REMEMBRANCE OF THE FIFTIETH ANNIVERSARY OF THE
DEDICATION OF THE MORAVIAN CHURCH AT
LITITZ, PENNSYLVANIA, 13 AUGUST 1837;
AN EDITION OF MORAVIAN MUSIC

THESIS

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This thesis is a musical reconstruction of the primary services held on 13 August 1837, for the fiftieth anniversary of the dedication of the Moravian church at Lititz, Pennsylvania. The work includes general background on the Moravians and interprets information from contemporary sources to place the music in its accurate historical context. The edition of music comprises more than one half of the paper, and is taken from the original manuscript scores used. Included in the edition are five concerted anthems for choir and orchestra, and eighteen hymns from eighteenth- and early nineteenth-century Moravian tunebooks. The special texts come from an original set of orders of service.
ACKNOWLEDGMENTS

Without the gracious assistance of the Moravian Music Foundation in Winston-Salem, North Carolina, the Moravian Archive at Bethlehem, Pennsylvania, and the Moravian Congregation at Lititz, Pennsylvania, this paper would have been only an unrealized desire. Director of the Moravian Music Foundation, Károly Köpe, granted permission for access to the manuscripts in Bethlehem. James Bates of the Foundation, Vernon Nelson of the Moravian Archive and Dr. Byron K. Horne, retired pastor at Lititz and former curator of the Lititz Moravian Museum and Archive were especially accommodating and supportive. Lastly, a debt of appreciation is owed to Marilyn Gombosi for her permission to use her book, *A Solemn Day of Thanksgiving*, as a model for this paper.
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CHAPTER I

INTRODUCTION

"I was born two centuries too late." One often hears this lament from musicians who believe that the golden age of their favorite music has long since passed them by. Reliving a day sometimes very far back in the past and recreating the events of that day is an attempt musicians make nearly every time they sing or play. The goal of this paper to recreate a musical event with historical integrity in context.

The rich musical heritage of the Moravian church in America, which dates from the early eighteenth century, is a fertile ground for such a project of restoration.

After selection of the musical event to be restored, several steps would be required to complete the project, including: (1) the location of the manuscripts in use at the time of the event, (2) the preparation of an edition of that music that would preserve its historical integrity while making it accessible to modern readers, (3) the assembling of the documentary material from the Moravian records that describes the particular event and places it within its historical context, and (4) the presentation of the musical restoration and its interpretation in a complimentary fashion.¹

The determination of a date for restoration, the location of the manuscripts and the assembling of the

¹ Marilyn Gombosi, *A Solemn Day of Thanksgiving, Moravian Music for the Fourth of July, 1783, in Salem, North Carolina* (Chapel Hill, North Carolina: The University of North Carolina Press, 1977), ix. For the concept of this paper, the author is deeply indebted to Marilyn Gombosi who granted him the permission to adapt this approach from her book.
documents related to the date was completed by the author between the dates 4 - 15 January 1988, at the Moravian Archive at Bethlehem, Pennsylvania, and at the Moravian Church in Lititz, Pennsylvania.

In order to put the music in context, this paper deals initially with the history of the Moravians. The second part of the paper is the actual restoration of the Remembrance on the Fiftieth Anniversary of the Dedication of the Moravian Church at Lititz, Pennsylvania, 13 August 1837.
PART I. BACKGROUND
CHAPTER II

BRIEF HISTORY OF THE MORAVIAN CHURCH

The Ancient Unitas Fratrum, 1457 - 1625

In 1419, four short years after the fires cooled around the charred remains of John Hus in Constance, Switzerland, his followers in Bohemia had grown into a unity of reformers prepared to revolt against the Roman Church. A century before Martin Luther nailed his ninety-five theses to the famous door in Wittenberg, similar principles, for which Antipope John XXIII tried and burned Master Hus, ignited a flame in others that spread throughout Bohemia and Moravia, and eventually lit a lamp, which burns to this day as the Unitas Fratrum.1 Like Wycliff before him and Luther after him, Hus was a Roman Catholic priest appalled by the corruption in the church, preaching vehemently against it.

Although Hus had died, his writings continued to circulate, creating an ardent following that grew into a formidable group called the Hussites, who held firmly to the conviction that Christ alone was the true Head of the Church. This stance was not, of course, popular with the Pope. So in

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1 Unitas Fratrum is the official title of the church known in the United States as the Moravians. It translates into English as "Unity of Brethren." Formerly, they have gone under the name of United Brethren and in Europe, Herrnhutter, after the location where the Renewed Unitas Fratrum organized in 1722. The title Moravians is historically inaccurate, although the Unitas Fratrum accepts the name willfully. Its use comes from the days at the beginning of the Renewed Unitas Fratrum, whose renewers were refugees from Moravia.
1420 Pope Martin V ordered the first of many attempts to stamp out the heretical Hussites. In determining those salient points for which they would die, the Hussites formalized basic principles set forth in the Articles of Prague in 1420 (the Articles are reprinted here due to their significance in forming the doctrine of the original Unitas Fratrum thirty-seven years later):

I. The Word of God is to be preached, in a proper way, by priests of the Lord, without let or hindrance throughout the Kingdom of Bohemia.

II. The sacraments of the Holy Eucharist are to be administered under each kind, of both bread and wine, according to the institution of the Saviour, to all believers not disqualified to receive it by reason of mortal sin.

III. The secular dominion exercised by the clergy over worldly goods and possessions, to the prejudice of their spiritual office and the damage of civil authority, is to be taken away from them, and the clergy are to be brought back to the evangelical rule and apostolic practice of Christ and His disciples.

IV. All mortal sins, especially those such as are public, as also all other irregularities contrary to the divine law, in whatsoever estate they may appear, are to be punished by those to whom it pertains.²

No full agreement on all points of doctrine could be reached and the Hussites found themselves split into two groups, the more conservative Calixtines or Utraquists and

² Edmund de Schweinitz, The History of the Church Known as the Unitas Fratrum, 2nd ed. (Bethlehem, Pennsylvania: The Moravian Publication Concern, 1901), 84.
the radical Taborites. Yet, in defense of these Four Articles, the Utraquists and the Taborites fought together during the Hussite Wars (1419-1434), driving the Catholics from Bohemia and effectively establishing a national Utraquist church. The more dominant Calixtines continued to hope for peace with Rome and in 1433, at the Council of Basel, reached an agreement with which the Taborites wanted no part. The Taborites accepted the Bible as the only source of faith and practice, recognizing Christ as the only head of the Church and acknowledging only Baptism and the Eucharist as sacraments. They had never been satisfied with their brother Hussites and continued to seek for the complete eradication of all opposition through warfare. The Taborites maintained such conviction for their views that after the Compactata of Basel they enjoined both the Utraquists and the Catholics in the Battle of Lipan in 1434, but were overwhelmed and totally defeated.

While this inglorious defeat did not bring a complete end to the Taborites, two events occurred which significantly influenced the history of the Unitas Fratrum. The first was the official recognition of the Utraquists as the national church in Bohemia and Moravia. This created sympathy for pacifists, who were loyal to Taborite doctrines. Second was the eventual organization of a pacifist group, who, because of their unwillingness to relinquish their beliefs, sought to establish themselves apart from the Utraquists. For this cause they were granted asylum at the castle Litiz, by order

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3 The conservative wing drew their name from the Latin calix, meaning "chalice," and also from sub utraque, meaning "under both (kinds)." These titles denoting their desire to serve both cup and bread in the Eucharist, which was not the custom of the Catholic church at that time. The name Taborites comes from the town of Tabor, a stronghold of the radicals.
of King Ladislaus of Bohemia in 1457. There they founded the Jednota bratrská, as it is in Czech, or in Latin Unitas Fratrum.

The following year, 1458, George Podiebrad was elected to the throne of Bohemia. He was well acquainted with the Brethren through the Utraquist preacher, Rokycana, for whose sake they had been granted sanctuary and free worship at Litiz. This sympathy with the King created a fertile climate for the Brethren and their message. Because they did not actually secede from the Utraquist church they found thousands of converts from all over Bohemia and Moravia, setting up preaching stations all about the land. In time this period of prosperity gave way to persecution when in 1461, King George began to seek ascendancy to Imperial throne of the Holy Roman Empire. In order to become Emperor, George would need the support of Rome. Yet Rome might be reluctant to lend its aid to a monarch who was unable to quell the rebellions in his own country, and rumors flourished about the Brethren and their non-Catholic practices. In response King George proclaimed an edict against the Brethren, under which they were persecuted for two years until it became obvious George would not win the Empire. The persecution of the Brethren actually worked against him due to the popularity of the Unitas Fratrum. Many Bohemians supposed that their King was becoming German in his quest for the crown, and the unrest created was not insignificant.

For the Brethren the persecution only succeeded in causing growth and prompted them to make a final and complete

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4 It is this Castle of Litiz, which still stands to this day, after which was named the town, Lititz, Pennsylvania.

5 King George eventually realigned himself with his countrymen and the Jednota bratrská. For this reason he was excommunicated by the Pope in 1466.
break from the Utraquists. At the Synod of Reichenau, in 1464, the Unitas Fratrum declared themselves, "not a fraternal union within the Utraquist church, but an independent church on the model of the apostolic. Great and glorious was this mission."  

Clearly the Unitas Fratrum was a reformed church before the Reformation. The Brethren were independent, and in so being, not willing for the sake of expediency to consort with political or religious authorities. For the next one hundred years, in spite of this sometimes fierce independence, the Brethren rode the tide of the Reformation and in so doing enjoyed the fruits of Protestantism, experiencing tremendous growth. Growth and the persecution they suffered afforded the Brethren opportunities to expand their influence and membership into Lusatia, Prussia, and Poland in the north and Hungary in the south.

In 1609 the Bohemian Charter or Majestát under the rule of the Emperor Rudolph II granted the Protestants in Bohemia religious liberty including the right to erect new churches, build new schools, and perhaps most significantly, take over the University of Prague. While this inflamed the Catholics, the "Evangelicals," as all of the Protestants in Bohemia were officially called, practiced their religion with a freedom previously unknown. This period of freedom and prosperity lasted only a short time. Upon the death of Rudolph II in 1612 the Vatican began using the edicts of the Council of

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6 de Schweinitz, 131.

7 de Schweinitz, 462. The title "Evangelicals" referred specifically to the Unitas Fratrum, the Lutherans, and the Reformed, and the few remaining from the old National Church, the Utraquists. Each of these bodies, except for the Utraquists, maintained significant autonomy, but were united in the Charter under the Bohemian Confession of 1575. This created a sometimes difficult but workable climate for the independent groups. As a whole the groups also went under the appellation of "Utraquist Christians."
Trent to ignite the Counter-Reformation in Bohemia, having already made significant progress against the Protestants in Bavaria and Silesia. The Emperor Matthias was able to hold off the Catholics for a time, but his death and the subsequent succession of Ferdinand II to the Crown of both Bohemia and the Holy Roman Empire in 1619 caused a schism between the whole of Bohemia and the ruling government. This schism brought about the Thirty Years War.

At the Battle of White Mountain in 1620 the Protestants were defeated, certain leaders captured and beheaded, churches burned and many fled for their lives.\(^8\) Eventually, even the most prominent leaders of the Brethren were forced to flee. Among these was John Amos Comenius, an important bishop of the Brethren, who prayed that God might preserve a "Hidden Seed" of the faithful.\(^9\) Finding refuge in Silesia, Lusatia, Prussia and Poland, a hidden seed was preserved through the next one hundred years until the rebirth of the Unitas Fratrum in 1722.

The Renewed Unitas Fratrum, 1722 – 1741

Nicholas von Zinzendorf was a charismatic nobleman of Saxony. He was raised a Lutheran and had he not been of genteel birth most certainly this Count of Lusatia would have

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\(^8\) de Schweinitz, 469. It is significant to note the numbers of people who were displaced by the Thirty Years War, and the Counter-Reformation. De Schweinitz estimates that in the early 1600's, of 3,000,000 inhabitants of Bohemia, 2,750,000 were Protestant, the majority of whom were members of the Unitas Fratrum, and only 250,000 were Catholic. While, of course, not all were forced to flee, the numbers are remarkable.

become a member of the clergy very early in life. He was the hub on which the Renewed Unitas Fratrum turned.

Shortly after completing his education at the famous University of Wittenberg in 1719, Zinzendorf was compelled by his nobility to enter the service of August the Strong, King of Saxony, as a legal counsellor to the court. His position required he live mostly in Dresden, but because of a desire to spend his life among peasants and win their souls for Christ, the Count acquired an estate, Berthelsdorf, east of Dresden near Löbau. It was near there, at the foot of the Hutberg on 17 June 1722, that certain émigrés of the "Hidden Seed" first built the village Zinzendorf would later name Herrnhut. Initially, Zinzendorf hoped to convert the Bohemian refugees to Lutheranism, but their stalwart faith and rich history in pietism, an idea very much in religious vogue at the time and one for which the Count had a particular zeal, made a Brother of Zinzendorf rather than Lutherans of the Brethren. Herrnhut grew as word spread to other exiles of the generosity of the Count and the new life to be found for the Brethren.

In a few years the ancient Unitas Fratrum evolved into the Renewed or Reorganized Unitas Fratrum. While the historians of the Unity are unable to point to a specific day on which the Unitas Fratrum was officially resuscitated, two

10 Hutton, 190. Hutton makes a free translation of Zinzendorf's missionary intent.

dates are important, 12 May, and 13 August 1727. On 12 May, Zinzendorf called together a meeting of the residents of Herrnhut to declare they were to adopt the teachings of Comenius, in his Ratio Disciplinae, in order to attain to a better Christian community. Of this date J.T. Hamilton says, "For the first time Zinzendorf began seriously to consider whether the Unity of Brethren might not be providentially resuscitated through the Moravians at Herrnhut." The date of 13 August is celebrated today as the Renewal of the Unitas Fratrum by the congregations of the Unity under the title, "'Manifestation of the unity of the Spirit,' Berthelsdorf, 1727." Regarding these events Langton quotes the important eighteenth-century German historian of the Brethren, David Cranz:

On the 12th of May, agreeable to the Prophet Ezekiel's vision (chap. 37), the dry bones having been, as it were, brought together, they were, in the following days, by various useful regulations, covered with sinews and flesh, and, on the 13th August, animated by the Spirit of the Lord; and so gradually qualified . . . for the service of the kingdom of God . . . .

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13 de Schweinitz, 478, footnote 25, and 602. Ratio Disciplinae was written by Comenius in 1632, then revised in 1660. It was translated into German in 1702, under the title, "Kirchen Ordnung. . . Böhmischen Brüder-schafft. . . ." It was this copy which Zinzendorf discovered at the library in Zittau.

14 Hamilton, 32.

15 Robert Steelman, Catalog of the Lititz Congregation Collection (Chapel Hill, North Carolina: The University of North Carolina Press, 1981), 5. Also, on this day fell the dedication of the new church at Lititz, Pennsylvania; no doubt the dedication day was chosen for its significance to the Unity as a whole, as will be seen in a Chapter VI.

16 Langton, 75.
In the same year Zinzendorf led the new Unity into worldwide missions. International missions had been his desire since his student days at Wittenberg. On 21 August 1732, the Brethren sent their first missionaries to the island of St. Thomas in the Caribbean. The following year the Moravians sent missionaries to Greenland. Then, in February of 1735 the Brethren arrived in the English Colony of Georgia. This mission in Georgia lasted five difficult years; poor land conditions, illness and the Spanish War drove the Moravians northward. In Pennsylvania, with the assistance of the famous Methodist George Whitefield, they acquired a tract of land and on Christmas Eve, 1741, Zinzendorf named the new community Bethlehem.

17 Langton, 46.

CHAPTER III

THE IMPORTANCE OF MUSIC IN THE MORAVIAN CHURCH

Music in the Moravian Tradition

The musical heritage of the Moravian church is deep and rich, dating back to the ancient Unitas Fratrum.¹ The Brethren printed what is believed to be the first hymnal in the vernacular; a Czech-language hymnal dated 1501.² And before 1618 the Brethren published ten other monophonic hymnals in Czech.³

In reality the music of the different time periods of the Brethren have little if any connection, only "the gift of song with which the Czechs, in all periods of their history, have been endowed, to the edification of the Church, to the awakening of the religious consciousness of the nation, to

¹ The term "ancient Unitas Fratrum," is used to denote the Unity before the renewal in 1722, including the "hidden seed"; those Polish, Moravian and Bohemian refugees who founded Herrnhut, being the link between the ancient Brethren and the Renewed Brethren.


³ Thomas Paul Sovik, Music Theorists of the Bohemian Reformation (Ph.D. dissertation, Ohio State University, 1985; Ann Arbor, Michigan: University Microfilms, 8526255), 9. The Unitas Fratrum also published a Czech-language Bible, as well as two treatises on music theory.
the glory of God."⁴ West German historian Walter Blankenburg writes of this new chapter in the music history of the Brethren, "Dieser Neuanfang ist durch die Person des Grafen Zinzendorf und zwar sowohl durch sein Musikverständnis als auch durch seine praktisch musikalischen Ziele bestimmt worden."⁵ Zinzendorf's pious psychology developed into a musical life unequalled by other groups of similar outlook. Most groups that were as fervently insistent upon extreme piety rejected the role of music to the extent the Moravians developed it.⁶

Zinzendorf made music a part of nearly every activity of the communal life at Herrnhut and, by dispersion, all other Moravian communities around the globe. The Liebesmahl or "Lovefeast" and Singstunde or "Singinghour" were both practices instituted in the church by the Count. The performance of orchestrated cantatas or odes⁷ evidences a more sophisticated musical appreciation than the singing of hymns. This advanced appreciation for and extensive use of music can be traced to three primary elements. First, the Moravians associated with the gentry, due to their relationship with Zinzendorf. Having the benefit of the highest possible education and having served at the court in Dresden, Zinzendorf had reason to appreciate and understand

⁴ de Schweinitz, 405.

⁵ Blankenburg, 360. "This new beginning came through the person of Count Zinzendorf and indeed, both thru his musical understanding as well as his practical musical goals." All translations by the author.

⁶ A common example would be the Amish who settled in this country in the same period as the Moravians.

⁷ The term "ode" is used to distinguish the unique arrangements of hymn tunes and concerted choral and/or solo anthems composed and compiled by Moravians of the eighteenth and nineteenth centuries. Most often these works were written for Lovefeasts, see page 17.
the value of music. Being a nobleman, he was able to attract other nobility to the community at Herrnhut. While in Herrnhut ministering to peasants and winning their souls to Christ,\textsuperscript{8} Zinzendorf welcomed many personages of finer birth to the community. The aristocracy held an estimated eighty-five percent of the positions on the Board of Directors of the community in the period from its inception in 1754 to the end of the eighteenth century.\textsuperscript{9} This connection with the gentry explains not only the diversity of the population in Herrnhut, but also the exceptional appreciation of music among the Moravians. A second reason for the further development of such an extensive musical life is the connection of the Moravians with the Lutheran church. Zinzendorf's Singstunde was a product of his education under a pietistic Lutheran schoolmaster in Halle.\textsuperscript{10} Third, the Moravians brought with them to Herrnhut a long history of singing that complemented well Zinzendorf's ideals.

These factors contributed to the composition of a remarkable amount of music in the pre-classic tradition. In the Lititz Congregation Collection alone, from where the music discussed in this study comes, there exists a total of approximately 1200 pieces of music.\textsuperscript{11} Most of the music the Moravians used was written by Moravians. Only forty-six of the 114 composers listed in the Lititz Congregation

\textsuperscript{8} Hutton, 190. See page 7.

\textsuperscript{9} Gillian Lindt Gollin, \textit{Moravians in Two Worlds} (New York: Columbia University Press, 1967), 34, note 44.

\textsuperscript{10} Blankenburg, 361.

\textsuperscript{11} Steelman, 6.
Collection Catalog are Moravian, yet they are responsible for about seventy percent (almost 900) of the compositions.12

As a rule all the Moravians who wrote music were in one way or another professional Moravian clergy. They were usually bi-vocational pastors or church leaders who wrote music as a part of their church-related duties. They regarded themselves not as musicians as much as ministers. The music they wrote is mostly functional, and intended almost exclusively for the worship services of the church. While some music for secular purposes exists, it is the exception and not the rule.

The Moravians did not compose for publication, but rather for use in their community and other Moravian communities around the world. Traveling Moravians would bring scores from the Continent to be copied here and returned later. In this way not only Moravian music, but the music of European masters such as Bach, Graun, Hasse, Haydn, Mozart, Reichardt, Schulz, Stamitz and Zumsteeg made its way to America in great quantities — some as early as the 1760's. Mostly the composers of stile galant and Empfindsamer stile influenced the Moravians.13 Some of the more significant Moravian composers, John Antes, Johann Christian Bechler, Jeremias Dencke, Johann Christian Geisler, Christian Gregor, Johannes Herbst, David Moritz Michael and Johann Friedrich Peter studied and synthesized these composers and their works into their own.

Composing for services was not the only musical activity of the Moravians. They were prolific copiers and librarians of music. Other than their composing, their most

12 Steelman, 447-455.

significant activity in this country was instrument building. Certainly the most important and active organ builder of the Colonial and early National period in North America was Moravian David Tannenberg. The first American-born composer, John Antes, also a Moravian, constructed the first violin built in North America. There also exists in the museum at Lititz, Pennsylvania, a viola made by Antes in 1764, possibly used in the services described later in this paper on 13 August 1837. Moravians also brought many instruments to this country. In the Lititz Museum are other instruments (strings, woodwinds and brass) dating from as early as 1744 and 1745, which were made in Pfaffendorf, Germany, and Breslau, Germany (now in Poland). The trombone choir came to America as an export of the Renewed Unitas Fratrum. Collegia Musica were first started in this country in Moravian communities. Collegia Musica were amateur, usually instrumental, organizations popular in Europe in the early part of the eighteenth century. These are evidence of the well grounded foundation music had in the Moravian church.

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14 McCorkle, 52. Tannenberg, or Tannenberger as he was known colloquially, had his organ workshop in Lititz during the period of his greatest productivity.


The Lovefeast and Singstunde

The Singstunde and Liebesmahl or Lovefeast are two distinctive Moravian contributions to Christian worship, each having been initiated by Zinzendorf in the early days of the Renewed church. While many groups have used and adapted the Lovefeast, the Singstunde remains uniquely Moravian.17

Zinzendorf shared with Martin Luther an astute appreciation for the place of music in the church. Of the hymnbook (das Gesangbuch) Zinzendorf said, "Aus der Bibel sieht man, wie Gott mit den Menschen redet, und aus dem Gesangbuch, wie die Menschen mit Gott reden."18 It is from this point of view that the Moravians derive their intense appreciation for, and extensive use of hymns. The Singstunde, then, becomes a form of communication with God equal, in theory at least, to prayer. The Singstunde (literally, singing hour) is a designated time for the singing of hymns. The truth to be taught or meditated upon was developed simply in the selection of the hymn verses. Subjects, on which the Singstunden were based often came from the daily watchword (Scripture verses) assigned for many years by the lot. Zinzendorf initiated the selection of a Losung, or watchword for each day in 1728. By 1731, Losungen

17 Frank Baker, Methodism and the Love-Feast21 (New York: The Macmillan Company, 1957), 9. The founder of Methodism, John Wesley, first learned of the Lovefeast from the Moravians. On 8 August 1737, while staying with some Moravians in Savannah, Georgia, during his first visit to America Wesley wrote in his diary: "After evening prayers we joined the Germans in one of their love-feasts. It was begun and ended with thanksgiving and prayer, and celebrated in so decent and solemn a manner as Christians of the apostolic age would have allowed to be worthy of Christ" (Baker, 10).

18 Blankenburg, 360. "Out of the Bible one sees how God speaks with men, and out of the hymnbook, how men speak with God."
were selected for the entire ensuing year and published in a single volume.\textsuperscript{19} If the subject of the Singstunde was not the scriptural watchword, most likely some special occasion would dictate the day's topic. Such was the case on 13 August 1837, when the Singstunde participants rejoiced over the anniversary of the dedication of their church.

Zinzendorf was first acquainted with such an event in his young student days at the Pädagogium in Halle, where Singstunden were used for the teaching of music and theology.\textsuperscript{20} When the community of Moravian refugees began in Herrnhut, Zinzendorf used the Singstunde as a type of musical preaching service. The first report of such a service exists from 12 May 1724, three years before the official renewal of the Unitas Fratrum.\textsuperscript{21} Singstunden occurred nightly in most all Moravian communities until at least 1800. Zinzendorf described a Singstunde in a letter to King Friederich Wilhelm I of Prussia:

Der Cantor nimmt die Materie der Reden, die eben gehalten worden, und setzet unterm Singen aus 20, 30 Liedern gantze und halbe Verse zusammen, welche die Materie ordentlich und deutlich vortragen: und darinnen ist Cantor, Organist, Lehrer und Zuhörer so geübt, daß keins innehalten, keins ein Buch aufschlagen darf. . .\textsuperscript{22}

\textsuperscript{19} Hamilton, 38. The annual publishing of the daily watchwords continues to the present.

\textsuperscript{20} Blankenburg, 361.


\textsuperscript{22} Blankenburg, 361. "The choirmaster takes the subject of the sermon that has just been given and puts together during the singing 20 to 30 hymns, whole and half verses together, which properly and clearly expresses the subject: and in this the choirmaster, organist, teacher
The obvious extraordinary familiarity with the numerous hymns used by the Moravians was obtained through the constant use of the hymn in every part of daily life. "The congregation regularly memorized hymns as a devotional exercise and sang them daily in many kinds of informal, as well as formal, circumstances, thus becoming familiar with a vast number of hymns." In general, the Moravians used individual verses of hymns to a greater degree than churches today. Early Moravian hymnals were indexed to each stanza, rather than only by first lines. Eventually, the preaching of a sermon was left out of the Singstunde entirely. Once the singing began it continued without stopping, led by the organist and officiant until the completion of all the hymns to be sung. The Singstunde were usually enjoined extemporaneously by the participants, while only the organist and Liturgus, or leader of the service, knew the order of the selected hymns. The Singstunde for 13 August 1837 is unique because a choral anthem, Kommt laßet uns singen, by J.F. Peter, is included.

For a Moravian in the eighteenth and even early nineteenth centuries, the Liebesmahl or Lovefeast was a regular part of life. The simple service, a revival of the apostolic Agapé, occurred often. The Lovefeast is simply and only the sharing of a meal for the demonstration of Christian unity. It is not the Eucharist. Often the Lovefeast is

and listener are so experienced that not any pausing, not any opening of a book is allowed. . ."

associated with the Emmaus meal, as described in Luke 24.13-25, which Jesus shared with two of his disciples.\textsuperscript{24}

While it was not a regularly scheduled event, many occasions were sure to be celebrated with a Lovefeast, including Christian liturgical days, church or community memorials, ground breakings, birthdays, funerals, the visitation of a distinguished guest and other similar events. This service began with a short address, a prayer, the reading of a letter or some combination of the like. After this a token meal was served—bread and a simple beverage—while the Lovefeast psalm or ode was sung. The Lovefeast psalm was made up of hymns and anthems sung by the choir and the congregation alternatively. Only occasionally a soloist would sing. A Liturgus led the congregation, while the organist provided continual accompaniment and progressed, as necessary, from hymn to hymn to anthem, etc. The fellowship meal was eaten while the choir sang.

Hymns included in the lovefeast were chosen in a similar manner to those in the Singstunde. The subject selected for the Lovefeast determined all of the texts. If an appropriate text was not found, a text was composed. Frances Cumnock points out the pragmatism of the Moravians in their selection and composition of hymns:

Indeed, a strong impression emerges that the ministers, steeped as they were in the idioms of hymnody, often compiled at least parts of the psalms by drawing on memory, experience and their own creative powers. They themselves might have had trouble pinpointing sources or distinguishing which lines they had newly composed.

\textsuperscript{24} Ian Thomas, \textit{An Experiment in Worship} (London: SCM Press Ltd, 1951), 8. Scholars also refer to Jude 12 and Acts 20:11 for biblical support. In the 4th Century Chrysostom in his \textit{Homily on 1 Cor. 11} discusses the Lovefeast of the early church.
Probably they would have considered the whole matter irrelevant."\textsuperscript{25}

Anthems were also selected for textual considerations. Like the hymn text, an anthem might be composed for a particular occasion, if a fitting text was unavailable. The Ältesten Collegium, or Elder's Conference (the ruling spiritual body in each Moravian community) had the responsibility of constructing the ode. Often a single member would compose the ode and then submit it to the Conference for approval. The community's music director was not necessarily consulted. In certain cases the music director was also a member of the Conference and might have responsibility for constructing the psalm, but this was not essential.\textsuperscript{26} For the celebration on 13 August 1837, the Elder's Conference diary is unclear about who composed the Jubel-Psalm for that Lovefeast.

"Music's position in the hierarchy of values made it a desirable, but not indispensable, factor."\textsuperscript{27} While the Lovefeast was principally shaped around hymns and choral anthems it was only incidentally a musical event. This approach explains the simplicity of the music and the importance of the texts, thus, also, the lack of extended instrumental music. Moravians composed when the occasion demanded, rather than by inspiration. The Lovefeast for 13 August 1837, contained no new anthems. Most all of the thousands of surviving anthems in Moravian collections were composed originally for the Lovefeast. A Lovefeast ode was

\textsuperscript{25} Cumnock, "Lovefeast," 3.

\textsuperscript{26} Cumnock, "Lovefeast," 5.

\textsuperscript{27} Cumnock, "Lovefeast," 8.
primarily, then, a text set to music regarding some specific event.

The figures on the following pages are the Lovefeast and Singstunde from 13 August 1837.
O let thy love our hearts constrain,  
That, in one covenant united,  
The bond of peace we may maintain,  
And be to mutual love excited.  
To God and the Lamb be praises given,  
By sinners here below, and by the saints in heaven.

Chor.
Mas Odeh hat, verfliuchte Seinen Nahn,  
Lust Halleusjah scheid' im Heiligthum!

Gemelst.
Reue Bandes Herrschaften  
Wird man in Dir durch alle Zeiten,  
Die Haupts des Hochsten? predigen:  
Und mit friedensfroher Hoppe  
Die Kraft des Wortes von Kreuz und Krippe  
In Tauben grost befragen.

Liturgus.
Der Herr behuts dich!  
O freude gudiglich Dein Vange!  
Ein Engelisch, das Egen spricht,  
Erfacltie dich mit Fried' und Licht!

Alle.  
Amen, Halleusjah!  
Halleusjah!  
Amen, Halleusjah!

Jubel-Psalrn,  
jum Indenten an die  
Einweihung der Kirche zu Lititz vor 50 Jahren.  


Alturgus.
Kommt vor den Barden des Bandes, erloschene Menge!  
Bander und Schwester! ergiebt euch in Jubelsergne!  
Dort---wohlum, Hymn, das ein einiger Mann,  
Heilige, festliche Hymn.

Gemelst.
Hoch erschacht, ihr Jubelthone!  
Feiret Seine Heiligthum Meister!  
Der, der Frise Gedichtherr,  
Wissen Donner unverwart voreberlit,  
Pf zu gieben: Kraft und Gegen  
Genott von Hump aus in die Ober:  
Klingt, ihr Saiten! Euer Hymn, ihr Freuentlieder!

Chor.
Bander, Schwester! bis ihr still,  
Im Godam und Heigenflut,  
Unseres Bandes Fronden preist,  
Last in Seines Tempels Halle  
Laut Hymnen ihm erschallen,  
Weihet ihm Leib, Seele und Geist.

THE MORAVIAN ARCHIVES  
36 W. LOCUST ST.  
BETHLEHEM, PA. 18010

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CONGREGATION.

Praise God for ever! Boundless in his favour
To his Church and chosen Flock,
Founded on Christ the Rock,
His almighty Son, On fair mount Zion,
By his spirit, grace and word:
Best city of the Lord!
Thus, in spite of every powerful foe,
Shall unshaken stand, and prosp'ring grow,
Milder days—To God's praise,
Both in love and unity: Praise God eternally!

In Zion hat Er Seinen Herd,
Und zu Jerusalem Seinen Hufen;
Wie fischt er's — Seinem Herzeg treuer
Sind wir, vor Seinen Augen wach.
Warum? wir haben vor genäh,
Was für herrlich mag, wie fliegen!
Wer sich sehr speit? ach, und Errsamen
Rühmen wir sich unser heit an.

CHORUS.

Head of thy Church, all wise and faithful Shepherd!
How blest, who thy kind leading fellow: thy rod and

staff how comforting! Thus guid'st thy flock to pastures,
Where pleasant grows the food celestial, which quickens us to life divine. Thou leadest us beside the silent waters, the living streams of heavenly virtue, where each may drink to thirst no more.

GEMEINER.

Wie hast Du und so wohl,
D Herr! wie zarterwalt
Ergeigt Du Dich den Deinen!
Wie fabel die Deine Sitten!
Es triebst als wunderner Regen
Der Herzen frue mit Segen.

CHILDREN.

Thou wilt be our Saviour, Redeemer and Friend;
Grant we may abide in thy love to the end;
O render us truly obedient to Thee,
That we thy dear children for ever may be.

Chor.

Der Herr teutszet Sinn, und macht ihre Schüte wie
einen Garten des Herrn, dass man Monde und Freude
darinnen findet, Dank und Verhältnung.

GEMEINER.

Ja, amen, unfer Seligkeit
Wer einzig Dein Erbarmen;
Mit getel fah, in Freund und Erben,
Ja Deinen Erbarmen,
Wie oft sein erster Bruch,
Hat, durch Dein Blut gereinigt,
Den Wahn der bittere Feind
Und neu mit Dein vereinigt.

THE MORAVIAN ARCHIVES
ON 25 AUGUST 1831
BETHLEHEM, PA. 1819
Figure 2.
Facsimile of the Singstunde Ode for 13 August 1837.

(4)

Bou Himmel's seer en
Der Herr wird wiederkehren!
Sein Reich ist nah. Hallelujah!

CONGR.

Sing hallelujah! praise the Lord!
Sing with a cheerful voice;
Exalt our God with one accord,
And in His name rejoice;
Ne'er cease to sing, thou ransom'd host,
Praise Father, Son and Holy Ghost!
Until in realms of endless light
Your praises shall unite.

There we to all Eternity
Shall join th' angelic lays;
And sing in perfect harmony
To God our Saviour's praise:
"He hath redeem'd us by his blood,
And made us kings and priests to God;
For us, for us the Lamb was slain,"
Praise ye the Lord!
Amen!

Zur Abendfeyen
der Jubel-Kirchweih-Festes
in Litiz,
ben 13ten August 1837.

Gemeine.—Mel. 151.

In stiller Abendstunde,
In stiller Abendstunde,
Verheert sich zum Bunde,
Verheert sich zum Bunde,
Herz ohne Gleichem Du!
Um dich herum die Deinen:
Sie sehen himmelau,
Und Herz und Engel reihen—
Herr, nunm iht Deeres an!

Chor.

Kommt, laßet und füget wie zur Nacht
eines heiligen Festes, wie an einem heiligen Abend, und uns von Herzen freuen.
Bis Christnacht und die Nation hier ausgefunden feyn.
CONG.-Tune 132.
The Lord hath ever to his flock
Kept without separation;
He doth abide our Shield and Rock,
Our Peace and our Salvation;
He leads us with a mother's care,
Protects from danger, guards from fear:
Give to our God the glory!
As long as I have breath in me,
I will sound forth his praises;
His precious, saving name shall be
Exalted in all places;
My heart, with all thy strength adore
The God of grace, the God of pow'r,
And give him all the glory!

Chor.-Mel. 75.
Wußt dem versengten Land
Nach heimem Schattenland
Das heil'ge feste Buch,
Dass bist du deinem Völker:
Von dir reiche Verbündete,
Und lieblich grün'ts Gesichte.

G 361.
W Freund! was thun wir dir
Zur Dankbarkeit dazu?
Sein Doyer, seine Gaben,
Dior Liebe willst du haben—
Lieber übertrifft's Freunden:
Wohlan! die Herzen brennen!

(3)
Tune 583.
Halleujah! praise be given
Unto Jesus, who for us
Left his glorious throne in heaven,
And was offer'd on the cross:
That his sufferings:]
Might retrieve our dreadful loss.
We behold in Him our Brother,
Unto us by blood allied:
He's our Strength, we need no other,
For our wants He will provide;
Soul and body:]
May through Him be sanctified.

Mel. 26.
Ich zeich' und häfter Jahr für Jahr,
An dich hinn, du Fürst der Herzen!
Lass Jibril heller unsere Herzen
Erglühen an deinem Kreuzaltar!

Mel. 16.
Bist du mirf als Bräutigam kommen,
Da der Sabbath bricht herein,
Wir wird werden mitgenommen.
Das von ewig sein dir sein.

Chor.
S großer Tag, Tag freyer Herrlichkeit,
Kam in glorreich im Gebiet
CHAPTER IV

LITITZ, PENNSYLVANIA TO 1837:
A STUDY IN MORAVIAN COMMUNITY

Beginnings, 1749 - 1818

Lititz, Pennsylvania,\(^1\) was intended as a hybrid Moravian settlement.\(^2\) The goal was to create a combination of the rigorous communal life of Bethlehem and Nazareth, Pennsylvania, with the more independent life of the Moravian communities in Europe, like Herrnhut.

For the purpose of effectively spreading the Gospel in foreign lands Zinzendorf initiated a communal concept of remarkable organization, called the Economy.\(^3\) Bethlehem, Pennsylvania, was a prime example of this plan. Two groups were identified; the first as missionaries, the second as supporters. The first group, under the support of the second, dispersed into the surrounding area converting the heathen (i.e., in the case of the Pennsylvania communities, "Litiz" and "Lititz," are German and English equivalents, respectively. The English spelling began to be used in the early nineteenth century, but the German spelling remained official for the Congregation until 1887.


\(^2\) Huebener, 207.

\(^3\) Hamilton, 137.
the Indians). The second group remained in the closed, private community set up on land owned by the Church.

Basic to the Economy was a community of labor rather than of property and an extreme application of segregated choirs. Any member who owned property was permitted to retain it if he chose, but all were required to place their time, talents, and labor at the disposal of the Church.\(^4\)

The segregated choirs were not musical organizations, rather they were groups of peers. Zinzendorf instituted the Choir\(^5\) system along the following lines:

- Widows, Widowers.
- Married People.
- Single Brethren, Single Sisters: from age 17.
- Older Boys, Older Girls: ages 12 to 17.
- Younger Boys, Younger Girls: ages 6 to 12.
- Children: from weaning to age 6.\(^6\)

The members of each Choir spent most of their daily lives together, working, eating, sleeping, recreating. Each Choir had its own annual festival day celebrated with a Lovefeast, and often Singstunden were enjoined within separate Choirs, rather than the entire Congregation. The Choir system was maintained among the unmarried and often the older children in every Moravian community, but communities like Bethlehem participated in the Choir system for every age group. In the planned communities on the mission field the different Choirs

\(^4\) Hamilton, 137.

\(^5\) The capitalization of Choir refers to the segregated groups in the Moravian Congregation, lower case refers to singers.

Figure 3.
Facsimile of Lithograph of Lititz Moravian Church From Twelve Views of Churches, Schools and Other Buildings Erected by the United Brethren in America, published in 1836
each supported a separate business, furniture making, sewing, etc., all overseen by the Aufseher Collegium. The Aufseher Collegium was a select group of men with responsibility for overseeing the temporal affairs of the community. In this way, not only was the community maintained, but also the missionaries.

The community at Lititz was not missionary supporting, but the communal concept was employed to a limited degree. In 1754, the Moravians were given property at the Warwick Township, seven miles north of Lancaster, Pennsylvania. George Klein, on whose land a Gemeinhaus had been built in 1748, gave 491 acres to the Brethren. Zinzendorf christened the community "Lititz" in 1756. By 1762 houses for the Single Brethren and the Single Sisters had been established with their independent Economies. The Congregation held the proprietorship of at least an inn, a general store, a smithy, and a mill. Property was owned and administered by the Church. After 1759, permission to live in the community was granted by the Aufseher Collegium, upon admission for application. In August of 1763, a new Gemeinhaus was completed and occupied.

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7 A Gemeinhaus (literally, public house) was a building for the use of the Congregation, as a church, a local meeting place, a schoolhouse and, if necessary, a parsonage. In Donald McCorckle's seminal dissertation Moravian Music in Salem..., 1958 (refer to footnote 14 in this chapter), he has an important and valuable discussion about the difference between the modern German terms gemeinde and archaic gemeine used by the Moravians.

8 Huebener, 209.

9 Huebener, 214.

10 This building stands today as the eastward portion of the Gemeinhaus built in 1787, between the Sisters' and Brethren's Houses (see Figure 3).
Figure 4.
Original Floorplan of the new
Lititz Gemeinhaus, 1787
As the American Colonies of Great Britain began efforts to "form a more perfect Union," the Lititz Congregation sent a delegate to Lancaster to elect a representative to Congress. Despite their desire to remain neutral the Brethren often found themselves in a position of having to take sides. The Brethren paid taxes above and beyond normal to avoid enlistment in the Continental Army. And from December 1777 to August 1778, by order of General George Washington, the House of the Single Brethren was commandeered for service as a military hospital. When the war ended in 1783, the Moravians celebrated the National Day of Thanksgiving appointed for 11 December.

Although, apparently, Lititz settled back into its old way of life after the close of the conflict, the contact the people had had with the soldiers and greater intercourse with the outside world, because of the war, brought about the beginning of a deep-seated change of thinking.

The drop in church attendance because of the war reversed itself in the years of peace that followed, and the need arose for the building of a new Gemeinhaus. In 1785, the decision was made to proceed with the plans for building. After an original plan for building an entirely new Gemeinhaus was decided against (see Figure 4), it was proposed to adjoin a new, much larger Kirchen-Saal (church-hall) to the old Gemeinhaus for a cost of £1000; £200 to be

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11 By personal conscientious objection and an order from the Church Elders in Herrnhut dating back to the Ancient Unitas Fratrum, the Moravians were pacifists.

12 Huebener, 214.

13 The plan in Figure 4 seems to have been adapted in order to use the old Gemeinhaus as a parsonage and chapel. The Saal or meeting room on the plan was built nearly to specifications, and is typically Moravian.
collected from the Moravian churches in Europe and America, and £800 to be borrowed. The interest was to be paid by raising the rent on the land; "for it was all — even the house-lots — owned by the Church."\(^{14}\) David Tannenberg was contracted to build the steeple and an organ for the new church. The price of the organ was £350.\(^{15}\)

The deep-seated change in thinking that occurred as a result of the war began to cause some significant problems in the American Moravian Church as a whole. In 1801 a General Synod was held in Herrnhut, the authority of the whole Church still being centered there, where attempts at giving freedom to individual congregations were defeated. As a result, the American Moravian Congregation began to chaff under the seemingly dictatorial leadership coming from thousands of miles away across the ocean. Further action by the 1801 Synod insisted that Moravian settlements remained closed to non-Moravians, or those not willing to become Moravians by subjection to the lot.\(^{16}\) This measure obviously restricted the growth of communities like Lititz, who were on the edge of a frontier.

The change in attitude toward the Church, the inability for much expansion, and the poor financial conditions especially prevalent in the fledgling United States at that time, all contributed to difficult days at the outset of the nineteenth century. This was a trend that would not begin to reverse itself until 1818.

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\(^{14}\) Huebener, 237.

\(^{15}\) Huebener, 238.

\(^{16}\) Hamilton, 177.
Bernard Adam Grubé came from Bethlehem as pastor to the Lititz Moravians in May 1765.\textsuperscript{17} Grubé, like many Moravian ministers, was an outstanding musician, and under his leadership a choir and orchestra were begun which led in the services of the church. The Colle\textit{g}\textit{ia} Musicum in Lititz was also begun by Grubé.\textsuperscript{18} The \textit{Lititz Congregation Collection} suggests, however, that no substantial music collection was begun until 1772 at the earliest; "it was not until 1788 or 1789 that the idea of a formal library of church music seems to have been conceived."\textsuperscript{19} Thus, the early choir and orchestra probably had limited musical resources until that time. As early as 1766 the Congregation diary does mention a \textit{Dankpsalm} (Thank-Psalm) as being performed by the choir.\textsuperscript{20} During a short seven months in 1779 - 1780 J.F. Peter, the most notable of American-Moravian composers, lived in Lititz. However, his effect on the music scene there is undeterminable. On 4 December 1771, a trombone choir was organized, and "... made its first public appearance at the Christmas Eve vigils. ..."\textsuperscript{20} In 1791, the orchestra, under the leadership of the Moravian violinist Georg Gottfried Müller, played a command performance concert for John Randolph, Attorney General of the United States, at the inn in Lititz. Reportedly, the prominent Mr. Randolph had heard of the Lititz orchestra and expressed a desire to hear it perform.\textsuperscript{21}

\textsuperscript{17} Huebener, 223.
\textsuperscript{18} McCorkle, 161.
\textsuperscript{19} Steelman, 5.
\textsuperscript{20} Huebener, 223.
\textsuperscript{21} Huebener, 245.
One of the most important of Moravian composers and music librarians, Johannes Herbst, came to Lititz as assistant pastor in 1791, and was called as head pastor in 1801. Herbst began the first catalog of music in Lititz. Hans David propounds, "Surely he composed his most fluent and accomplished music in his last years at Lititz." Herbst left Lititz for Salem in 1811, and died there in January 1812. Johann Friedrich Früauff, a lesser-known Moravian musician, came to Lititz to assist Herbst in 1805. One of these men certainly was instrumental in beginning a band in 1810. In 1811 this band performed "...the first of a practically unbroken series of annual Fourth-of-July celebrations in our [Lititz] park, a record that is probably not exceeded anywhere in the country."26

Changing Times, 1818 - 1837

The early part of the nineteenth century saw many changes; in many respects, it was a period of retrogression. A number of small communities that had been established by the Moravians in North America closed down and either merged with the larger settlements or simply ceased to exist. Recurring deficits in both the Brethren's and Sisters' Houses

22 Falconer, 17.

23 David, Musical Life, 27.

24 Falconer, 17.


26 Huebener, 245.
at Lititz caused great concern. Due to the difficulty in obtaining entrance into a Moravian community such as Lititz, the population began to decline.

"At long last signs of a new era appeared. In 1817 conferences convened . . . to discuss changes needed to bring new vitality to the American Congregations." 27 The outcome of these meetings had a decided effect on the 1818 General Synod held in Herrnhut. For the Lititz congregation the Synod of 1818 breathed some new life into the community. The abrogation of the use of the lot for entrance into the settlement probably had the most significant effect. While the Lititz Congregation did not completely break with the Lease system with regard to the property held by the Church until 1855, the community began to open up. The Brethren's House Economy closed in 1818, due to financial difficulty. 28 This major step undoubtedly had a significant influence on the community, as many men who were a part of the Economy would have been leaders in the community. The 1818 Synod, for the first time, allowed Moravians to join the army. 29 The problem of military service had been consistent for the Lititz young men since before the Revolutionary War.

The church-owned businesses experienced change in the period just prior to 1837. The inn and the store were sold to outside interests in 1826 and 1831, respectively. In 1837 the store continued to operate on a deficit after six years, due to poor management. 30

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27 Hamilton, 233.
28 Huebener, 246.
29 Hamilton, 233.
30 Huebener, 250.
A "Philharmonic Society"³¹ had been started in Lititz in 1815, probably by Müller, who retired there. Hans David also attributes the success of the Collegia Musica in Lititz to Müller.³² The Lititz Collegia Musica or Philharmonic Society³³ no doubt played an important role in the celebrations of 13 August 1837, since the secular and sacred music of Moravian communities was participated in by all the capable musicians.

³¹ Huebener, 251.
³² David, 31.
³³ What Huebener calls the Philharmonic Society and what David calls the Collegia Musica are possibly the same basic organization, the one being the nineteenth century son of the other. It seems that a Philharmonic Society played a more important civic role than the more informal Collegia Musica.
PART II. RESTORATION
CHAPTER V

INVESTIGATION, SOURCES AND COMPOSERS

In Search of a Lovefeast

Realizing for the present a wonder of the past is the intent of recreating a Lovefeast. In the context of Moravian life a Lovefeast was a regular occasion. Many smaller Lovefeasts were simply written out, but special Lovefeasts, those commemorating auspicious days for the celebration of the whole local congregation, were printed. Reconstructing a Lovefeast is like hunting for buried treasure. Extant odes must be consulted and compared with various libraries and collections of music in order to determine the music used on the day in question. Thousands of Lovefeast Odes from Moravian communities around the world are preserved in the Archive at Bethlehem, Pennsylvania (see Figure 1 and 5). Many of the odes are dated and the printing location is indicated or, at least, traceable by comparison with other odes or through analysis of paper types. The ode for 13 August 1837 was discovered by the author in a large box of odes in January, 1988, at the Bethlehem Archive. It was a serendipity to find for the same date a printed Abendfeier (Evening Celebration) or Singstunde (see Figures 2 and 5). The printing of a Singstunde was a rare occasion; testimony to the important and singular nature of the celebration of
Figure 5.
Original copies of the Lovefeast and Singstunde from 13 August 1837
the Andenken an die Einweihung der Kirche zu Lititz vor 50 Jahren.1

The discovery of these printed orders of service is only the beginning of the effort to reconstruct either the Lovefeast or the Singstunde, since only the texts are printed in the ode. To determine the music sung in conjunction with the texts is another matter altogether. Using the music manuscript collections of the Bethlehem, Nazareth, and Lititz Congregations, housed at the Bethlehem Archive, seven odes from seven different dates were examined to determine the feasibility for their use. Only one of these had a corresponding Singstunde. The principal question to be answered was whether or not the anthems existed to complete a reasonable reconstruction. Although it might have been possible to rebuild a Lovefeast from any Moravian settlement in the world the search was restricted to the locales of the Pennsylvania Moravian settlements.

Keeping in mind the location of the Lovefeast,2 the date and state of the music library in that settlement pose the next problems. For example, a Lovefeast from Lititz in the 1760's would be difficult to track down with a great deal of accuracy because the library of anthems in Lititz at that time was not extensive. If an anthem used in the Lovefeast were missing in the collection it could possibly be the version of the anthem at Bethlehem, or Nazareth or even

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1 "Remembrance of the Dedication of the Church at Lititz 50 years ago."

2 Determining the original location of the occurrence of a particular Lovefeast for many of the preserved odes is often difficult and sometimes impossible. A locale is not always a part of the title of a Lovefeast. A paper's watermarking might provide a clue, or the name of a printer in some small corner is helpful, but not necessarily conclusive. All of these factors make just this first determination a significant piece of detective work in many cases.
Salem, North Carolina. In the 1760's the instruments available might have been limited, and an anthem calling for strings and winds might have been played only on the organ. For the sake of simplification the odes with dates prior to 1780 were discarded, the collections of the Pennsylvania settlements being in a somewhat stable condition by this date. The 1837 date from the Lititz Congregation yielded the most definitive location of anthems in its library. This criterion alone eventually determined the ode to be used, all other odes leaving some question as to the location or existence of their anthems. Discovering the hymns in the Lovefeast was at this point a simple task. At that time all Moravian tune books in use were based upon Christian Gregor's *Choral-Buch* printed in 1784 by Breitkopf.\(^3\) In the Singstunde all the hymns had corresponding tune numbers printed in the ode (see Figure 2)

### Sources and Composers

The Lititz collection of scores is well documented in Robert Steelman's *Catalog of the Lititz Congregation Collection*. Steelman's *Catalog* provided a timetable and background information by which to determine the origins of the anthems used on 13 August 1837. All of the four anthems used in the Lovefeast, and the one in the Singstunde were present in the Lititz Collection at that time. Research indicates that of these five anthems, two entered the collection as early as 1791, while one may not have come into

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the collection until forty-five years later, 1837. In the following paragraphs, headed by anthem title, each anthem is discussed with regard to composer, origin of text, date of composition and addition to the Lititz Collection; and musical factors regarding voicing, instrumentation, key, form, and related musically salient points. The first four anthems are presented in their order in the Lovefeast, the fifth is from the Singstunde. Table 1 outlines the basic information regarding the origins of the anthems and their existence in Lititz.

Brüder, Schwestern die ihr stille

This anthem was composed by Johann Rudolph Zumsteeg (1760-1802). Zumsteeg was not a Moravian, but was a prominent musician in Stuttgart. He became the Director of the court theatre there in 1792. The text in the manuscript of the anthem is somewhat different than in the printed ode used on 13 August 1837, but it was not unusual for the text to be altered slightly for specific occasions. The original texts differ in the second line. The original text is: Gott, den Wonnegeber, gepreist. The text for 13 August 1837 read: Unsers Bundes Fürstens preist.

Robert Steelman suggests understandably that the anthem comes from Zumsteeg's Cantata No. 12., of the same title, and appeared in the Lititz Collection before 1791. However, the Grove Dictionary of Music and Musicians, fourth edition, Die Musik in Geschichte und Gegenwart and musicologist Landshoff (a noted Zumsteeg scholar) agree Cantata No.12 was written in 1795. The discrepancy can best be explained by the suggestion the Moravians received a copy of this anthem

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4 Ludwig Landshoff, Johann Rudolph Zumsteeg (München: Ludwig-Maximilians-Universität, 1900), 76.
before it was published as a part of the whole cantata in 1803 (how this was possible is not determinable at this time). It is also possible that the anthem was added after 1795 or before 1810. This latter solution is rather unlikely, however, due to the numbering of the anthem in the Catalog. George Müller would have been the librarian of the Lititz collection until January of 1791, when Johannes Herbst came to Lititz. One of these men, probably Müller, entered the anthem in the collection as copied by Johann Till. Johann Christian Till was the copyist for four of the five anthems used on 13 August 1837. Till lived in Bethlehem, but copied a significant number of anthems in the Lititz Collection.

The anthem is written for four voices, with parts for two violins, viola, cello, two oboes or flutes, and two corni or French horns in D and organ. The manuscript gives these parts, designating the oboe and adding an extra and identical bass part, as well as additional parts for Sopranos I and II designated for Coro II. The designated parts for a second choir (Coro II ) are fairly usual in Moravian music collections. Often the choir II parts are identical to those of choir I, or have only slight differences. Many explanations for the second choir are possible but one bears scrutiny best.

In the absence of definitive evidence, the best approach to the problem might consider the European orientation of the Moravian musicians and the Moravians' own needs. The peculiar difficulty lay in keeping the single brothers and sisters separated. If the second choir sang unison chorales or merely doubled choir I in an ordinary anthem, the single women might get along without male voices. But when harmonized sections of liturgies alternated between choirs or when polychoral anthems were sung, married men could sing in choir II.
Thus, choir II parts, even for anthems scored for a single choir, would need bass and sometimes tenor.\(^5\)

All anthems studied by the author bear out this hypothesis. However the women's parts are the only parts duplicated, except when there is different music when all different parts are scored separately.

The key of *Brüder, Schwestern* is D major, and the piece fulfills all the typical grand expectations of that key. Although the piece is not by a Moravian composer it reflects the general requisites Moravians had for music to be used in their services; simple, rather straight-forward harmonies, with basic voice leading. The other principal key areas are A major and D minor. The work utilizes basic rhythms; any show of virtuosity, always limited, is reserved for the instruments. This simplicity is understandable in light of the amateur proficiency of most Moravian musicians, and also with regard to the often short rehearsal time their communal lives afforded. The form of the anthem is basically ABA with a coda. An unsophisticated motive used twice in the four measure introduction announces the simple opening phrase. The concluding sentence of the section ends in the dominant key. The short B section, in A major is a soprano-tenor duet to which the choir responds with the transition, by way of A minor through the V of V, E major. The coda, approximately one-fourth of the piece, shows a more advanced harmonic practice than most of the other works used on 13 August 1837. Beginning in D minor, the coda moves into the far-related key of B-flat major, even employing the E-flat major tonality before returning to the subdominant of the original key, G major, in order to use the lowered seventh to

\(^5\) Cumnock, *Catalog*, 39. Most Moravian anthems were scored SSAB.
introduce the final, perfect, authentic cadence, IV-V-I, with a D pedal tone.

The more significant moments in the anthem occur in the rather extended 16 measure transition from the B section back to A,. This transition is a three-fold amen, hallelujah, climaxing with a high 'A for the sopranos in the second amen, and settling back to 'D. The use of E-flat major for two measures (82-83) on the same syllable in the coda creates interest, the sopranos leaping the major third from 'E-flat to 'G.

In comparison to the other anthems Brüder, Schwestern is one of the more well-devised anthems used in this Lovefeast.

Head of Thy Church

Justin Heinrich Knecht (1752-1817) is the one other composer whose work is represented in this ode who is not Moravian. Knecht was, from 1771 until 1806, the music director of the theatre at Biberach, in modern West Germany. In 1806 he went to Stuttgart to serve in the palace there. This anthem was composed in 1783 as a part of Der 23ste Psalm, Gott ist mein Hirt. The text is traceable to the original German from Psalm 23, although the English edition is a rather free translation of the original Scripture. The anthem could have entered the Lititz Collection as early as 1796. The number 96, inscribed on the inside wrapper but crossed out, would fit in this date, but this number is probably the copiest's fee of 96¢. The fact that the text is in English makes the later date between 1825-1830 most

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6 This pitch notation system figures middle C as 'C, one octave below middle C as ,C and one octave above middle C as 'C. Eugene E. Helm and Albert T. Luper, Words and Music, revised edition (Totowa, New Jersey: European American Music Corporation, 1982), 72.
likely. The first mention of the use of English in Lititz Congregation services is from 1832. Abraham Levering followed Herbst as director of music in Lititz sometime in 1805. Under Levering, and by the copywork of Till, this anthem entered the collection.

Head of Thy Church was written for SATB, two violins, viola, cello, two flutes, two bassons (faggotti), two G horns (corni), and organ. As with all the other four voice anthems to be discussed, the manuscript parts for this piece have women's parts for a second choir (Coro II). There exists in this folio another organ part, identical to the first. This second organ score, in another, unidentifiable hand, is written on different and seemingly newer paper. There is no date indicated and it has not been traced. The choir II parts and another identical bass part are in different hands, respectively. These parts are on the same or at least similar paper as the rest of the manuscript and seem to date similarly also.

This anthem is in G major with a tempo marking Andante pastorale, which is also its appropriate style marking. Beginning with a canonic entrance soprano and alto followed by tenor and bass, each section of this simple binary form builds upon a set of rhythmic figures (see measures one and seven in the score in Chapter VII, page 96). The A section makes its statement cadencing on the dominant. The following B section exploits the dominant key of D major and moves into the parallel G minor. Like the preceding piece there are no surprises of any consequence, the principal interest here being melodic. The music enhances the Psalm upon which the

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text is based, and does not in any way obscure the words. "Although the Moravians did not preclude ornamentation, they used embellishments with caution, seeking above all to preserve the text and not to over-emphasize the musical aspects. . . . [Their] straight-forward style of writing did much to promote text accessibility."8

**Der Herr tröstet Zion**

Christian David Jäschke (1755-1823) was a European-Moravian about whom little is known, although his family name dates back to the ancient *Unitas Fratrum*. He composed ten pieces in the Lititz Collection and more than thirty in the Salem Collection.9 This is the latest anthem to be entered in the Lititz Collection of those used on 13 August 1837. Its text is based on Isaiah 51:3, and was in all probability adapted by the composer. Charles F. Kluge was responsible for having this anthem placed in the Lititz Collection while serving there from 1830-1836. He also officiated in the services on 13 August 1837.

The manuscript parts are similar to those of *Head of Thy Church.*, except that this anthem calls only for strings and organ. A note on the cover of the folio says, "ohne Blas Instrumente" (without wind-instruments). Whether this means that this particular version of the anthem is without wind-instruments, or the anthem is intended to be without them is unclear from the folio. But, checking the same anthem against other American collections reveals that it seems to have been written for strings and organ only. The choir II

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9 Cumnock, *Catalog*, 652.
parts are copied in a different hand than the rest of the parts and this handwriting matches that of the extra voice parts in the Head of Thy Church folio. The author has been unable to determine who this other copyist might have been.

Der Herr tröstet Zion is certainly the most pedestrian anthem in either Lovefeast or Singstunde. The anthem is only 80 measures long, two measures shorter than Brüder, Schwestern, and is highly repetitive. After a twenty measure introduction, the voices enter and the next three melodic ideas are used one after the other, three times in succession. This consecutive trinity of usage continues for the rest of the piece. A transition returns to the beginning to what is, for all intents, a repeat written out, making the form ABA. Harmonic development is very limited, embracing only closely related keys on the subdominant and dominant. Once, in measure twelve, a sequential pattern allows for the employment of the vii°7 of vi. All of these details lead to the conclusion that the Moravian penchant for simplicity can be carried to the point of musical boredom.

Was Othem hat

C.I. Latrobe (1758-1836) was a well-known English Moravian who lived in London. Was Othem hat was composed as part of a cantata for the opening of a Moravian chapel in Fairfield, Lancashire, England in July 1785. Psalm 150,

10 Compare measures 24, 26, 28 and 28, 29, 30 and 35, 36, 37 and 41, 42, 43 in the anthem score in Chapter VII, pages 124-131.

11 David, Musical Life, 11. Latrobe dedicated Anthems for One, Two or more Voices, performed in the Church of the United Brethren, published in 1811, to Joseph Haydn, a personal acquaintance.

verses one and six, provide the textual basis for this hymn. The cantata and a separate copy of the anthem were a part of Johannes Herbst's personal library, and it was he who added it to the Lititz Collection. The anthem seems to have come to this country sometime in the first few years of the nineteenth century, possibly first to Salem, North Carolina. It was not added to the Lititz Collection until 1807-1810, according to its catalog number.

The piece is scored for two choirs, SATB and SSAB, respectively, with strings and two horns in D. A part for clarino is added in another hand, similar to the hand of the extra choir parts in the other anthems. The anthem is found in a folio with two other seemingly unrelated anthems, Gelobet sey der Herr, der Gott Israels, by Moravian John Gambold and Gross sind die Werke des Herrn, was ihrer achtet, by another Moravian Johann Gottfried Gebhard. The Gambold piece has an added flute part dated 10 August 1837, similar in handwriting to the clarino part in Was Othem hat. Because of the similar handwriting one might deduce the extra voices and instruments were needed for the special festivities of 13 August. While the Gambold anthem is not mentioned specifically in any reference to this celebration, it is entirely possible it was sung at another service, other than the Lovefeast or Singstunde on the 13th, or it may have been performed on 14 August, as a part of the continuing celebration.

If Der Herr tröstet Zion was the weakest anthem to be a part of the Remembrance of 13 August, Was Othem hat was the best. There are 53 measures, twenty of which are introduction, and all of them valuable to the whole. The anthem is an excellent example of the Moravian choral ideal, combining clarity and simplicity with aesthetic pleasure. The anthem is in D major, making succinct use of the dominant
key of A and the related minor, B. In the instrumental introduction the violins are allowed to show some dexterity, but not so much as to be overt. The voices state the initial phrase twice in a repeat, cadencing V of V, V. The B minor tonality makes its appearance, leading to another half cadence. A short antiphonal section follows setting sopranos and tenors from both choirs against basses and altos from both choirs. A codetta concludes the anthem with strong Hallelujahs.

Kommt laßet uns singen wie zur Nacht

Sung at the Singstunde on the evening of 13 August 1837, this anthem was written by the most well-known of Moravian composers, Johann Friedrich Peter, sometime during 1790 and 1791. It is impossible to be sure about the text, but it is likely it was written by the composer. According to the numbering the anthem entered the catalog while Müller was in charge of the library. Although it might have been entered anytime before 1795, the earlier date is the best possibility.

This anthem requires the largest orchestra, strings, with an added part for contrabass, two flutes, two clarinets, two horns in E-flat, bassoon and organ to accompany two musically distinct choirs of four voices each, SATB and SSAB. The first flute and first clarinet are copied in that other hand that has written parts anonymously throughout these anthems. Why the parts would have been transcribed is not

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13 Moravian composers seem to break a number of the "rules" of form, often ending second phrases on a half cadence, rather than a full. Also, in harmonization, there seems to be a tendency to double the third, even in first inversion harmonies. While the author has not studied these peculiarities, they are very often noticeable. Exactly what they suggest is unclear, but these things may add to the significance of what is a unique sound and musical heritage.
clear; possibly these are new parts or simply copies of old or lost ones.

J. F. Peter is often regarded as the best of all Moravian composers. If this is true Kommt laßet uns Singen is not one of his finest works. The anthem suffers from the same kind of overkill as Der Herr tröstet Zion. Yet it is well-constructed and has a certain interest. An instrumental introduction states the first pair of phrases ending in half-cadences, and concludes with a short codetta to the tonic of E-flat. Two choirs sing antiphonally in phrasal succession. The alternating restates the first sentence, and the codetta of the introduction becomes an interlude before the restatement of the first phrase, for a third time, leads to a major tonic cadence (measure 42). The most significant harmonic moment in the piece comes at this point when the seventh is lowered to create the V of IV as a transition back to the first phrase, which is another major cadential point on the tonic (measure 61). The best part of the work is the chorale at the end that acts as a coda (measures 65 - 84). The chorale combines the two choirs in a simple triple meter hymn tune.
Table 1.--Anthems for 13 August 1837 in Lititz Congregation Collection

<table>
<thead>
<tr>
<th>Cat No</th>
<th>Anthem Title</th>
<th>Composer</th>
<th>Approx Date</th>
<th>Date in Ltz</th>
<th>Copyist/ Librarian</th>
</tr>
</thead>
<tbody>
<tr>
<td>53[B]</td>
<td>Brüder, Schwestern</td>
<td>Zumsteeg</td>
<td>1795?</td>
<td>1791?</td>
<td>Till/ Müller</td>
</tr>
<tr>
<td>180</td>
<td>Head of thy Church</td>
<td>Knecht</td>
<td>1783</td>
<td>1825-1830?</td>
<td>Till/ Levering</td>
</tr>
<tr>
<td>185[B]</td>
<td>Der Herr tröstet Zion</td>
<td>Jaeschke</td>
<td>1816-17?</td>
<td>1830-36</td>
<td>Till/ Kluge</td>
</tr>
<tr>
<td>130.3</td>
<td>Was Othem hat</td>
<td>Latrobe</td>
<td>1785</td>
<td>1807-10</td>
<td>Herbst/ Herbst</td>
</tr>
<tr>
<td>51[B]</td>
<td>Kommt laßt uns singen</td>
<td>Peter</td>
<td>1791?</td>
<td>1791?</td>
<td>Till/ Müller</td>
</tr>
</tbody>
</table>

The tunes for the hymns used in the Lovefeast and Singstunde are taken from two sources: The 1799 Choral-Buch of Christian Gregor, a second edition to the original of 1784, including the tunes used in this music, there is little difference between the editions. The second source is Hymn Tunes used in the Church of the United Brethren, Arranged for Four Voices and the Organ or Piano-forte. This volume was published in Boston in 1836, and edited by Bishop Peter Wolle, who was an officiant in the services on 13 August 1837. The texts for the hymns all come from the printed ode for the Lovefeast and the printed Singstunde. While the English hymns are traceable to A Collection of Hymns for the use of the Protestant Church of the United Brethren, published in Philadelphia, 1832, the German texts were not traceable to any source. All the German-language hymn books

14 Steelman, 7-11.
were consulted that are known to have been in use in Lititz at that time, especially *Gesangbuch, zum Gebrauch der evangelischen Brüdergemeinen*, Gnadau, 1824. No sources revealed the German texts printed in the orders of service for that day. This is not unusual, as Moravian ministers customarily wrote texts for their Lovefeasts, and very well could have composed texts for the Singstunde on such a special occasion. One might surmise that the English texts were used as they existed in the hymnbook because of a lack of sufficient familiarity with the English language to compose rhymed liturgical texts.

Hymns of the Lovefeast were found in the hymnbooks indicated above using a metrical index of the Gregor *Choral-Buch*. The tunes in the Singstunde are indicated in the printed edition as numbers in Gregor, although in some cases a single number may indicate two hymn tunes of like meter. In both the Lovefeast and the Singstunde the hymns that presented more than one option for solution were determined by successive criteria. First, if the hymn tune had more than one possibility, the tunes for the number designated in the Gregor *Choral-Buch* were compared against the Wolle *Hymn Tunes* which is numbered identically to the Gregor. If, as in most cases, there existed only one tune under that number in the Wolle book, that tune was used. When this procedure did not succeed, because of multiple tunes in both books, key relationship with the pieces in context was used to determine the tune used. For example, the fifth congregational hymn in the Lovefeast, *Thou wilt be our Saviour...*, figured metrically to coincide with tune 39 in the Gregor *Choral-Buch*.

There are two tunes under 39 in the Gregor book, and as many in the Wolle book, but the key of G major in tune 39a coincides best with the preceding hymns G minor. Table 2
deliniates the options according to the tune books and the chosen tunes used in the edition in Chapter VII.

Table 2.--Hymn Tunes for 13 August 1837

<table>
<thead>
<tr>
<th>Art No.</th>
<th>First Line of Hymn</th>
<th>Tune No. in Gregor</th>
<th>Tune No. in Wölle</th>
<th>Tune in Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>Kommt vor den Fürst.</td>
<td>1</td>
<td>1</td>
<td>61</td>
</tr>
<tr>
<td>222</td>
<td>Hoch erschallt ihr</td>
<td>1</td>
<td>0</td>
<td>222</td>
</tr>
<tr>
<td>520</td>
<td>Praise God for ever</td>
<td>1</td>
<td>0</td>
<td>520</td>
</tr>
<tr>
<td>22</td>
<td>Zu Zion</td>
<td>14</td>
<td>6</td>
<td>22k</td>
</tr>
<tr>
<td>75</td>
<td>Wie thust du uns so</td>
<td>2</td>
<td>1</td>
<td>75b</td>
</tr>
<tr>
<td>39</td>
<td>Thou wilt be our</td>
<td>2</td>
<td>1</td>
<td>39a</td>
</tr>
<tr>
<td>15</td>
<td>ja, amen unsre</td>
<td>1</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>101</td>
<td>O let thy love</td>
<td>1</td>
<td>1</td>
<td>101</td>
</tr>
<tr>
<td>96</td>
<td>Neuen Bundes Herr.</td>
<td>4</td>
<td>0</td>
<td>96b</td>
</tr>
<tr>
<td>249</td>
<td>Der Herr behüte</td>
<td>1</td>
<td>1</td>
<td>249</td>
</tr>
<tr>
<td>151</td>
<td>In stiller Abendst.</td>
<td>10</td>
<td>3</td>
<td>151a</td>
</tr>
<tr>
<td>132</td>
<td>The Lord hath ever</td>
<td>11</td>
<td>3</td>
<td>132d</td>
</tr>
<tr>
<td>75</td>
<td>Was dem versengten</td>
<td>1</td>
<td>2</td>
<td>75b</td>
</tr>
<tr>
<td>585</td>
<td>Hallelujah! praise</td>
<td>0</td>
<td>1</td>
<td>585</td>
</tr>
<tr>
<td>26</td>
<td>Ach zeuch uns näher</td>
<td>1</td>
<td>1</td>
<td>26</td>
</tr>
<tr>
<td>16</td>
<td>Bis du wirst als</td>
<td>4</td>
<td>4</td>
<td>16a</td>
</tr>
<tr>
<td>36</td>
<td>O großer Tag</td>
<td>4</td>
<td>1</td>
<td>36a</td>
</tr>
<tr>
<td>p159</td>
<td>Sing Hallelujah!</td>
<td>1</td>
<td>1</td>
<td>p159</td>
</tr>
</tbody>
</table>

*Art is the term used in the Gregor *Choral-Buch* To distinguish the tunes The bold line demarks the Lovefeast from the *Singstunde*
When the sun rose on Lititz, Pennsylvania, on 13 August 1837 the air was certainly filled with anticipation. This was not to be an ordinary Sunday, but possibly the best Sunday of the year.¹ A dual celebration was planned. This day was the 110th anniversary of the baptism of the Holy Spirit on the renewers of the Unitas Fratrum in Herrnhut, and it was the fiftieth anniversary of the dedication of the Unitas Fratrum church at Lititz. People had come from all over Lancaster County, and some from as far away as Bethlehem and Philadelphia to join in the celebration. Five services were planned that day at 9:00am, 10:30am, 2:00pm, 4:00pm and 7:30pm. Pastor Peter Wolle, as well as former pastor Bishop Andrew Benade and Brother Frueauff, both from Bethlehem, would lead in these services.

The first service of the day, Festversammlung (literally festive assembly), beginning at nine o'clock in the morning, was led by Bishop Benade. The Diarium records the occasion in its usually elaborate, ornate language:


¹ All the information in this chapter is taken from the Litiz Gemein Diarium, 1837, the Altesten Konferenz Protocoll and Peter Wolle's personal diary. A transcription of the Gemein Diarium is given in Appendix A.
die hier gehaltenen Gottesdienste der Gemeine reichlich gesegnet seyn möchten.2

Brother Benade went on in his message to recall that this day was not only important to the Verein Brüder Volk (United Brethren)3 gathered in Lititz, but also to the Brüder Unität (Brethren's Unity, i.e. Unitas Fratrum) as a whole. Although some singing probably occurred in this service, which was customary, there is no mention of such in the Diarium.

The next service began at 10:30am. Presumably, it was a sort of historical review, einen Aufsatz über den verflossenen Zeitraum.4 The pastor at Lititz at that time, Peter Wolle, delivered this essay.

At 2:00pm the congregation and invited guests entered the Saal or auditorium of the church for the Festliebesmahl. The very special Lovefeast was probably attended by as many as 500 people, possibly more, although no attendance figure exists. If one supposes that Moravians from the Lancaster church, seven miles to the south, might have attended with the other guests from Bethlehem and possibly Nazareth, it is probable that a relatively large number of people were in Lititz that day. The number would increase again given that a Lovefeast was viewed as a highly ecumenical service. These

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2 Order of the day. 13th in the morning at 9 o'clock the first festive assembly, which our dear brother Benade led. He remembered in his address the past 50 years of spiritual blessings of fellowship in our house of God, with the wish that also now in the coming period, the worship of the congregation here would be abundantly blessed.

3 Although the Moravians in early America were called United Brethren, as they are still today in England, they are in no way connected to the United Brethren who joined with the Methodists and others in the 1960's to form the United Methodist Church.

4 The Diarium states that this essay is in an appendix. The author was not able to examine this appendix.
guests, added to the membership of the Lititz Congregation of 390, make 500 a fair estimate.\textsuperscript{5}

The building in 1837 was basically the same as it is today, although there were balconies only on the east and west, without the added north balcony or the pulpit recess which now extend out of what was a flush south wall (see Figure 7)

The two side galleries were reached by inside stairways. The bell rope hung back of the organ on the west gallery. There were high-backed, movable benches. The windows were of plain glass with white curtains. There was no carpet and the room was heated by two stoves, and lighted by a tin chandelier hung from the center of the ceiling and equipped with twelve tallow candles. There were also candles along the walls and pillars.\textsuperscript{6}

The 	extit{Liturgus} or celebrant, Brother Frueauff from Bethlehem, stood at the pulpit, according to Heubener, in front of the east gallery.\textsuperscript{7} If the pulpit was in the eastward position, it would be a little unusual for Moravian meeting rooms. Usually the pulpit was placed in front of the congregation which sat across the longer part of the room. The separation of the sexes was maintained by men and women entering separately from the doors in the rear of the auditorium, in this case from the north. Arranging the chairs in such a manner that the pulpit would be eastward negates such use of the doors in Lititz. Also, the east gallery would be behind the pulpit, as would a great deal of

\textsuperscript{5} Twelve Views of Churches, Schools and Other Buildings Erected by the United Brethren in America (New York: Lithography of Endicott, Fanshaw Printer, 1836), 11.

\textsuperscript{6} Heubener, 248.

\textsuperscript{7} Heubener cites unmentioned "circumstantial evidence."
wasted seating space, approximately 400 square feet.
Finally, the present seating in Lititz is arranged in the traditional Moravian fashion, with the pulpit to the south. This evidence, then, provides another, possibly better, hypothesis placing the pulpit against the south wall. The choir and orchestra would fill the west gallery and perhaps the east. It is quite possible, and seemingly desirable, that the choirs I and II may have been split between the galleries. There is, however, no conclusive evidence of this possibility.

Exactly how the service began is unknown. A prayer preceding the singing is a possibility. The text of the opening hymn sung by the Liturgus does suggest, however, that these lines were the opening lines of the service, Kommt vor den Fürsten des Bundes, erlösete Menge! Brüder und Schwestern! ergiest euch in Jubelgesänge! And because the service ends with the traditional blessing from the book of Numbers 6:24-26, it is probable that the entire service was simply and only the Lovefeast music included in Chapter VII.

The Lord's Supper was conducted at 4:00 pm, again under the leadership of Pastor Wolle. Historically, the Eucharist follows the Lovefeast.

Abends um 1/2 8 Uhr wurde eine musikalische Singstunde auf dem Platz vor der Kirche gehalten. The square had been decorated with flowers and ornate pyramids. An example of one of these pyramids was drawn in the margin of the Diarium (see Figure 6 and 8). The Diarium goes on to describe the square:

8 "Come before the Prince of the Covenant, redeemed multitude! Brothers and sisters, pour yourselves forth in jubilant songs!"

9 Diarium der Gemein in Lititz, "In the evening at 7:30 o'clock a musical Singstunde on the square in front of the church was held."
On the east side of the church building the number fifty was displayed in candles. This festive atmosphere was the environment of the special Singstunde. Probably the most significant musical implication of this outdoor sing is the question of the organ. It is possible the hymns were sung a capella, but the orchestra was certainly present for the anthem *Kommt laßet uns singen*. Does this mean the orchestra accompanied the hymns or is it possible a portative organ was carried outside for the event. It would seem the *Diarium*, or

10 There the square, layed out as a pleasure-garden, its numerous, varied flowers and trees stood as a riot of bloom, [the square] was illuminated most beautifully with a large mass of lamps and a number of illuminated pyramids.
one of the other sources might make some mention of anything unusual, but the problem is insoluable from the information examined.

The diarist concludes the day was a memorable success, . . . ein Geist reiner Freude herrschte und der Herr uns Sein gnädiges Wohlgefallen . . . gab.\textsuperscript{11}

\textsuperscript{11} "... a spirit of pure joy reigned and the Lord gave us his merciful pleasure."
Figure 7.
Plan of the Lititz Kirchen-Saal
1837

This diagram is not to scale, but is based on information from Figures 3 and 4, original accounts of size, and personal observation.
Figure 8.
_Diarium der Gemein zu Litiz_, 1837
Figure 9.
Manuscript folios for anthems
*Head of thy Church* and *Der Herr tröstet Zion*
Figure 10.
Manuscript score of
Der Herr tröstet Zion
Preparation a musical restoration that maintains historical integrity to the specific date of performance is the sole intent of this edition of music. It is in no way an attempt to make a critical edition of the anthems or hymns included. Other manuscripts and the printed editions of these anthems that exist were not consulted. It is the hope of the author to recreate as nearly as possible that single musical entity that was presented in Lititz on 13 August 1837. The manuscripts, from which this edition comes, are as best as can be determined the music read by the performers that day. Hopefully, the pages that follow are a faithful reproduction of those manuscripts in a more easily accessible form.

The manuscript parts pose a number of problems that must be solved in order to perform the works. No attempt has been made to solve these problems in this edition. Repeated accidentals, or those left out of the parts and all such notational idiosyncrasies have been faithfully reproduced. The intention is for the reader to see what the musician saw 150 years ago. Different rhythms occur at the same point in different parts; no corrections of these have been offered. Playing articulations, especially those in the strings, are often not uniform; they remain as they are in the manuscripts. Conflicting dynamics occur from part to part and have been left as they are. All markings are as they
appear in the scores. The only change is that modern clefs have been substituted for soprano, alto and tenor clefs.

Coincidentally, all the hymns from the Lovefeast come from the 1784 Gregor Choral-Buch, and all those belonging to the Singstunde from the Wolle Hymn Tunes. This was not intentional, although it would make some sense that the organist would more easily use one book at a time, especially considering the notational differences. Wolle's Hymn Tunes arranges its hymns in four-parts, and the hymns taken from there are given as such. The hymns from the Gregor are in two parts with figured base. For this book soprano clefs were replaced with standard G clefs.

Did the instruments accompany the hymns with the orchestra? It is altogether possible that the trombone choir, commonplace in every Moravian community, played from tunebooks, as did the organist. There is no evidence in the manuscripts, however, to suggest that the rest of the orchestra aided in accompanying the congregational singing, thus there is no indication of such parts in the edition.

The Lovefeast and Singstunde are presented in the order they occurred on that day; translations of the German are provided in Appendix B.
Lovefeast
13 August 1837
Kommt vor den Brüder und Schwestern er gibst euch in Jubelgesang!

Opfert wohl, Ihm, wie ein einziger Mann Heilige, Festliche Klänge.
Hoch er-schallt, ihr Jü-b-
Er, der kei-
ne Lieb-
es-thrä-ne Kei-
nen Dank-laut un-
be-merkt vor-

be-
Fast! Ist zu ge-
über-lässt, Kraft und Se-
Strömt vom Haupt aus in die Glei-
der-Klingt,

hoch sei-
ten! Tön-
et Ihm, ihr Freu-
den-lieder!
Lovefeast Three
Brüder, Schwestern die ihr stille

J.R. Zumsteeg

Anthem One

Ob. 1

Ob. 2

Crn. 1

Crn. 2

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.
Anthem One
Lovefeast Three
Brüder, Schwestern die ihr stille
J.R. Zumsteeg
Lovefeast Three
Brüder, Schwestern die ihr stille
J.R. Zumsteeg

Anthem One
Lovefeast Three
Brüder, Schwestern die ihr stille

J.R. Zumsteeg

Ob. 1
Ob. 2
Crn. 1
Crn. 2
Vln. I
Vln. II
Vla.
Vcl.
Sop.
Alt.
Ten.
Bass
Org.
Anthem One

Lovefeast Three
Brüder, Schwestern die ihr stille

J.R. Zumsteeg
Anthem One

Lovefeast Three

Brüder, Schwestern die ihr stille

J.R. Zumsteeg

Ob. 1

Ob. 2

Crn. 1

Crn. 2

Vln. I

Vln. II

Vla.

Vol.

Sop.

Ruhm und Eh-re, Töne heute durch alle

Alt.

Ten.

Hinaus Ruhm und Eh-re, Töne heute durch alle

Bass

Org.
Lovefeast Three
Brüder, Schwestern die ihr still

Anthem One

J.R. Zumsteeg

Ob. 1

Ob. 2

Crn. 1

Crn. 2

Vln. I

Vln. II

Vla.

Vcl.

Sop. und ha-le-lu-jah!

Alt. Ave und ha-le-lu-jah!

Ten. Ave und ha-le-lu-jah!

Bass

Org.
Lovefeast Three
Brüder, Schwestern die ihr stille

J.R. Zumsteeg

Anthem One

Ob. 1
Ob. 2
Crn. 1
Crn. 2
Vln. I
Vln. II
Vla.
Vcl.
Sop.
Alt.
Ten.
Bass
Org.

A - ve und_ ha - le - lu

A - ve und_ ha - le - lu

A - ve und_ ha - le - lu

A - ve und_ ha - le - lu
Lovefeast Three
Brüder, Schwestern die ihr still

J.R. Zumsteeg

Anthem One

Ob. 1

Ob. 2

Crn. 1

Crn. 2

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.
Anthem One

Lovefeast Three

Brüder, Schwestern die ihr stille

J.R. Zumsteeg

Ob. 1

Ob. 2

Crn. 1

Crn. 2

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

Lip- pen dank - et, Herz - en glüht!

Lip- pen dank - et, Herz - en glüht!
Anthem One

Lovefeast Three
Brüder, Schwestern die ihr stille

J.R. Zumsteeg

Ob. 1

Ob. 2

Crn. 1

Crn. 2

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.
Brüder, Schwestern die ihr stille

J.R. Zumsteeg

Anthem One

Lovefeast Three

85
Praise God for ever! Boundless in his favour To his Church and chosen
His almighty Son, On fair Zion By his spirit, grace and
Flock, founded on Christ the Rock Thou, in spite of ev'ry powerful foe, Shalt un-
word: Blest city of the Lord! Shalt un-
shaken stand, and prospering grow, Midst disgrace To God's praise Both in love and

unity: Praise God eternally
1 Zu-
Zi- on hat Er Sei- nen Heerd, Und zu Jer- u- sa- lem sein Feu-
rum? was ha- ben wir ge- than, Das Ihn er- freu- en mag, wir Ar-
er, Wir füh- len's Sei- nen Herz- en Theu- er; Sind wir, vor Sei- nen Au- gen werth.
Anthem Two

Lovefeast Six
Head of thy Church

J.H. Knecht

Flute I

Flute II

Corno I

Corno II

Bassoon I

Bassoon II

Violin I

Violin II

Viola

Cello

Soprano

Alto

Tenor

Bass

Organ

Andante pastorale

Head of thy Church, all wise and
Lovefeast Six
Head of thy Church

Anthem Two

Fl. I

Fl. II

Crn. I

Crn. II

Bssn. I

Bssn. II

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

faith - ful Shep-herd! How

all wise and faith - ful Shep-herd! How
Lovefeast Six
Head of thy Church

J.H. Knecht

Anthem Two

How blest, who thy kind leading

Org.
Anthem Two

Lovefeast Six

Head of thy Church

J.H. Knecht

It thy kind leading follow, thy rod and staff how

thy kind leading follow, thy rod and staff how
Anthem Two

Lovefeast Six

Head of thy Church

J.H. Knecht

Fl. I

Fl. II

Crn. I

Crn. II

Bssn. I

Bssn. II

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

com - for - ting, how com - for - ting, how com - for -

rod and staff how com - for - ting, how com - for -

com - for - ting, thy rod and staff how com - for - ting, how com - for -

com - for - ting, how com - for - ting, how com - for -

com - for - ting,
Anthem Two

Lovefeast Six
Head of thy Church

J.H. Knecht

Fl. I

Fl. II

Cnr. I

Cnr. II

Bssn. I

Bssn. II

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

Follow who thy kind leading thy leading follow

Follow who thy kind leading thy leading follow

Bleat who thy kind leading follow thy

Thy kind leading follow thy leading follow thy

Follow thy leading follow thy

Follow who thy kind leading follow thy

Follow who thy kind leading thy leading follow

Follow who thy kind leading thy leading follow

Follow who thy kind leading thy leading follow

Follow who thy kind leading thy leading follow

Follow who thy kind leading thy leading follow
Anthem Two
Head of thy Church

Lovefeast Six
J.H. Knecht

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Lovefeast Six
Head of thy Church

Anthem Two

J.H. Knecht

Fl. I

Fl. II

Crn. I

Crn. II

Bssn. I

Bssn. II

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

"Thou guid'st thy flock."

"Thou guid'st thy flock."

"Thou guid'st thy flock."

"Thou guid'st thy flock."
Thou guid'st thy flock to pastures ever
Lovefeast Six
Head of thy Church

J.H. Knecht

Anthem Two

Fl. I

Fl. II

Crn. I

Crn. II

Bssn. I

Bssn. II

Vln. I

Vln. II

Vla.

Vol.

Sop.

Alt.

Ten.

Bass

Org.

Thou guid'st thy flock to pastures verdant,
Anthem Two

Lovefeast Six
Head of thy Church

J.H. Knecht

Fl. I

Fl. II

Cmn. I

Cmn. II

Bssn. I

Bssn. II

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

where plenteous grows

where verdant

where plenteous grows that
Anthem Two

Lovefeast Six

Head of thy Church

J.H. Knecht

Fl.I

Fl.II

Crn.I

Crn.II

Bssn.I

Bssn.II

Vln. I

Vln. II

Vla.

Vol.

Sop.

Alt.

Ten.

Bass

Org.

food  celestial which quick-ens us

food  celestial which quick-ens us
Lovefeast Six
Head of thy Church

J.H. Knecht

Anthem Two

Fl. I

Fl. II

Crn. I

Crn. II

Bssn. I

Bssn. II

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

us to Life divine
us to Life divine, thou leadest
which quickens us to life divine
Anthem Two

Lovefeast Six
Head of thy Church

J.H. Knecht

Fl. I

Fl. II

Crn. I

Crn. II

Bsn. I

Bsn. II

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

doth leadest us
to living

beside the silent waters

thou leadest us

111
Anthem Two

Lovefeast Six
Head of thy Church

J.H. Knecht

Fl. I

Fl. II

Crn. I

Crn. II

Bssn. I

Bssn. II

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

streams of heav'n-ly vir-tue where liv-ing streams of
to liv-ing
Anthem Two

Lovefeast Six
Head of thy Church
J.H. Knecht

Fl.I

Fl.II

Crn.I

Crn.II

Bssn.I

Bssn.II

Vln. I

Vln. II

Vla.

Vol.

Sop.

Alt.

Ten.

Bass

Org.

thirst no more.

each may drink to thirst no more to thirst no more.
Wie chust Du ans so wohl, O Herr! wie gnaden-voll Ergeist Du Dich den

Dei-nen! Wie labt sie Dein Erschei-nen! Es tränkt als warm-er

Regen Der Herzen Flur mit Segen
Thou wilt be our Saviour, Redeemer, and Friend;
Grant that we may abide in thy love to the end;
Render us truly obedient to Thee, That
We thy dear children forever may be.
Lovefeast Nine
Der Herr tröstet Zion

Anthem Three

Jaeschke
Anthem Three

Lovefeast Nine

Der Herr tröstet Zion

Jaeschke

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

Herr tröstet Zion und macht ihre Ge-

124
Lovefeast Nine
Der Herr tröstet Zion
Jaeschke

Anthem Three

Vln. I
Vln. II
Vla.
Vcl.
Sop.
Alt.
Ten.
Bass
Org.

fil-de macht ih-re Ge-fil-de wie ein-en
fil-de macht ih-re Ge-fil-de wie ein-en
Der Herr tröstet Zion

Vln. I
Vln. II
Vla.
Vcl.
Sop.
Alt.
Ten.
Bass
Org.

Herrn wie einen Garten des Herrn, dass man

Jaeschke
Anthem Three
Der Herr tröstet Zion
Jaeschke

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

Wonne und Freude darin-nen

Wonne und Freude darin-nen
Anthem Three
Der Herr tröstet Zion
Jaeschke

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

findet, Dank und Lobgesang, daß man
Anthem Three

Lovefeast Nine

Der Herr tröstet Zion

Jaeschke

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Won- ne und Freud- e da- rin- nen find- et

Alt.

Ten.

Won- ne und Freud- e da- rin- nen find- et

Bass

Org.

130
Anthem Three
Der Herr tröstet Zion
Jaeschke

Vln. I

Vln. II

Vla.

VcJ.

Sop. Dank, Dank, und Lobgesang, Dank und

Alt.

Ten. Dank, Dank, und Lobgesang, Dank und

Bass

Org.
Herr tröstet Zion und macht ihre Gedanken froh.

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.
Lovefeast Nine
Der Herr tröstet Zion
Jäschke

Anthem Three

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

Vln.

Vln.

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

136
Herr, daß man Wonne und
Freude, Wonne und Dank und Lobgesang, Dank und
Anthem Three

Lovefeast Nine
Der Herr tröstet Zion

Jaeschke

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Lob-ge-sang, Dank und Lob-ge-sang, daß man

Alt.

Ten.

Lob-ge-sang, Dank und Lob-ge-sang, daß man

Bass

Org.
Wonne und Freud - e da - rin - nen "fin - det"
Anthem Three

Lovefeast Nine

Der Herr trässt Zion

Jaeschke

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

Dank, Dank, Dank und Lob-ge-
Lovefeast Nine
Der Herr tröstet Zion
Jaeschke

Anthem Three

Vln. I

Vln. II

Vla.

Vcl.

Sop.

Alt.

Ten.

Bass

Org.

Ira% IF

V Ly

F

K*

Ur

sang.Dank und Lobgesang.

sang.Dank und Lobgesang.

143
Anthem Three
Der Herr tröstet Zion
Jaeschke

Lovefeast Nine

Vln. I
Vln. II
Vla.
Vcl.
Sop.
Alt.
Ten.
Bass
Org.
1. Ja, A-men,uns-re Sel-lig-keit War ein-zig Dein. Er-bar-men; Wir
2. Wie oft seit je-nem er-sten Gruß,Hat durch Dein Blut ge-rein-igt, Des

O let thy love our hearts con- strain, that in one cov- e-

The bond of peace we may main- tain, and be to mu- tual

naut un- ni- ted, To God and to the Lamb be prais- es

love ex- ci- ted

To God and to the Lamb be prais- es

giv'n By sin- ners here be- low, and by the saints in hea- ven.
Anthem Four

Was Othem hat

Clo.

Crn. I

Crn. II

Vln. I

Vln. II

Vla.

Vcl.

Sops.

Sop. II/III

Alto/I

Tens.

Bass

Dry.
Anthem Four

Lovefeast Twelve
Was Othem hat

C.I. Latrobe

Clo.

Crn. I

Crn. II

Vln. I

Vln. II

Vla.

Vcl.

Sops.

Sop. II/I

Alto/I

Tens.

Bass

Org.
Anthem Four

Lovefeast Twelve
Was Othem hat

C. L. Latrobe

Clo.

Crn. I

Crn. II

Vln. I

Vln. II

Vla.

Vcl.

Sops.

Sop. II/III

Alto/I

Tens.

Bass

Org.

ver-kün-d'ge Sein-en Ruhm. und ha-le-lu-jah ha-le-lu-jah

hat ver-kün-d'ge Sein-en Ruhm. und ha-le-lu-jah ha-le-lu-jah

hat ver-kün-d'ge Sein-en Ruhm.
Anthem Four

Lovefeast Twelve
Was Othem hat

C.I. Latrobe
Anthem Four

Lovefeast Twelve
Was Otherr hat

C.I. Latrobe

Clo.

Crn.I

Crn.II

Vin. I

Vin. II

Vla.

Vcl.

Sops.

Sop.II/I

Alto/I

Tens.

Bass

Org.

Hei-

lig-

thum!

Hei-

lig-

thum!

Hei-

lig-

thum!

Hei-

lig-

thum!
Der Herr behüte dich! Es leuchte gnäd'iglich Dir Sein Auge! Sein Anschauen spricht, Erfülle dich mit Fried' und Licht! Amen, Halleluja! Halleluja! Amen, Halleluja!
Singstunde
13 August 1837
Hymn Eleven

Singstunde One

In stille Abendstunde, In festliche frohe Ruh
Um Verein'en sich zum Bunde, Herz ohne gleichen Du!

Dich herum die Deinen: Sie schauen himmel an, und Herz und

Augen wissen, Herr nimmt ihr Opfer an!
Singstunde Two
Komm, lasst uns singen
J.F. Peter
Singende Two
Kommt lasset uns singen

J.F. Peter

Anthem Five

F.I.

F.II.

Clar. I

Clar. II

Ten.

Bass

Sop.

Alt.

Ten.

Sop.

Sop.II

Alto.

Bass

Dry.
Singstunde Two
Kommt lauet uns singen
J.F. Peter
Singende Two
Kommt, lasst uns singen

J.P. Peter

Anthem Five

Sop. Fl. I
Sop. Fl. II
Sop. Clar.
Sop. Sax.
Sop. Viol.
Sop. Alt.
Sop. Ten.
Sop. Bass
Singendes Trio

Komm, lasset uns singen.

F1. (Fl. I)

Fl. II

Clar. I

Clar. II

Ten.

Sop.

Alt.

Bass

Sop. II

Alt.

Bass

F1. Pewr

La

Fr I

C

70 7_
P

Ca.3,I.

Vn.

Vln.

Vla.

Vcl.

sung - en seyn.

sung - en seyn.

Die Christ-nacht und die Pas-sion hier aus-g-
Hymn Twelve  Singstunde Three

The Lord hath ever to his flock, Kept without separation.
He doth abide our Shield and Rock Our Peace and our Salvation.

He leads us with a mother's care Protects from danger guards from fear give

to our God the glory.
Hymn Fourteen

Singstunde Six

Hallelujah! praise be given unto Jesus who for us left his glorious throne in heaven and was offered on the cross:

That his sufferings, that his sufferings might retrieve our dreadful loss.
Ach zeuch uns näh-er Jahr für Jahr, An dich hin-an, du Fürst der Herz-
en! Laß jähr-lich hel-ler uns-re Herz-en Er-glüh'n an deii-nem Kreuz-al-tar.
Hymn Sixteen

Singstunde Eight

Bis du wirst als Bräut'gam kommen, Da der Sab-bath bricht her-ein, Wo wir

wer-den mit ge-nom-men, Daß wir e-wig bey dir sein.
Hymn Seventeen  Singstunde Nine

O großer Tag, Tag froher Herrlichkeit, Wann glorreich im Ge-

leit Von Himmelsheeren Der Herr wird wiederkehren! Sein Reich

ist nah. Hallelujah!
1. Sing ha-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-ge-lic lays, And

alt our God with one ac-cord, And in his name re- joice; Ne'er

sing in per-fect harm - o- ny To God our Sav-iour's praise; He

cease to sing thou ran-som'd host, Praise Fa-ther, Son and Ho- ly Ghost. Un-

hath re-deem'd us by his blood, And made us kings and priests to God; For

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-

men!
APPENDIX A
es waltete daby ein ganz besonders beseligendes Gefühl der Nähe u. das friedens Jesu.
Abends um 1/2 8 Uhr wurde eine musikalische Singstunde auf dem Platz vor dem Kirche gehalten, u. daby ein für diese Gelegenheit gedrucken Psalm gebrucht. Der wir ein Lustgarten ausgelegte Platz, dessen zahlreiche- verschiedenartige Blumen (u. Bäume) in ihrem schönsten Flor standen, war mit einer grossen Menge Lampen, u. eine Anzahl erläucheten Pyramiden aufs schönste erhalt u. geschmückt u. am Eingang auf der Seite nachs zur Kirche das war die Zahl 50 durch Lichter dargestellt. Der Abend war ganz still (u. hectar) u. (ungewohlich) angenehm.

Diesem tag der Jubelfeier, an welchem durch gänzig ein Geist reiner Freude herrschte u. der Herr uns Sein gnädiges Wohlgefallen auf eine ermunternde Weihe zu erkennen gab. folgte
APPENDIX B
APPENDIX B

Lovefeast Text

Jubel - Psalm
zum Andenken an die
on the Remembrance of the
Einweihung der Kirche zu Litiz vor 50 Jahren
Dedication of the Church at Lititz 50 years ago
Den 13. August, 1837
Liturgus.

(Hymn One)
Kommt vor den Fürsten des Bundes, erlöste Menge!
Come before the Prince of the Covenant, redeemed people!
Brüder und Schwestern! ergießt euch in Jubelgesänge!
Brothers and sisters! pour forth yourselves in jubilant songs!
Opfert - wohlan, Ihm, wie ein einiger Mann,
Offer now to Him, as one man [voice],
Heilige, festliche Klänge.
Holy, festive tones.

(Hymn Two)
Gemeine.
Hoch erschallt, ihr Jubeltöne!
High resound, you jubilant tones!
Feiert Seines Heiligtum's Weihefest!
Celebrate His sanctuary dedication!
Er, der keine Liebesträne,
He, (who no love-tear[s],
Keinen Danklaut unbemerkt vorüberläßt,
No gratitude allows to pass by unnoticed)
Ist zugegen: Kraft und Segen
[He]Is present: power and blessing
Strömt vom Haupt aus in die Glieder:
Stream from the head out to the limbs:
  Klingt, ihr Saiten! Tönet Ihm, ihr Freudenlieder!
  Ring you chords! Sound to him you joyous songs!

  (Anthem One)

Chor.
Brüder, Schwestern! die ihr stille,
Brothers, sisters! who quietly
Im Gebet aus Herzensfülle,
in prayer out of full hearts,
  Unsers Bundes Fürsten preist,
  Our Covenant Prince praise,
Laßt in Seines Tempels hallen
let in His temple halls
Laute Hymnen Ihm erschallen,
loud hymns ring out to Him.
  Weiheit Ihm Leib, Seel und Geist.
  Consecrate to him, body soul and spirit.
Seines Namens Ruhm und Ehre
His name's glory and honor
Töne heut durch alle Chöre:
intone today through all the choirs [congregation]
Singet Ihm als stünd' Er da,
  sing to Him as though He stood here
Ave und Hallelujah!
Hail and hallelujah!
Tönet Orgelklang und Psalter
Intone sounds of organ and songs
Dem Erschaffer, dem Erhalter;
to the Creator, to the Sustainer;
Lippen, danket! Herzen, glüht!
Lips, thank! Hearts, glow!
Brüder, Schwestern, sinket nieder!
Brothers, Sisters, sink down! [on your knees]
Ach! wie hier, verein' uns wieder
Oh! may we be united again
Jenes heilige Gebiet,
by that sacred sphere,
Wo des Glaubens Palme blüht.
Where the Palm of Faith blooms.

(Hymn Three)

CONGREGATION.
Praise God for ever! Boundless in his favour
To his Church and chosen Flock,
Founded on Christ the Rock,
His almighty Son, On fair mount Zion,
By his spirit, grace and word:
Blest city of the Lord!
Thou, in spite of ev'ry pow'ful foe,
Shalt unshaken stand, and prosp'ring grow,
Midst disgrace - To God's praise,
Both in love and unity: Praise God eternally!

(Hymn Four)

Zu Zion hat Er Seinen Heerd,
In Zion has He His hearth,
Und zu Jerusalem Sein Feuer;
and in Jerusalem His fire;
Wir fühlen's - Seinem Herzen Theuer
We feel it - dear to His heart
Sind wir, vor Seinen Augen werth.
We are worthy before Him.

Warum? was haben wir gethan,
Why? What have we done,
Das Ihn erfreuen mag, wir Armen!
that would delight him, we the poor!
Wer sind doch wir? ach, aus Erbarmen
Who are we then? Oh, out of mercy
Nahm Er sich unsrer herzlich an.
He lovingly took care of us.

(Anthem Two)

CHORUS.
Head of thy Church, allwise and faithful Shepherd!
how blest, who thy kind leading follow; thy rod and
staff how comforting! thou guid'st thy flock to
pastures, where plenteous grows that food celestial,
which quickens us to life divine us to life divine.
Thou leadest us beside the silent waters, the living
streams of heavenly virtue, where each may drink to
thirst no more.

(Hymn Five)

Gemeine.
Wie thust Du uns so wohl,
How good you are to us,
O Herr! wie gnadenvoll
O Lord! How merciful
Erzeigst Du Dich den Deinen!
You show yourself to your own!
Wie labt sie Dein Erscheinen!
How your appearance comforts them!
Es tränkt als warmer Regen
It quenches as a warm rain
Der Herzen Flur mit Segen.
The hearts pasture with blessings.
CHILDREN

Thou wilt be our Saviour, Redeemer and Friend;
Grant we may abide in thy love to the end;
O render us truly obedient to Thee,
That we thy dear children for ever may be.

(Anthem Three)

Chor.

Der Herr tröstet Zion, und macht ihre Gefild
The Lord comforts Zion and makes her fields
wie einen Garten des Herrn, daß man Wonne und
as a garden of the Lord, so that one finds
Freude darinnen findet, Dank und Lobgesang.
Bliss and peace therein, thanks and praise-songs.

(Hymn Seven)

Gemeine.

Ja, Amen unsre Seligkeit,
Yes, Amen our Salvation
War einzig Dein Erbarmen;
was only your mercy;
Wir lagen sanft, in Freud' und Leid,
We lay softly, in joy and pain,
In Deinen Liebesarmen.
in your loving arms.
Wie oft seit jenem ersten Gruß,
How often (since that first greeting),
Hat, durch Dein Blut gereinigt,
has, (through your blood pruified),
Des Mahls der Liebe Festgenuß
the feast of loves pleasure
Uns neu mit Dir vereinigt.
united us with you anew.
O let thy love our hearts constrain,
That, in one covenant united,
The bond of peace we may maintain,
And be to mutual love excited.
To God and to the Lamb be praises giv'n
By sinners here below, and by the saints
in heaven.

Chor.
Was Othen hat, verkünd'ge Seinen Ruhm,
Whatever has breath, proclaim His glory,
Und Hallelujah schall' im Heiligthum!
and hallelujah resound in the sanctuary!

Gemeine.
Neuen Bundes Herrlichkeiten
Splendors of the New Covenant
Wird man in Dir durch alle Zeiten,
Will one preach in you through all time,
Du Haus des höchsten! predigen:
You Highest house!
Und mit friedensvoller Lippe
and with peaceful lips
Die Kraft des Worts von Kreuz und Krippe
the power of the word of cross and crib
An Tausenden bestätigen.
confirms to thousands.

Liturgus.
Der Herr behüte dich!
May the Lord protect you!
Es leuchte gnädiglich Dir Sein Auge!
May he shine mercifully His eyes on you!
Sein Angesicht, das Segen spricht,
May his countenance, that speaks blessing,
Erfülle dich mit Fried' und Licht!
fill you with peace and light!

Alle.
Amen, Hallelujah!
Hallelujah!
Amen, Hallelujah!

Singstunde Text

Zur Abendfeier
On the Evening Celebration
.des
of the
Jubel-Kirchweih-Festes
Church Dedication-Jubilee
.in Litiz,
den 13ten August 1837.

(Gymn Eleven)

Gemeine.
Congregation

In stiller Abendstunde, In festlich froher ruh',
In a quiet evening hour, In festive cheerful peace,
Vereinen sich zum Bunde, Herz ohne Gleichchen Du!
We unite ourselves together in Covenant, hearts without equal!
Um dich herum die Deinen: Sie schauen himmelan,
around you: They look heavenward,
Und Herz und Auge weinen - Herr, nimm ihr Opfer an!
and hearts and eyes cry - Lord, accept their offering!

Chor.

Kommt laßet uns singen wie zur Nacht eines heiligen

Come let us sing as on the eve of a sacred celebration,

wie an einem heiligen Abend, und uns von Herzen freuen.

as in a holy evening and rejoice in our hearts.

Bis Christnacht und die Passion hier ausgesungen

seyn

Until Christ's birth and passion be recited here.

Congregation.

The Lord hath ever to His flock/ Kept without

separation;

He doth abide our Shield and Rock,/Our Peace and our

Salvation

He leads us with a mother's care,/Protects from danger,

guards from fear:

Give to our God the glory!

As long as I have breath in me/I will sound forth his

praises;

His precious, saving name shall be/ Exalted in all

places;

My heart, with all thy strength adore/The God of Grace,

the God of Pow'r,

And give him all the glory!

Chor.

Was dem versengten Land/ Nach heißem sonnenbrand

What the cool cloud of dew is to a parched land

Des Thaues kühle Wolke,/ Das bist du deinem Volke:
After a scorched land. That you are to your people:
Von dir weht Abendmilde,/ Und lieblich grünt's Gefilde.
From you emanates the balminess of evening and the land grows green

Gemeine.
O Freund! was thun wir dir/ Zur Dankbarkeit dafür?
O friend, what can we do to show our gratitude?
Kein Opfer, keine Gaben,/ Nur Liebe willst du haben, -
No sacrifice, no offering, only love will you have,-
Lieb' übertrifft's Erkennen:/ Wohlan! die Herzen brennen!
Love surpasses knowledge:/ Now then! Our hearts burn!

(Hymn Fourteen)
Hallelujah! Praise be given/ Unto Jesus, who for us
Left his glorious throne in heaven,/ And was offer'd on the cross:/ That his suff'ring's:
Might retrieve our dreadful loss.
We behold in Him our Brother,/ Unto us by blood allied:
He's our strength, we need no other,/ For our wants He will provide:/ Soul and body:
May through Him be sanctified.

(Hymn Fifteen)
Ach zeuch uns näher Jahr für Jahr,/ An dich hinan, du Fürst der Herzen!
O draw us nearer year by year to thee, thou Prince of hearts!
Laß jährlich heller unsre Kerzen/ Erglühn an deinem Kreuzaltar!
Let yearly brighter our candles burn, glowing on thy cross-altar!
(Hymn Sixteen)

Bis du wirst als Bräut'gam Kommen./ Da der Sabbath
bracht herein,
Until you will come as a Bridegroom, when the
Sabbath breaks,
Wo wir werden mitgenommen,/ Daß wir ewig bey dir
seyn.
When we will be taken,/ that we will be with you
forever

(Hymn Seventeen)

Chor.
O großer Tag, Tag froher herrlichekeit,/ Wann glorreich
im Geleit
O great day, day of happy splendour,/ When surrounded by
glory in the [celestial] convoy
Vom Himmelsheeren/ Der Herr wird wiederkehren!
Of the heavenly host/ the Lord will return!
Sein reich ist nah. Hallelujah!
His kingdom is near. Hallelujah!

(Hymn Eightteen)

Congregtaion
Sing hallelujah! praise the Lord!
Sing with acherrful voice;
Exalt our God with one accord,
And in His name rejoice;
Ne'er cease to sing thou ransom'd host,
Praise Father, Son and Holy Ghost!
Until in realms of endless light
Your praises shall unite.
There we to all Eternity
Shall join th'angelic lays;
And sing in perfect harmony
To God our Saviour's praise:
"He hath redeem'd us by his blood,
And made us kings and priests to God;
For us, for us the Lamb was slain."

Praise ye the Lord! Amen!
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