

Lititz Moravian
Collegium Musicum
History you can hear!

Dr. Jeffrey S. Gemmell, Artistic Director & Conductor

Sunday, October 9, 2022
7 p.m.

Lititz Moravian Church Sanctuary
*Lancaster County's newest (yet oldest) chamber
orchestra is joined by the*
Millersville University Chorale



Program Notes from the Artistic Director and Conductor

Welcome to the sixth concert of the “new” Lititz Moravian Collegium Musicum, a chamber orchestra originally founded in the 18th century and revived in September 2018. This professional ensemble features select musicians from central Pennsylvania and beyond. Our mission is to explore, edit, learn, perform, and share historic (often forgotten) musical treasures for the enjoyment of all within earshot. The Collegium experience is an opportunity to capture a rare glimpse into a distinctive tradition of colonial Lititzians via a musical time machine and to expand our understanding of early American life and culture. Simply stated, the variety and depth of experiences you’ll encounter this evening resound in our motto: *History you can hear!*

Our February concert was a joyous return after almost two years of silence due to the COVID shutdowns. We were thrilled to gather once again, yet rather than meeting in the Fellowship Hall to utilize David Tannenberg’s historic 1787 pipe organ, we decided to meet in the church sanctuary for greater safety, to take advantage of the “air scrubber,” and to have space for social distancing. While the air may have been cleaner in the church, it was difficult to remain separated due to such strong attendance! This evening, in case COVID numbers increase, we’ve decided to perform in the church sanctuary. We are happy to once again welcome the Millersville University Chorale as special guest performers and to place them high up in the balconies where all can enjoy their angelic singing in stereophonic surround sound!



Photo by Carl Shuman

View from the front of the church (side balcony) during the singing of a hymn in the Collegium Musicum concert on February 27, 2022.

History of the Lititz Collegium Musicum

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 another 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 music of the period. 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, feelings, and spirit are expressed in music linked to the heart. The skills developed to meet the technical demands of performing the secular Collegium repertoire enabled church musicians to play 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 their ability to *worship through music*.

The Collegium was the core of what would later become the Lititz Philharmonic Society and the Lititz Band. According to Rev. Nola Knouse, Ph.D., former 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."

This Evening's Concert

All the music presented in this evening's concert, except for the hymns, was edited from original parts gathered from the *Lititz Collegium Musicum Collection* [LCM] housed in the Moravian Music Foundation Archives in Bethlehem, PA. This 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 Giardini's "Concerto IV," Wanhals's "Sinfonia IV," and Wranitzky's "La Caccia" typify the genesis of what would become modern symphonic repertoire. *Parthien* or *Harmoniemusik*, popular chamber wind pieces written for five to eight instruments, are represented by Stamitz's *Parthia No. III*, written for two clarinets, two horns and bassoon. Other forms of chamber music include Berbiguier's "Trio IV" for flutes and viola and Grenser's "Duetto V" for clarinets. The second half of the program features a complete performance of the five-movement choral-orchestral setting of *Der 96. Psalm* by Dresden composer J. G. Naumann.

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 the sacred and the secular. Please add your voice to the Collegium ensemble, choir, and organ!

Additional Information Regarding the Repertoire and Composers

Early American Moravians performed newly published music composed for the finest European musicians in royal courts, opera houses, concert halls, and churches. Music was purchased through local retailers like Christian Jacob Hutter's *Musical Repository* in Lancaster, imported directly from Europe, or transported by fellow Moravians as they crossed the sea. Scores were then exchanged between Moravian communities, where 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; there was little demand across the Atlantic for music composed by early American composers. The brief biographies below highlight the prominent stature of the composers represented here, most of whom are virtually unknown today.

Felice de Giardini was born in Turin (northern Italy) and recognized early in life as a child prodigy. By the age of 12, he was playing in theater orchestras and later became a violin virtuoso. In the 1750s, he toured Europe with successes in Paris, Berlin, and especially England, where he eventually settled. Giardini was an orchestra leader and director of the Italian Opera in London and director of the orchestra at the London Pantheon. He performed in concerts with Johann Christian Bach (1735-1782) and was widely regarded until the late 1760s. In 1784, he returned to Naples to run a theater, but had financial problems. To regain his fame, Giardini returned to England in 1793, but was unsuccessful. He then traveled to Russia to try his fortune, failed again, and eventually died in Moscow.

Giardini was a prolific composer and wrote for virtually every available genre, with opera and chamber music dominating his output. Today, except for a few songs and smaller works, most of his music is out of print. Giardini knew how to make string instruments sound their best. Note how his "Concerto IV" features the soloistic qualities of the instruments rather than difficult or integrated part writing. Protestant churches worldwide are familiar with Giardini's *Italian Hymn* or *Moscow*, the tune that opens our concert.

Johann Friedrich Grenser was born in Dresden and came from a family of musicians and instrument builders. At age 16 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 flutist until his death in 1795.

Benoit Tranquille Berbiguier was an early 19th-century French flutist, pedagogue, and composer, who also played the violin and cello. In 1805, at the age of 23, he defied his parents, who wanted him to become a lawyer, and left the family home to study in Paris. He studied flute with Johann Georg Wunderlich (1755-1819) and harmony with Henri Montan Berton (1767-1844). "Trio IV" is dedicated to his teacher, "Mr. Wunderlich, Premier flute de la Academie Imperiale de Musique" and was published in Hamburg. Berbiguier composed primarily for flute, often in duet with cello, and also wrote chamber music, including trios, concerts, sonatas, fantasies, and romances. His etudes (studies) for flute, some of which are still used today, were published around 1818.

Johann Baptist Wanhal, also Vanhal, was a Czech composer born in Bohemia into serfdom and died in Vienna. He received his first musical training from his family, excelled at violin and organ, and was eventually able to earn a living wage as village organist and choirmaster. He also taught German, which was required for anyone wishing to make a career in music within the Hapsburg empire. Traveling to Vienna in 1760, he quickly established himself as a music teacher for the high nobility and was invited to conduct his symphonies for them. From 1769 to 1771, Wanhal traveled to Italy to learn the Italian style of composition popular at the time. He returned to Vienna but was unable to find full-time employment. Around 1780, his symphonic writing ended as he focused instead on string quartets, music for piano, and small-scale chamber works. This satisfied the needs of a growing middle class and supplied him with the means to live a modest, economically independent life; for the last 30 years of his life he was, perhaps, the first Viennese composer to live without the support of a patron. Viennese printers published more than 270 of his works during this period. In 1782, Wanhal met Mozart, who admired his symphonies, and they performed chamber music together along with others, including Haydn and Dittersdorf. Wanhal's works were well respected by Beethoven and the entire Viennese public.

Carl Philipp Stamitz was a well-known German composer of partial Czech ancestry and a prominent representative of the second generation of the well-known Mannheim School. He was the eldest son of Johann Stamitz (1717-1757), another significant violinist and composer of the early Classical Period. He received lessons from his father and was his successor as leader of the Mannheim Orchestra. In 1770, Stamitz began traveling as a virtuoso, accepted short-term engagements, but never managed to gain a permanent position. He visited many European cities, living for a time in London, but gave up traveling in 1794 to move with his family to Jena in central Germany. His circumstances deteriorated and he descended to debt and poverty until his death in 1801. Stamitz wrote over 50 symphonies and more than 60 concertos for violin, viola, viola d'amore, cello, clarinet, bass horn, flute, bassoon and other instruments. He also wrote a large volume of chamber music.

Paul Wranitzky, also Wranitzky, was born in Neureisch in Habsburg Moravia. Moravian by birth, at age 20, like so many other Czech composers of the period, he moved to Vienna to explore opportunities within the Austrian imperial capital. He was highly respected by Mozart, Haydn, and Beethoven; the latter preferred him to conduct his new works (e.g., Beethoven's *First Symphony* in 1800). A prolific composer, Wranitzky wrote 10 operas, 44 symphonies, at least 56 string quartets (some sources site as many as 73!), and other orchestral and chamber works. Wranitzky is thought to be one of three possible composers said to have written the Austrian national anthem.

Johann Gottlieb Naumann was born in Blasewitz 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 (1692-1770) in 1767, 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*. The "Overture" of *Der 96. Psalm* performed this evening is unique to the LCM collection.

Program

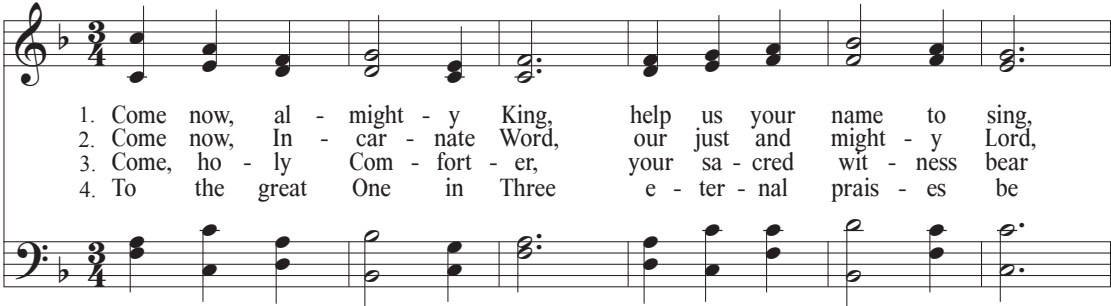
Hymn: "Come Now, Almighty King" [MBW, 555]

Italian Hymn

Felice de Giardini (1716-1796)

Arr. Jeffrey S. Gemmell (J.S.G.)


Full Collegium, Organ, Chorale, Audience



1. Come now, al - might - y King, help us your name to sing,
2. Come now, In - car - nate Word, our just and might - y Lord,
3. Come, ho - ly Com - fort - er, your sa - cred wit - ness bear
4. To the great One in Three e - ter - nal prais - es be



help us to praise. Fa - ther all glo - ri - ous, ev - er vic -
our prayer at - tend. Come and your peo - ple bless and give your
in this glad hour. Your grace to us im - part, now rule in
for - ev - er - more! Your sov - 'reign maj - es - ty may we in



to - ri - ous, come and reign o - ver us, An - cient of Days.
word suc - cess; strength - en your right - eous - ness, Sav - ior and Friend!
ev - 'ry heart, nev - er from us de - part, Spir - it of pow'r!
glo - ry see and to e - ter - ni - ty love and a - dore!

TEXT: Charles Wesley (1757), alt.

TUNE: Felice de Giardini (1769)

“Concerto IV” from *A Concerto in Seven Parts* [LCM 56]

I. Allegro assai

Felice de Giardini (1716-1796)

III. Rondeau

Ed. J.S.G.

Bassoons, Horns, Strings

“Duetto V” from *Six Duos pour Deux Clarinettes* [LCM, Add E Cham 4.5]

Johann Friedrich Grenser (1758-1795)

I. Allegro

Ed. J.S.G.

II. Minuet & Trio

III. Allegro

Clarinets

“Trio IV”

from *Trois Grands Trios Concertants pour Deux Flutes & Alto* [LCM 168]

Benoit Tranquille Berbiguier (1782-1838)

I. Allegro Fieramente

Ed. J.S.G.

II. Pastorale con Variazioni

III. Allegro poco assai

Jessica Kistler and Morgann Davis, Flutes • Emily Sheffer, Viola

“Sinfonia IV”

from *Simphonie Periodique* [LCM 86]

Johann Baptist Wanhal (1739-1813)

I. Allegro

Ed. J.S.G.

II. Arioso

III. Menuetto & Trio

IV. Presto

Flutes, Oboes, Bassoons, Horns, Serpent, Strings

Parthia No. III [LCM 183]

Carl Philipp Stamitz (1745-1801)

I. Largo

Ed. J.S.G.

II. Andantino

III. Menuetto & Trio

IV. Allegro

Clarinets, Bassoons, Horns, Serpent

“Movement IV (*La Caccia*)”

from “*La Chasse*” *Sinfonie á Grand Orchestre*, Op. 25 [LCM 53]

Paul Wranitzky (1756-1808)

Ed. J.S.G.

Flutes, Oboes, Bassoons, Horns, Trumpet, Timpani, Strings

Brief Intermission

Moment of Sharing from the Lititz Moravian Museum and Archives

Hymn: “Holy God, We Praise Your Name” [MBW, 386] (*next page*) Grosser Gott
Katholisches Gesangbuch (1774)
Arr. J.S.G.

Full Collegium, Organ, Chorale, Audience

Der 96. Psalm [LCM 259] Johann Gottlieb Naumann (1741-1801)
Ed. J.S.G.

Oboes, Horns, Trumpet, Bassoons, Serpent, Strings, Chorale

I. Overture

II. Singet dem Herrn

*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.*
Elise Eggleston, Soprano • Sarah Mason, Alto

III. Es stehet herrlich

*Splendor and majesty are before Him, strength and beauty are in His sanctuary.
Ascribe to the Lord, O families of the peoples, ascribe to the Lord glory and strength.
Ascribe to the Lord the glory of His name; bring an offering and come into His courts.
Worship the Lord in holy attire; tremble before Him, all the earth.*
Elise Eggleston, Soprano • Jeffrey Gemmell, Bass

IV. Saget unter den Heiden

*Say among the nations, “The Lord reigns; indeed, the world is firmly established,
It will not be moved; He will judge the people with equity.”*
Dan Graybill, Tenor

V. Himmel freue sich

*Let the heavens be glad, and let the earth rejoice; let the sea roar, and all it contains.
Let the field exult, and all that is in it.
Then all the trees of the forest will sing for joy before the Lord, for He is coming.
He will judge the world in righteousness and the peoples in His faithfulness.*
Elise Eggleston, Soprano • Haley Richard, Alto

Holy God, We Praise Your Name

Grosser Gott

(All) 1. Ho - ly God, we praise your name; Lord of all, we
 (Women) 2. Hark, the glad - ce - les - tial hymn an - gel choirs a -
 (Men) 3. All a - pos - tles join the strain as your sa - cred
 (All) 4. Ho - ly Fa - ther, Ho - ly Son, Ho - ly Spir - it:

bow be - fore you. Saints on earth your rule ac - claim;
 bove are rais - ing; cher - u - bim and ser - a - phim,
 name they hal - low; proph - ets swell the glad re - frain,
 three we name you, while in es - sence on - ly One;

all in heav - en a - bove a - dore you. In - fi - nite your
 in un - ceas - ing cho - rus prais - ing, fill the heav - ens with
 and the bless - ed mar - tyrs fol - low, and from morn to
 un - di - vid - ed God we claim you, and a - dor - ing

vast do - main; ev - er - last - ing is your reign.
 sweet ac - cord; ho - ly, ho - ly, ho - ly Lord.
 set of sun, through the church the song goes on.
 bend the knee while we own the mys - ter - y.

TEXT: Te Deum (4th cent.) Versified Ignaz Franz (c. 1774). Tr. Clarence A. Walworth (1853), alt.

TUNE: *Katholisches Gesangbuch* (1774)

Hymn: "Sing to Our God a Song of Cheer" [MBW, 520]

Truro

Thomas Williams' *Psalmody Evangelica* (1789)

Arr., J.S.G.

Full Collegium, Organ, Chorale, Audience

1. Sing to our God a song of cheer in thanks that all may
 2. So come by foot or cane or chair and join with us in
 3. Though eyes be dim or can not see, we welcome what you
 4. Al though some hear each song or word, dis traction may leave
 5. Christ wel comes all and so do we, what e'er our li mi

en ter here. Our doors swing wide to wel come all who
 song and prayer, for though we sit or stand in place our
 know that we, con fused or daz zled by the light, may
 mean ing blurred. Yet hands can speak to eyes that hear and
 ta tions be. Our God in Christ makes all things new, for

come re spond ing to Christ's call.
 spir its soar and dance with grace.
 learn from you through your in sight.
 gen tle ness makes wel come clear.
 God is love un end ing too.

TEXT: Jane Parker Huber (1986). ©1986 by Jane Parker Huber, from *A Singing Church*.

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TUNE: Thomas Williams' *Psalmody Evangelica* (1789)

Lititz Moravian Collegium Musicum Chamber Orchestra

Jeffrey S. Gemmell, Conductor

Flute

Jessica Kistler
Morgann Davis

Clarinet

Amy Christmas
Robert Shaubach

Serpent

Craig Kridel

Violin I

MaryLee Yerger (Concertmaster)
Elizabeth Hess
Anthony Scheuerman

Violin II

Amanda Krauss
Tara Kenkelen
Corinne White

Bass

John Yerger
(Contractor, Librarian, & Manager)

Oboe

Kirstin Myers
Kathleen M. Horein

Bassoon

Robin Plant
Richard Spittel

Trumpet

John Grisbacher

French Horn

Cheryl Staherski
Lori Groff

Viola

Emily Sheffer
Michelle Allen

Cello

Ai-Lin Hsieh

Timpani

Mark Yingling

Tenor Soloist

Dan Graybill

Millersville University's Tell School Chorale

Dr. Jeffrey S. Gemmell, Conductor

Soprano

Elise Eggleston
Megan Keeley
Kaitlyn Myers
Haley Richard

Alto

Maddie Brennan
Kylie Calogero
Ruth Kowalski
Sarah Mason
Abigail Wieder

Tenor

Michael Klitsch
Noah Manno
Mitch McCain
Collin Staub
Vincent Tuggle

Bass

Jovanne Cortez
Jacob Feeser
Shane Geisel
Seth Lynn
Cameron Malone
Nicholas Marateo

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including**

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outside of the congregation's regular music ministry,
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and quality of our work depends upon your generosity
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amount are appreciated.

Please make checks payable to LMCM and mail to

Lititz Moravian Congregation,
Attn: Lititz Moravian Collegium Musicum (LMCM),
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*Questions? Contact Jeffrey Gemmell at
jeff@lititzmoravian.org or call 717-626-8515.*

*This decorative frame is from the original title page of
Wanhal's "Sinfonia IV" (Simphonie Periodique)
published in Amsterdam, ca. 1783.*

*On en fera la Continuation
Chaque Mois.*