**

Emily Sheffer  
Michelle Allen

**Harpsichord**

Huxian Li

**Cello**

John Caldwell

**Organ**

Jeffrey Gemmell

**Bass**

John Yerger  
(Contractor, Librarian, & Manager)

# Millersville University's Tell School Chorale

Jeffrey S. Gemmell, Conductor

**Soprano**

Jamie Cascarino  
Elise Eggleston  
Kirsten Gager  
Sarah Mason  
Kaitlyn Myers  
Haley Richard

**Alto**

Kylie Calogero  
Marisa Kowalski  
Ruth Kowalski  
Julia Lambert  
Abigail Wieder  
Huixian Li

**Tenor**

Paul Kingsbury  
Michael Klitsch  
Noah Manno  
Michael McCain  
Collin Staub  
Vincent Tuggle  
Matthew Young

**Bass**

Jacob Feeser  
Seth Lynn  
Zach Simmons  
Nicholas Marateo  
Robert Murphy  
Ryan Wilson

## Program Notes

Welcome to the fifth concert of the recently revived Lititz Moravian Collegium Musicum. Our last concert on March 8, 2020, came just before the COVID-19 pandemic dramatically altered our lives. We are excited to gather once again to share musical treasures with you. The Collegium is a professional ensemble of select musicians from central Pennsylvania and beyond. Our mission is to present a rare glimpse into the distinctive musical life and culture of early Lititz via our musical time machine. Simply stated, the variety and depth of musical experiences you will encounter this evening resound in our motto: *The Lititz Moravian Collegium Musicum: History you can hear!*

The colonial American Moravians who settled in Lititz are recognized today for the strong musical tradition they brought with them from Europe. When Bernard Adam Grube (1715-1808) was called to Lititz as pastor in 1765, he had an immediate influence on the congregation's music. He was also the music director who organized both the Choir and the Collegium Musicum; a congregational fund was established for music and supplies to be used by musicians who met regularly to enhance worship with music. Inspired by traditions begun in the German-speaking regions of Europe, the original Collegium presented an opportunity for accomplished musicians to rehearse and perform for practice, entertainment, and enlightenment. Those familiar with historic Moravian sacred music will note that music performed in this concert is more complex, mannered, and challenging when compared to typical church anthems. Clearly, Collegium repertoire was meant for skill building, practice, cultural edification, and entertainment; it also satisfied the community's continual desire for leisurely music making. Conversely, Moravian music for worship is known for its simplicity, directness, and ability to convey textual/devotional messages with ease and naturalness: words, meanings, spirit, and feelings are expressed in music linked to the heart. The skills developed to meet the technical demands of playing the secular Collegium repertoire enabled church musicians to perform the sacred repertoire with greater facility and, thus, focus with more intensity on the spiritual aspects of worship services. Hence, the Collegium Musicum provided the means for the congregation to refine its ability to worship through music. The Collegium was the core of what would later become the Lititz Philharmonic Society and the Lititz Community Band. According to Rev. Nola Knouse, Ph.D., current Executive 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 Lititz Collegium Musicum] 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."

Most of the music heard in this evening's concert was edited from original parts gathered from the *Lititz Collegium Musicum Collection* (LCM) or *Lititz (Church Music) Collection* (L) housed in the Moravian Music Foundation Archives in Bethlehem, PA. The *Collegium Musicum Collection* consists of larger works, as well as chamber music for strings and winds, representing the highest European musical standards of the period. As you will hear, genres and styles are quite varied. Larger works, such as by C. F. Abel's *Overture I* and G. A. Kreusser's *Sinfonia No. 1 in D Major*, typify the genesis of what would become the modern symphonic repertoire. *Parthien* or *Harmoniemusik*, popular chamber wind pieces written for five to eight

instruments, are represented by R. Collauf's *Parthia 3*. Very little is known about this composer and the work is written for two clarinets, two horns and bassoon. Other forms of chamber music include F. A. Hoffmeister's *Quartetto I* for strings and flute, a duet for clarinets by J. F. Grenser, and duets for flute and voices by Lititz's own Grosh brothers. The second half of the program features choral-orchestral repertoire. From the *Lititz Church Music Collection*, significant Moravian composers are highlighted with anthems by J. Antes and J. Herbst. From the *Collegium Musicum Collection*, representing German Lutheran church music, is the first movement of Dresden composer J. G. Naumann's large work *Der 96. Psalm, "Singet dem Herrn ein neues Lied."* Although this is a concert and not a worship service, three hymns will be sung. This is a very Moravian thing to do! Early church members sang hymns constantly, even during work and play, as there was little delineation between sacred and secular in the lives of early Lititzians. Please add your voice to the Collegium ensemble, choir, and organ!

Early American Moravians acquired newly published music composed for the finest European ensembles in royal courts, opera houses, churches, and other venues. Scores were purchased through local music retailers like Christian Jacob Hutter's *Musical Repository* in Lancaster, PA, imported directly from Europe, transported by fellow Moravians as they crossed the sea, or given as gifts (e.g., the Abel *Overture I* was "a present fr. Mr. John Cole of Baltimore, Novb. 1811"). Scores were then exchanged between Moravian communities and manuscript copies were handwritten to be used by *collegia musica* in Bethlehem, Nazareth, Lititz, and Salem (NC). The flow of repertoire between Europe and America traveled in only one direction, however, as there was little demand across the Atlantic for music by early American composers. This evening's concert illustrates this duality. The brief biographies below highlight the prominent stature of the composers represented here, most of whom are virtually unknown today.

**Carl Friedrich Abel** was born in Köthen, Germany and boarded at St. Thomas School, Leipzig, where he was a student of J. S. Bach (1685-1750). Abel joined the court orchestra at Dresden, and after fifteen years traveled to England to be a chamber musician for Queen Charlotte. In 1762, Bach's eleventh son, Johann Christian Bach (1735-1782), joined him in London where they became friends and established the famous Bach-Abel concerts, England's first subscription concerts. A symphony by Abel was misattributed to Mozart, which had been copied by the young Mozart probably for study purposes. Throughout his life, Abel had enjoyed excessive living and his drinking probably hastened his death.

**Johann Friedrich Grenser**, born in Dresden, Germany came from a family of musicians and instrument builders. At age sixteen he had already begun to work at the opera in Stockholm but was later transferred to the royal court. From 1774 to 1783, he was employed as an oboist with the Hovkapellet (the Royal Court Orchestra) and then as a flautist until his death in 1795.

**Georg Anton Kreusser** was born in Heidingsfeld (near Würzburg, Germany) where he received training before going to Amsterdam to study, subsequently completing his training in Italy and France. In 1774 he became Konzertmeister at the Mainz electoral chapel, where he was held in great esteem. Kreusser distinguished himself as a composer of both instrumental and vocal works, winning the admiration of Haydn.

**Franz Anton Hoffmeister** was born in Rottenburg am Neckar, Germany. At age fourteen he went to Vienna to study law. Afterward, he decided on a career in music and

by the 1780s he had become one of the city's most popular composers, with an extensive and varied catalogue of works. Hoffmeister's reputation today rests mainly on his work as a music publisher. By 1785, he had established one of Vienna's first music publishing businesses. Hoffmeister printed his own works as well as those of numerous other composers, many of whom were his personal friends, including Haydn, Mozart, Beethoven, Clementi, and Carl Ditters von Dittersdorf. Mozart dedicated his *String Quartet in D* to him, and Beethoven addressed him in a letter as my "most beloved brother."

**Johann Gottlieb Naumann** was born in Blasewitz, Germany and studied at the Kreuzschule in Dresden, where he was taught by Gottfried August Homilius, a student of Bach. He traveled to Italy and met composer Giuseppe Tartini, who took an interest in his work. Naumann later made his debut as an opera composer in Venice before returning to Dresden as a church composer at the Dresden court. Naumann is best known for the familiar chord sequence known as the *Dresden Amen*. The sequence was later used by Felix Mendelssohn in his *Reformation Symphony* and Richard Wagner in his opera *Parsifal*.

**Johannes Herbst** was born in Kempten, Swabia (Bavaria, Germany). He attended school in Herrnhut, which provided the opportunity for him to learn music, and later trained as a clockmaker. He joined the Moravian Church in 1748 and lived in various Moravian communities, even in England, where he served as an organist and teacher at a Moravian school. Herbst returned to Germany to become a bookkeeper for the Moravian church, was ordained a minister, and served congregations in Neudietendorf and Gnadenfrei before receiving a call to America in 1786, serving congregations in Lancaster (1786-1791) and Lititz (1791-1811). He served on the first Board of Trustees for Franklin College. Even with his pastoral duties and responsibilities as headmaster of the Lititz Boarding School for Girls (now Linden Hall), Herbst found time to compose and in his life wrote over one hundred anthems and two hundred sacred songs. Also, an avid copier of other composers' music, his personal collection of over one thousand anthems and many larger works is a significant musicological resource. Herbst was consecrated a bishop in Lititz on May 1811, two days before leaving to take up new work in Salem, and served only a few months before his death in January, 1812. Herbst is buried in God's Acre in Salem. *Hallelujah! Lasst uns singen* is among Herbst's final anthems and is noticeably larger in terms of length, complexity, and instrumentation compared to other anthems composed in Lititz. It was composed in 1810 for the November 13 anniversary day commemorating the declaration of Jesus Christ as Chief Elder of the Moravian Church.

**This concert was made possible thanks, in part,  
to our generous sponsors and volunteers, including**

Kim Barabas, Deann Buffington, Claire de Perrot, Bill & Doodie Charles, Jeff & Julie Gemmell, Pat & Gene Hartzell, Craig Kridel, Nancy Sandercox, Barb Shultz, Marian Shatto, Mary Sweger, Tom & Anne Wentzel, John & MaryLee Yerger

**SPONSORS NEEDED!** Since the organization resides outside of the congregation's regular music ministry, our existence and ability to sustain the professionalism and quality of our work depends upon your generosity and support. Tax-deductible contributions of any amount are appreciated.

Please make checks payable to LMCM and mail to Lititz Moravian Congregation,  
Attn: Lititz Moravian Collegium Musicum (LMCM), 8 Church Square, Lititz, PA, 17543.  
Questions? Contact Jeffrey Gemmell at [jeff@lititzmoravian.org](mailto:jeff@lititzmoravian.org) or call 717-626-8515.

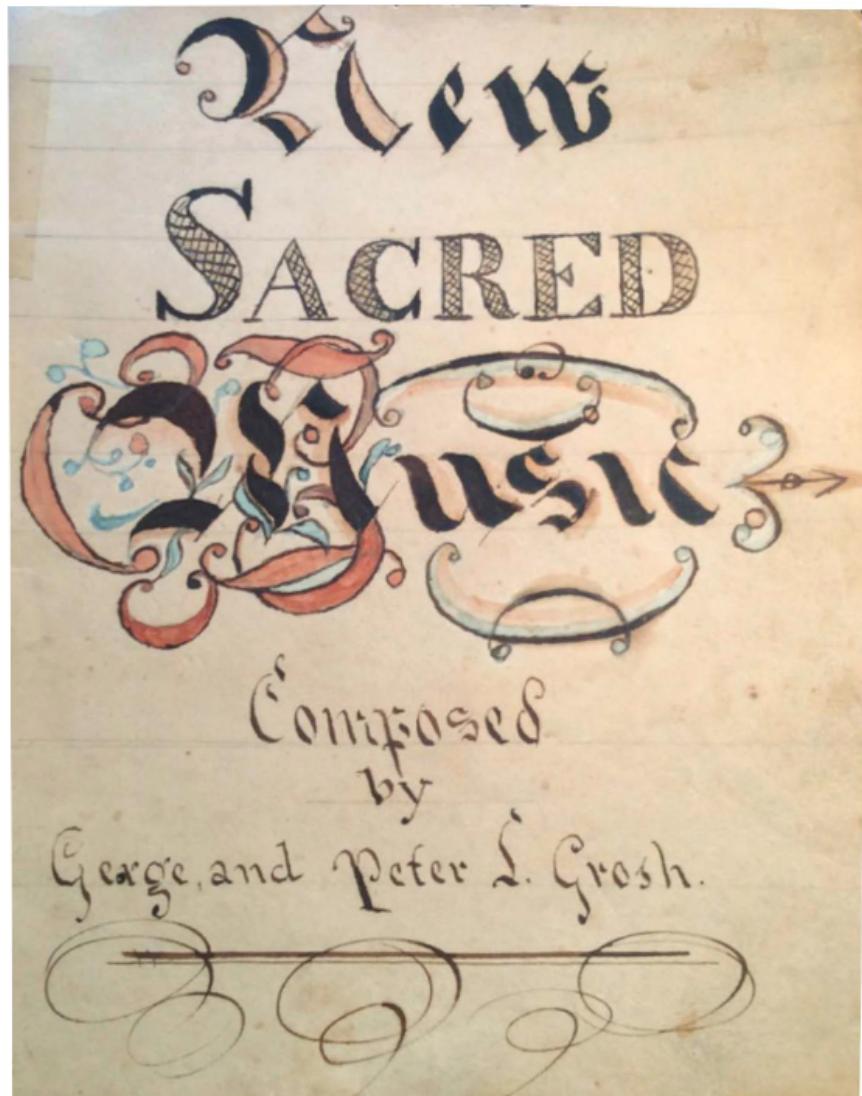


Photo by J.S.G.

Title page of the Grosh brothers' *Sacred Music*, which contains secular music as well. This unique manuscript was donated to the Lititz Moravian Museum and Archives by Julie Kohler in 2013. An expert in *fraktur*, Julie purchased this manuscript in an antique store as she admired the quality of the artwork on the cover. Having grown up in Lancaster, Julie recognized the Grosh family name and probable connection to Lititz Moravian. Indeed, the Grosh brothers were direct descendants of John Valentine Grosh (1706-1764), who came to Pennsylvania from Germany in 1743. John and his family joined the Warwick congregation in 1749 and he was its first chief sacristan. In 1764, he moved to Lititz and was appointed curator of the Sisters' Choir and, again, chief sacristan. While George Grosh was not an active member of the congregation, Peter Grosh first lived in Hempfield Township before moving to one of the congregation's farms near Lititz. Peter later became the first tax collector for fifty cents a month. According to the *Journal of the Franklin Institute* (1833), both brothers completed a patent application for a mode (apparatus) of *Applying Wind to Musical Instruments*, listed in 1834.

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