

# Lititz Moravian *Collegium Musicum* *History you can hear!*

Sunday, Sept. 22, 2024  
4:30 p.m.

Fellowship Hall in the Brothers' House

8 Church Square, Lititz, PA



Featuring:

- Collegium Musicum Chamber Orchestra
- Lititz Moravian Music Weekend Festival Chorus
- Millersville University Tell School of Music Chorale



Artistic Director & Conductor, Jeffrey S. Gemmell

## Notes

Welcome to this closing concert of the inaugural *Lititz Moravian Music Weekend*! The two-day event has been organized and sponsored by the Moravian Music Foundation in collaboration with the Lititz Moravian Congregation and Collegium Musicum to celebrate the congregation's 275<sup>th</sup> Anniversary. Weather permitting, a Festival Band Prelude precedes the concert on Church Square at 3:45 p.m. The Festival Chorus will perform Moravian repertoire during the concert, including historic anthems by Johannes Herbst, former pastor/composer who served the Lititz congregation from 1791-1811, as well as two contemporary Moravian anthems.

The current Collegium Musicum was inspired by the congregation's original ensemble founded in the 18<sup>th</sup> century which, in the 19<sup>th</sup> century, provided the core of the Lititz Philharmonic Society and Lititz Band. Revived in September 2018 as "Lancaster County's newest, yet oldest, chamber orchestra," this group of professional musicians from south-central Pennsylvania and beyond seeks to explore, edit, learn, perform, and share historic, often forgotten, musical treasures. Like a sonic time machine, this research and public presentation provides a rare glimpse into a distinctive Lititz tradition that expands our understanding of early American life and culture. Simply put, the variety and depth of music to be encountered this afternoon resounds in our motto: *History you can hear!*

The concert takes place in the Fellowship Hall behind the original 1759 Brothers' House, a space that houses the 1787 David Tannenberg pipe organ originally built for the church sanctuary next door. This instrument sets the perfect tone to provide the foundation of our time-traveling adventure. Hopefully, seating "in the round" encourages greater connection between musicians and audience so that you feel more a part of the musical journey. Our schedule has been identical to previous gatherings: music was distributed weeks ago so that all could practice individually; we rehearsed together only once, beginning today at 1 p.m.; and now we are ready to share the fruits of our musical labors with you. Much of the program features fresh performances of new editions of unfamiliar historic repertoire.

### History of the Lititz Collegium Musicum

The colonial American Moravians are recognized 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 and organized both the Choir and the Collegium Musicum. A congregational fund was established for repertoire and supplies intended for 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 traditional Moravian sacred music will note that the pieces performed in



this concert are more complex, mannered, and challenging as compared to typical church anthems. Clearly, Collegium repertoire was meant for skill building, cultural edification, and entertainment, yet also satisfied the community's continual desire for leisurely music making. Conversely, Moravian music for worship is distinguished by its simplicity, directness, and ability to convey textual/devotional messages with ease and naturalness: word, meaning, and spirit are expressed in music from the heart. The skills developed to meet the technical demands of the secular Collegium repertoire enabled church musicians to perform the sacred music with greater facility and, thus, focus more on the spiritual aspects of worship. Hence, the Collegium provided the means for the congregation to more effectively worship through music. According to Rev. Nola Reed Knouse, Ph.D., former Executive Director of the Moravian Music Foundation, "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 Afternoon's Concert**

All the music presented today, with the exception of the hymns, the organ music, and the contemporary anthems, was edited from original parts found in the *Lititz Congregation [Church Music] Collection [L]* or the *Lititz Collegium Musicum Collection [LCM]*, both of which are stored and maintained at the Moravian Music Foundation Archives in Bethlehem, PA. While L consists primarily of service music and anthems used in worship services, LCM contains larger works as well as chamber music for strings and winds that represent the highest European musical standards of the time. As heard in this concert, genres and styles are quite varied. Larger works, such as Eder's and Brandl's symphonies, typify the genesis of what would become modern symphonic repertoire. *Parthien* or *Harmoniemusik*, popular chamber wind pieces at the time written for five to eight instruments, are represented by the *Parthia* composed by Morris for two clarinets, two horns, and two bassoons. Duets by Grenser and Weidner represent yet another facet of chamber music found in LCM.

Although this is a concert and not a worship service, two full congregational hymns will be sung ... a very Moravian thing to do! Early church members sang hymns constantly, even during work and play, with little delineation in their daily lives between the sacred and the secular. Please stand, as you are able, and add your voice to our joyful noise!

The Herbst "Lititz Anthems" are selected from the over thirty works the composer wrote for the congregation, each with a specific historical connection. *Lobet den Herrn* was composed for the service to dedicate the newly built sanctuary and David Tannenberg organ on 13 August 1787. While serving Lancaster Moravian at that time, Herbst traveled to Lititz on that occasion to play the organ for the service. *Sie flochten Ihm* was composed for the Great Sabbath service on 3 April 1790 and, church diaries show that Herbst was

*Notes continue following the Program*

# Program

Δ - Edited by Jeffrey S. Gemmell

“Allegro Maestoso” from *Simphonie*, Op. 5 [LCM 129] Δ

Karl Kaspar Eder (1751- post 1802)

Flutes, Oboes, Horns, Trumpet, Bassoon, Strings, Timpani

“Duetto 6” (Excerpts) from *Six Duos Pour Deux Clarinettes* Δ

(Clarinet I from *Salem Collegium Musicum Collection* [S287.6])

(Clarinet II from LCM [Add E Cham 4.6])

Johan Fredrik Grenser (1758-1795)

Allegro

Andante

Allegro

Clarinets

*Prelude du Cinquieme Ton*

Guillaume-Gabriel Nivers (1632-1714)

*Fugue in C Major*

George Frideric Handel (1685-1759)

David Tannenberg Organ

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

*Moravian Book of Worship*, 530

Full Collegium and Audience

“Duetto III” (Excerpt) from *Six Duets Two Flutes* [LCM, Add E Cham 4.5] Δ

J. C. Weidner

Moderato

(n.d.; Dutch flutist and composer, 19th century)

Flutes

“Allegro” from *Sinfonie á grand Orchestre* [LCM 130] Δ

Johann Evangelist Brandl (1760-1837)

Flutes, Oboes, Bassoons, Horns, Strings

*Parthia* (Excerpts) [LCM 202] Δ

Joseph Morris (n.d.; score copied 1791-1871)

Allegro

Adagio

Finale

Clarinets, Bassoons, Horns

# 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)

# Hymn: "Sing Hallelujah, Praise the Lord"

*Moravian Book of Worship, 543*

Full Collegium and Audience


*Bechler (159 D)*




1. Sing hal - le - lu - jah, praise the Lord! Sing with a cheer - ful voice; ex -  
2. There we to all e - ter - ni - ty shall join th'an - gel - ic lays and  
3. 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.

Four Selected “Lititz Anthems” Δ

Johannes Herbst (1735-1812)  
Translations by Deann Buffington

“Lobet den Herrn, alle seine Heerschaaren” [L42.2]

*Praise the Lord, all his hosts, his servants, you who do his will.*

Psalm 103:21

“Sie flochten Ihm eine Dornenkrone” [L18.3]

*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! This is the Lamb of God,  
my friend most beautiful among the children of mankind.*

Matthew 27:29

“Blessed shalt thou be” [L108.1]

*Blessed shalt thou be, when thou comest in,  
and blessed shalt thou be, when thou goest out.  
Thus saith the Lord, they shall all know me,  
from the least of them unto the greatest of them.*

Deuteronomy 28:6; Jeremiah 31:34

“Praise the Lord” [L108.2]

*Praise the Lord, O Jerusalem, praise thy God, O Zion:  
for He hath strengthened the bars  
of thy gates, He hath blessed thy children within thee.  
He maketh peace in thy borders.*

Psalm 147:12-14

Strings, Bassoon, Festival Chorus

God’s Gifts

Zach D. Bailey (b. 1988)

*God looks at me from up above in the beauty of the flowers;  
He shows his bounties great, untold, in the winds and in the showers.  
God’s love shines down on humble me, in the smile of a dearest friend;  
It comes at dawn with the light of each morn, and with stars when day doth end.  
And all those things which so beautiful are, are gifts of God’s own love.  
Help me to give my thanks to thee for all things from above.  
When beautiful, wondrous things I see, help me to link them with thee;  
And never let me in my life forget thy love to me.*

Text by Marguerite M. W. Mease (1913-1965)

Festival Chorus

*Live in Harmony, One with Another*

Brian Henkelmann (b. 1956)

*Refrain: Live in harmony, one with another.*

*With faithful heart now answer Christ's call.*

*Live in harmony, one with another.*

*Join to proclaim God's salvation to all.*

*God's clear command: spread through the land*

*tidings of peace and news of great joy.*

*Alone we would fail; with God we prevail.*

*Christ's Spirit and blessing in service employ. Refrain.*

*This truth is sure: God's word shall endure.*

*Led by Christ's guidance and grace we move on.*

*God's Spirit's grace hallows each place.*

*With praise for God's leading now join in our song. Refrain*

Text: Romans 12:16. Also based on "God's Commands Clear" by  
Matthäus Stach (1711-1787) and fragments Of "Jesus' Guidance  
Ever Heeding" by August Gottlieb Spangenberg (1704-1792).

Both sources translated by C. Daniel Crews and Nola Reed  
Knouse (1999). Adapted by Brian Henkelmann (2002)

*Audience in Unison for Final Refrain.*

*f*

Live in har - mo-ny, one with an - oth - er. With faith - ful

heart now an - swer Christ's call. Live in har - mo-ny,

one with an - oth - er. Join to pro - claim God's sal - va-tion to all. *ff*

Flutes, Clarinets, Bassoons, Trumpet, Timpani, Strings, Festival Chorus

*"Allegro Assai" from Simphonie, Op. 5 [LCM 129] Δ*

Karl Kaspar Eder

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





## Notes (continued)

again on hand to play the organ for the premiere of this piece. *Blessed Shalt Thou Be* and *Praise the Lord*, the only two anthems in English composed by Herbst during his association with the congregation, were written for a lovefeast to celebrate a new addition built for the Boarding School (now Linden Hall). An entry from the *Congregational Diary* (26 October 1804, trans. Randall Wert) describes the festivities:

*At 1:30 in the afternoon, the children of the boarding school had a final meeting in their former residence. Then they walked, room by room, in a procession accompanied by brother Meder and Herbst, from the sisters' house into the new house. During this procession, the horn players played a few melodies on the trombones. The brothers and sisters from the Overseers' Collegium and other guests had already gathered in the sleeping quarters of the new house. When the children entered, everyone stood up and received them by singing a verse of blessing that was begun by brother Loskiel. Everyone sat down, and the children carried on a dialogue with one another pertaining to the event. They then had a pleasant lovefeast, which was entertained with [instrumental] music and singing.*

The two contemporary Moravian anthems were chosen to provide a modern component to the *Lititz Moravian Music Weekend* experience and for important contextual extra-musical connections. Bailey's *God's Gifts* celebrates a composer who grew up in the Lititz congregation, of whom we are quite proud, and he set a lovely poem written by the mother of a current congregant and choir member, Anna Doodie Charles. The words of Henkelmann's *Live in Harmony* provide a timely message for us all to reflect upon, especially as voices and instruments join together to proclaim the closing refrain.

We hope you enjoy this afternoon's concert. I invite you to explore my blog, *Jeffrey Gemmell's Repository of Artful Things* (<https://gemmell-posts.com>), for more Collegium-related research, highlights of previous concerts, and press releases for future gatherings.



### 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 to America. 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, however, for there was little demand across the Atlantic for music composed by early American composers. The brief biographies below highlight the prominent stature of the historical European composers represented on the program,

most of whom are virtually unknown today. It is also a pleasure to include the work of two highly respected Moravian composers of our own time.

**Karl Kaspar (or Carl Caspar) Eder** was cello virtuoso and composer born in Bavaria. He played first cello for the Orchestra of the Elector of Trier, and that is many concert tours across Germany were very popular. His works include two symphonies for large orchestra, two quintets, fourteen cello concertos, twenty cello solos, three duets for cello, and two cello trios. He is best known for a set of seven arrangements for cello duet from Mozart's *The Magic Flute* published by Simrock in 1817. Fortunately, one remaining complete copy is in Moscow and was newly published in 2006 (Doblinger).

**Johan Fredrik 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.

**Johann Evangelist Brandl** was born in Rohr Abbey, near Regensburg. He studied violin and piano there in his early years. From 1770 to 1779 he explored monastic life yet was a chorister and studied musical composition as well. He later became known for his violin playing and compositions. In 1784 he was appointed Kapellmeister to Prince Hohenlohe-Bartenstein; in 1789 he was music director for the Bishop of Bruchsal. In 1806 he went to Karlsruhe, where he was music director for the Grand Duke of Baden, where he remained until his death in 1837. This contemporary of Mozart, almost completely forgotten today, produced oratorios, operas, symphonies, concertos, quartets (his Op. 17 string quartets were dedicated to Haydn), and even lieder. His works abound in fantasy and creativity and cover almost all genres, except, surprisingly, keyboard music. Musicologists today are discovering Brandl as an artist whose mature musical language surmounted the style of Classicism and instead favored a sharpened chromaticism, exhibiting Early Romantic characteristics.

**Johannes Herbst** was born at Kempten, Swabia, and joined the Moravian Church in 1748. He first served the church as bookkeeper and teacher, and especially as an organist before coming to America in 1786 to be pastor in Lancaster and, eventually, Lititz. In his spare time he was a prolific composer, producing over one hundred anthems and two hundred sacred songs. He was also an avid copier of other composers' music, and his personal collection of over one thousand anthems and many larger works\* is a source of incalculable value for the study of Moravian music. He was consecrated a bishop in Lititz on 12 May 1811, two days before leaving to take up new work in Salem, NC. He brought his precious collection with him but served only a few months before his death there on 15 January 1812. [\**Johannes Herbst Collection*, housed and maintained in the Archives of the Moravian Music Foundation, Winston-Salem, NC.]

**Zach D. Bailey** hails from Lititz, PA. His composition style evokes the quiet, pastoral farmlands of his hometown, and his works for mixed voices have been performed across the United States and Canada. As a composer, his output ranges from choral and solo voice to chamber groups, concert band, orchestral music, piano solos, and pop songs. He specializes in ceremonial wedding music providing processionals and incidental music to new couples, and he continually seeks commissions. He is an avid performer and sings tenor in the acclaimed a cappella/barbershop group, Break From Blue Collar. Beyond music, his interests are varied and he received his Bachelor of Arts in Government & Political Affairs from Millersville University. He currently lives in Allentown, PA, with his wife, Julia.

**Brian Henkelmann** received his Bachelor of Arts in music through Moravian College (now University), his Master of Arts in Theological Studies from Moravian Theological Seminary, and his Master of Church Music from Concordia University (Chicago). While in Bethlehem, he served as church musician for several congregations. He has been an Artist/Lecturer at Moravian College and accompanist for many projects at Muhlenberg College. He currently serves as Organist/Accompanist at First United Methodist Church in Jonesboro, Arkansas. He is active as a composer, piano teacher, and free-lance accompanist. His published pieces include choral and instrumental works with publishers GIA, Concordia Publishing House, Northwestern Publishing House, and the Moravian Music Foundation. *Live in Harmony, One with Another* was commissioned in honor of Home Moravian Church, Winston-Salem, NC, in celebration of the 250th anniversary of the Southern Province, Moravian Church in America (2003).



To learn more about the **Moravian Music Foundation**, visit <https://moravianmusic.org>.



To learn more about the **Lititz Moravian Congregation** and their year-long 275th Anniversary Celebration, visit <https://lititzmoravian.org>.



# Lititz Moravian Collegium Musicum

Jeffrey S. Gemmell, Conductor, Organ

## Violin I

MaryLee Yerger, Lititz, PA  
(Concertmaster)  
Elizabeth Hess, Lancaster, PA  
Betsy Swartz, Lancaster, PA

## Violin II

Tara Kenkelen, Lancaster, PA  
Amanda Krauss, Mount Joy, PA  
Corinne White, Lancaster, PA

## Viola

Michele Allen, Marietta, PA  
Brooke Meade, Baltimore, MD  
Emily Sheffer, Lancaster, PA

## Cello

Ai-Lin Hsieh, Hummelstown, PA  
Ali Koch, Mechanicsburg, PA

## Bass

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

## Flute

Jessica Kistler, Ephrata, PA  
Morgann Davis, Lancaster, PA

## Oboe

Kirstin Myers, Ephrata, PA  
Kathleen Horein, Lancaster, PA

## Clarinet

Christy Banks, Mountville, PA  
Amy Christmas, Lancaster, PA

## Bassoon

Robin Plant, Palmyra, PA  
Richard Spittel, Arbutus, MD

## Horn

Kristen Albert, Lancaster, PA  
Lori Groff, Lancaster, PA

## Trumpet

Douglas Albert, Lancaster, PA

## Timpani

Mark Yingling, Leola, PA

## Organ Bellows Operator

Rick Wagner



Photo by Carl Shuman: 1787 David Tannenberg pipe organ