

Slide #1: Title Page

Reviving the... Lititz Moravian

# Collegium Musicum

*History you can hear!*

Dr. Jeffrey S. Gemmell, Artistic Director and Conductor

**8th Bethlehem Conference on Moravian History and Music**

Saturday, 19 August 2023 • Moravian Theological Seminary (Bahnson Center), Genadendal • 11:00 a.m.




Photo: Carl Shuman

Slide #2: Inaugural Poster

Lititz Moravian

# Collegium Musicum

*History you can hear!*

**Inaugural concert**  
**Sunday, September 9, 2018**  
**7 p.m.**

Lancaster County's newest (yet oldest)  
chamber orchestra performing  
18th-century classical music from Lititz

Fellowship Hall  
in the Brothers' House  
8 Church Square, Lititz  
(3rd block of East Main St.)

\$12 at the door, \$6 for students (cash only)

Dr. Jeffrey S. Gemmell, Music Director & Conductor

For more information visit  
[www.lititzmoravian.org](http://www.lititzmoravian.org)



The inaugural gathering of the resurrected Lititz Moravian Collegium Musicum occurred on 9 September 2018. Billed as Lancaster County's newest, yet oldest chamber orchestra, the Collegium brought together professional musicians from south-central Pennsylvania and beyond, including members of the Lititz Congregation, to recreate a significant feature of cultural life in early Lititz. Our academic mission is to research, edit, and perform original Lititz Collegium repertoire found in the ensemble's archival collection, curated by the Moravian Music Foundation. Most of the music dates from the mid-18<sup>th</sup> century through the early-19<sup>th</sup>, and yet we strive to approach our work with a fresh energy and enthusiasm that promotes high quality work and inspires public interest, excitement, and value – we want to create a “buzz” about early music and history in a society that is concerned primarily with all things contemporary! As a member of the Board of Trustees for the Moravian Music Foundation, I also try to actualize the foundation's mission, which is “to preserve, share, and celebrate Moravian musical culture.” Our goal, therefore, is for everyone – performers and audience alike – to enjoy a musical journey back to early Lititz aboard our resurrected musical time machine and to be transformed by “history you can hear!” I'd like to share a brief video from the opening moments of our inaugural concert, which captures the excitement of this maiden voyage. We'll also be performing this piece tonight: J. C. Bach's *Sinfonia in D Major*. As you listen to this delightful music, perhaps you, too, will be transported to another time and place. Regardless, one can't help but be impressed that the early Lititzians who performed this repertoire were incredibly skilled and capable musicians.

**Slide #3: J. C. Bach: *Sinfonia in D***

[https://www.youtube.com/watch?v=1Pm\\_XfvwWtk&t=2s](https://www.youtube.com/watch?v=1Pm_XfvwWtk&t=2s)





While this morning's presentation will offer an academic perspective to the work of the Collegium, please know that it is also an unapologetic plug for this evening's concert -- which begins at 7 p.m. in the Foy Concert Hall. Admission is free for Bethlehem Conference participants!



# World-Heritage-Site

- ◆ Moravians relate to the **WORLD** musically through aesthetic connections and interactions
- ◆ Music and *collegia* music are components of Moravian **HERITAGE**
- ◆ Lititz, PA, is a **SITE** of distinctive musical and cultural activities

*World-Heritage-Site* – These three words inspired the theme for this year's Bethlehem Conference. Given my introduction to the Lititz Collegium Musicum, it must be obvious how the Collegium -- past, present, and future – provides an ideal vehicle for thematic reflections, such as:

(1) How do Moravians relate to the **WORLD** musically, especially through artistic connections and interactions?

(2) How is music in general, and the tradition of *collegia musica*, in particular, a significant component of Moravian **HERITAGE**? and

(3) How is Lititz, PA, since its founding in 1743 and like other Moravian settlements, a **SITE** of distinctive musical activity that has been shared generously with everyone through the ages, Moravians and non-Moravians alike, for the betterment of our American culture.



## Slide #6: European Collegium Musicum

### Caricature of a Collegium of Characters



Emanuel Burckhardt-Sarasin: *ein liebhaber Concert*, Karikatur des Veranstaltungsbetriebs im Basler *Collegium musicum* während des ausgehenden 18. Jahrhunderts. Lavierte Tuschezeichnung.

Emanuel Burckhardt-Sarasin - Staehelin, Martin. - Der Basler Schultheiss Emanuel Wolleb (1706-1788) und seine satirische Schrift "Die Reise nach dem Concerte" / Martin Staehelin. Public Domain.

The *collegia musica* tradition began in Europe during the first half of the 18th century, where associations were organized for performance of chamber music in various German towns, especially Hamburg and Leipzig. J. S. Bach, for example, was a member of the Collegium Musicum in Leipzig. Related to this tradition, from 1780 until 1820, it was very much “en vogue” at the European courts to employ a wind ensemble to perform *harmoniemusik*. These groups served as a kind of CD player or streaming music service of the day. They performed arrangements of popular repertoire including operas, symphonies, ballet music, and piano sonatas. In her book, *The Music of the Moravian Church in America*, Nola Reed Knouse discusses another kind of *collegium*, where groups of amateur musicians were organized for self-entertainment and the pleasure of friends. These groups reflected the rising educated middle class and occupied a position between institutionalized church music and the music of princely courts. Hence, the term *collegium musicum* was not precisely defined and *collegia musica* differed in size, social status, level of musical training, choice of music, and degrees of private or public appeal of their performances. In general, though, they all met regularly to rehearse and perform in a relatively informal setting where guests were welcome.



## Slide #7: View of Lititz, 1809

“Transit of Civilization” —  
newcomers attempt to preserve in their new world  
as much as possible from their former home.

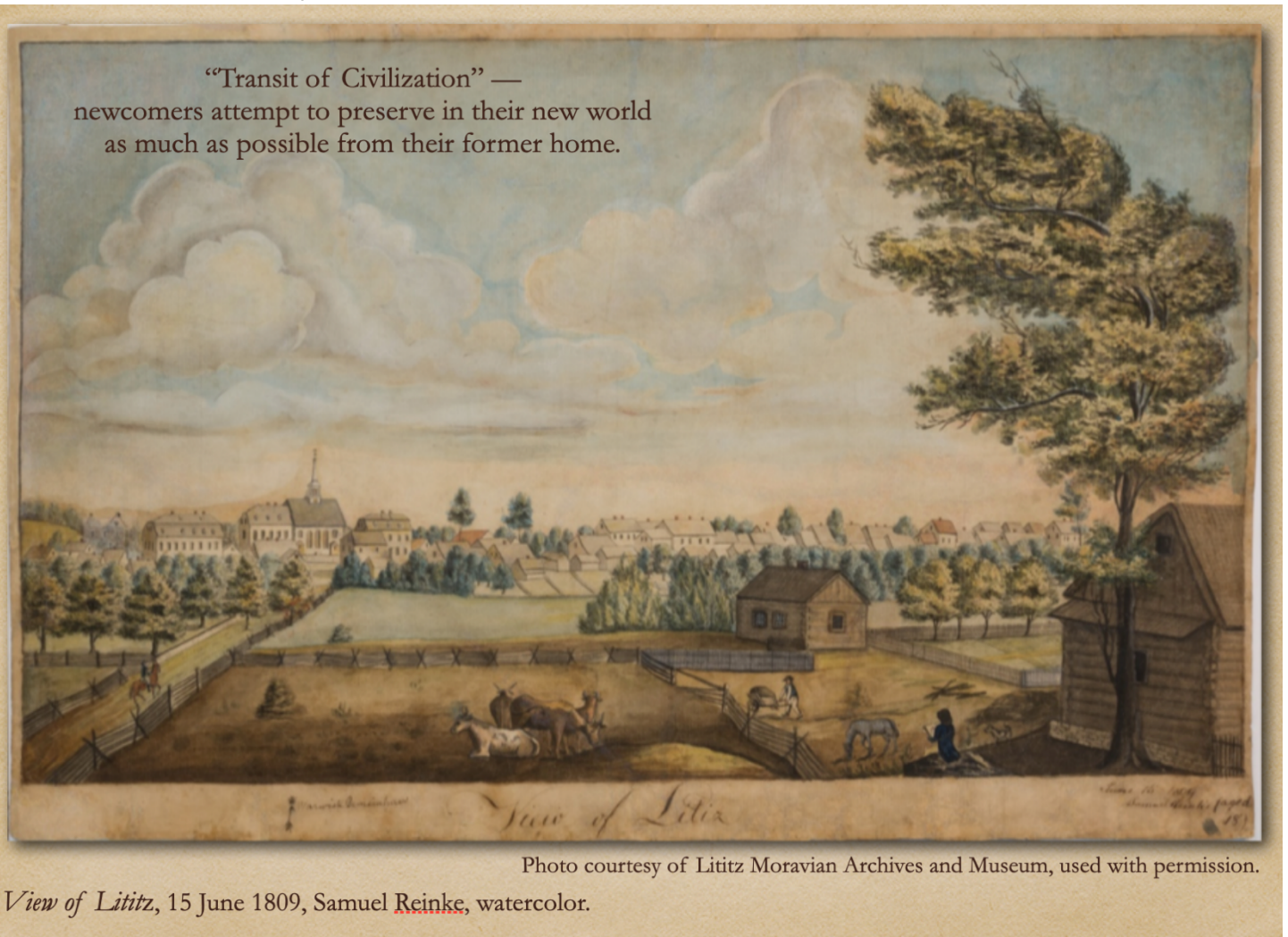


Photo courtesy of Lititz Moravian Archives and Museum, used with permission.

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

As Moravians settled colonial America, they brought their *collegia musica* tradition with them from Europe. As Knouse writes:

“Moravians took with them their choir system, their schedule of daily and weekly worship, and the need for a *collegium musicum*. Generally, within a very few years of the establishment of a new congregation town, its diary makes mention of the *collegium musicum*, often associated with the Single Brethren’s Choir.”

The Lititz settlement followed this practice closely. Harold Schurtleff explains this practice as a “transit of civilization.” In his classic book on American architecture, *The Log Cabin Myth*, he explains that when

“a large body of people possesses a relatively higher culture and move to another distant area inhabited by people of a different and (to the newcomer) less sophisticated civilization, the emigrants attempt to preserve in their new world as much as possible the manners, customs, folkways, language, literature, arts, and crafts of their former home.”



Obviously, this “transit of civilization” is evident in just about every socio-cultural facet of early American Moravian life.

**Slide #8: Antes Viola, 1764**



Photo: Carl Shuman

John Antes Viola, 1764, along with Herbst manuscript, and ode with Herbst’s annotations.

The founding of the original Lititz Collegium Musicum can be traced back to 1768 where, according to the congregation’s earliest written history by Bishop Mattheus Hehl, “a small music account was set up and a collection taken for instruments, strings, etc.” The Collegium provided the settlement’s accomplished amateur instrumentalists the opportunity to rehearse and perform for practice, entertainment, and enlightenment; yet, as fundamental to their faith, these musicians also gathered regularly to enhance worship with music. Thus, the Lititz Collegium Musicum served a dual purpose: it strengthened the musicians' ability to play more challenging repertoire used in worship, i.e., anthems and arias, yet also satisfied the community's desire for leisurely music-making. With time and as society evolved in the 19<sup>th</sup> century, increased emphasis on professionalism led to a shift in terminology and the nature of these gatherings. Public performances came to be called concerts and the performing groups became academies, societies, or symphony orchestras. Hence, the Lititz



Collegium Musicum was the core of what would become the Lititz Philharmonic Society around 1815 and, later, the Lititz Band.

Let's briefly revisit our *World-Heritage-Site* theme as it relates to music-making in Lititz and apply Schurtleff's concept of a "transit of civilization." Through their comprehensive sharing and viable connections with others, in both sacred and secular realms of music, Moravians expanded our society's understanding of the subject in areas of repertoire and scores, performance practice, music education, and instrument making. This clarifies our understanding of just how early American Moravians built a strong foundation for our country's musical culture.

### Slide #9: Tannenberg Organ, 1793



Photo: Carl Shuman

1793 David Tannenberg  
Pipe Organ  
built for  
Graceham (MD)  
Moravian Congregation

Current Location:  
Lititz Moravian  
Congregation chapel

In Lititz, direct evidence of productive interaction between Moravians and the people around them can found in the congregational diaries. Here are few examples. The success of David Tannenberg's organ building business and the quality of instruments he built for Moravian



congregations and other denominations is quite a notable link. Reports of visitors to Lititz who, although in the settlement to view a Tannenberg instrument under construction or for some other reason, were nonetheless duly impressed by performances offered to them by Lititz musicians. They were then inspired to spread the reviews of musical excellence to other communities far and wide. Or, the invitations from pastors of various Lancaster City churches who extended invitations for Lititz musicians to provide instrumental accompaniment for large-scale special church services. Or, even the visits by a multitude of people from outside of Lititz who attended the Christmas Vigils from the earliest years of the settlement, a practice that continues to the present day. These are obvious instances of the meaningful musical exchange that took place between Moravians and others, all of which identify Lititz as a significant musical center in early America.

**Slide #10: Collegium from the Balcony**



Photo: Carl Shuman

Lititz Moravian Collegium Musicum in Concert, 31 March 2019,  
View from the balcony of Fellowship Hall.

The Lititz Collegium Musicum -- past, present, and future -- is yet another way to enhance the extensive musical sharing embedded in our Moravian heritage and build positive community relations

that are so necessary, especially in today's troubled world. The core of the Collegium's work and its ability to accomplish its mission begins with the exploration and illumination of the valuable musical scores found in the archival collection.

### Slide #11: Lititz Congregation Collection in the Vault at the Archives




Lititz Congregation Collection in the Vault of the Moravian Archives, Bethlehem, PA.

The *Lititz Collegium Musicum Score Collection* is housed in the vaults of the Moravian Music Foundation here in Bethlehem. Altogether different than *Lititz Congregation Collection*, which contains music that was meant for use in worship, the *Collegium Collection* consists of repertoire meant for use outside of worship – or, as I like to say: what the musicians played the other six days of the week! Specifically, Collegium repertoire is comprised of larger instrumental and choral works, as well as chamber music for strings and winds, all of which represents the “cutting edge” of European musical culture of the period. There is also an impressive selection of solo vocal works. Compositions



by early American Moravian composers are found in this collection. A quick look at the Repertoire List demonstrates how genres and styles vary greatly in the collection. And a sneak peek at this evening's concert program reflects the same kind of musical variety that makes our Collegium so unique and enjoyable.

### Slide #12: Example of Printed Music in the Lititz Collegium Musicum Collection



The image shows the title page of a musical score. At the top left, the number "[48-49]" is written. At the top right, "Violoncello Obligato" is written in cursive. The main title is "DEUX SIMPHONIES CONCERTANTES" in large, bold, serif capital letters. Below this, it says "A VIOLINO PRIMO & SECONDO PRINCIPALE" and "Violino Primo & Secondo, Trille, Violoncello & Basse, Deux Hautbois ou Flutes & Deux Cors de Chasse." The composer's name "CHARLES STAMITZ" is prominently displayed in the center. Below the name, it says "OEUVRE TROISIEME." and "Chés JEAN-JULIEN HUMMEL, à Berlin avec Privilège du Roi, à Amsterdam au Grand Magazin de Musique et aux Libraires ordinaires." The page is decorated with an ornate border of floral and scrollwork motifs. At the bottom right, the price "Prix 14" is indicated.

Example of Printed Music in Lititz Collegium Musicum Collection

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


Most interesting, though, are compositions for chamber orchestra by composers now relatively unknown. These composers and their works were very popular at the time and set the stage for the modern orchestra and its repertoire. Works by the geniuses of the period most familiar to us today -- Haydn, Mozart and Beethoven -- undoubtedly overshadow other composers of the period and are well-represented in the collection. Currently, though, our Collegium focuses on music of the less familiar composers, most of which is unavailable in modern editions and must be freshly edited to be performed. The process of editing is how these fragile antique scores are transformed into newly printed music that musicians can play today. The original sources found in the *Collegium Collection* -- both as hand-copied manuscripts and contemporaneous published editions -- are faithfully



reconstructed to provide the basis of our new scores. The process of bringing this music to life, from creating the scores through public performances, entails the following:

### Slide #13: Gemeinkat

Use this:



The MMF online searchable catalog of holdings is named GemeinKat, a subset of WorldCat.

WorldCat Online Search of GEMEINKAT, the MMF Catalog

Records in GemeinKat are searchable in WorldCat.org but may also appear in a general Google and other search engine results.

To find this:

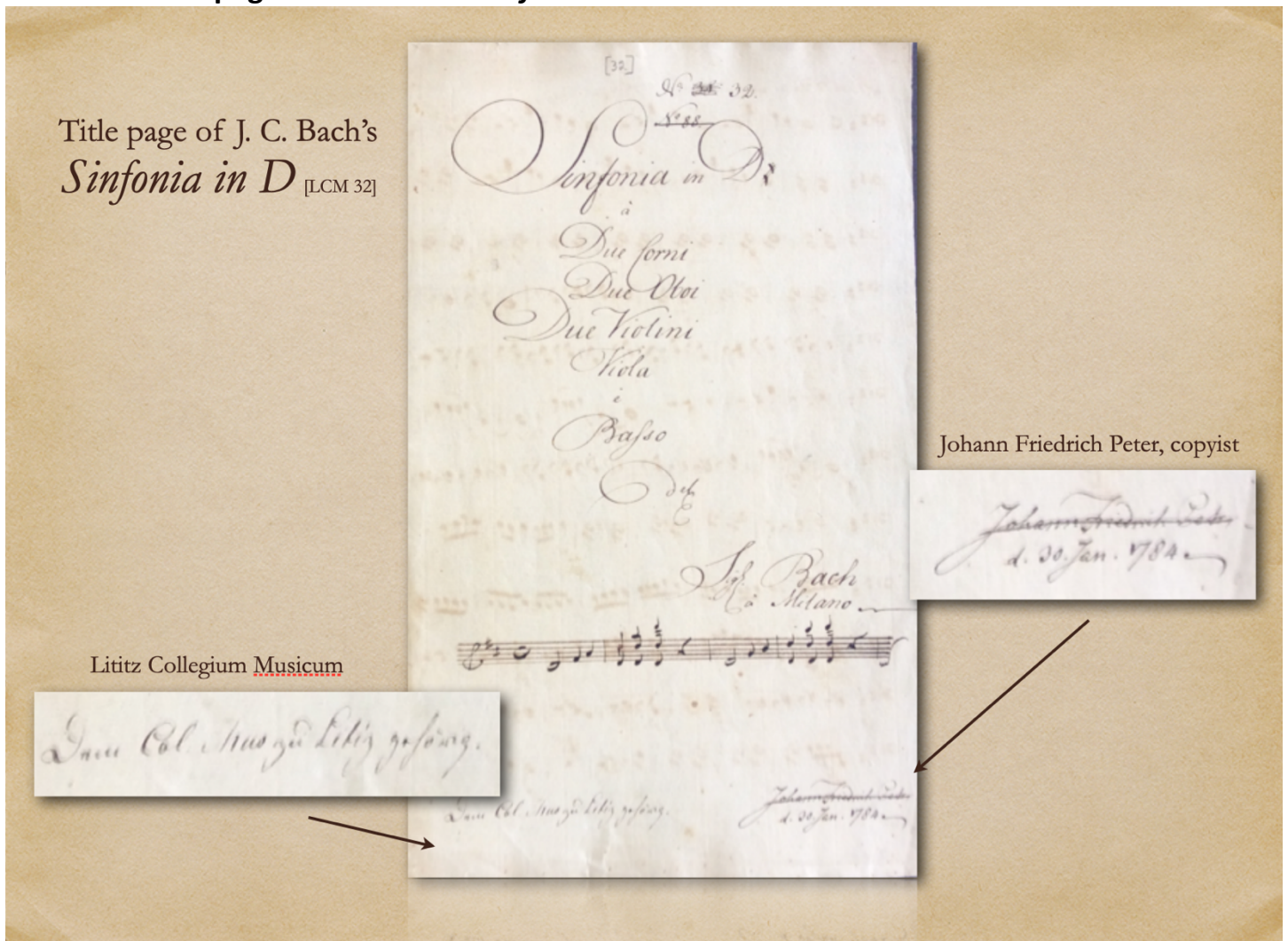


(1) First, I search the Gemeinkat database provided online by the Moravian Music Foundation.

The entire catalogue for the *Lititz Collegium Score Collection* is available and accessible online with this tool, which makes it convenient to explore composers and repertoire, choose appropriate titles, obtain the necessary catalogue numbers, and ultimately plan interesting programs.



Slide #14: Title page of J. C. Bach's *Sinfonia in D*

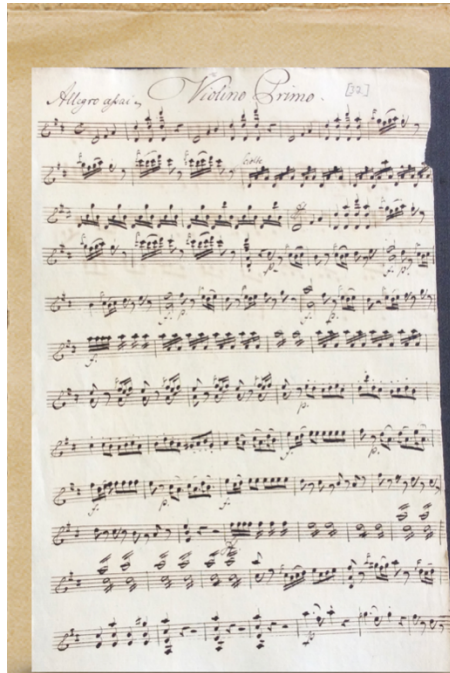


Lititz Collegium Musicum

Johann Friedrich Peter, copyist

(2) Scores are then requested from the Moravian Music Foundation Archives in Bethlehem and boxes of scores are dutifully removed and placed on carts by the staff in time for my scheduled visit. I search boxes for the necessary scores and take pictures of all the individual parts.

## Slide #15: J. C. Bach Sinfonia, from Part to Score to New Part



Violin I part,  
hand-copied by J. F. Peter

J. C. Bach (1735-1782)

“Sinfonia in D” [LCM 32]

Full score, ed. Gemmill

Extracted Violin I part, ed. Gemmill

(3) Data entry into the computer is the next step. Every single note from every single instrument is entered into a Finale file to create a full score. Each part is then prepared for ease of performance as various markings are added -- bowings, articulations, dynamics, etc. The full score is then carefully proofed for accuracy and consistency between the parts. The music for each instrument is then extracted into a separate file, hard copies are printed for the musicians and, finally, all the scores are distributed to the entire orchestra.



## Slide #16: Collegium Players

### Some Collegium Members

Photos: Carl Shuman



Christy Banks, Clarinet



Richard Spittel, Bassoon



Jessica Kistler (back to us) and Marissa Labant, Flute



Rick Wagner, Bellows Operator

(4) Players receive their scores about three weeks in advance in order to learn and practice their parts. Remember, most of this music is completely unfamiliar to them, an aspect of the project they enjoy and find most challenging. Obviously, we hire the best musicians possible and trust them to prepare well for the single rehearsal and performance that follow.

(5) Finally, when the much-anticipated concert day arrives, the orchestra typically meets for the first time at 3 PM and rehearses for about 2-1/2 hours to hear what all the parts sound like together. We then enjoy a delicious dinner together and present a performance that evening. The typical gathering usually lasts about 90 minutes, with a brief intermission. The featured repertoire demonstrates the variety of genres included in the *Collegium* collection. When performing in the Fellowship Hall, organ music is also played on the 1787 Tannenberg organ – including hymn sing-alongs – and perhaps additional songs or anthems with Lititz connections.



## Slide #17: Seating in the Fellowship Hall, in the round

Seating in the Round Facilitates Intimacy with Music and Musicians.



Photo: Wayne Lefevre

Choral risers to the left were used for the October 2019 concert that featured Herbst anthems.

(6) Other aspects of our performances differ from typical “concerts,” yet are completely appropriate for collegium “gatherings.” In the Fellowship Hall, seating is in the round and in close quarters, which encourages a more intimate connection between audience and musicians. Everyone feels as though they’re a part of the ensemble – a personal rapport with the players is achieved – and all remain thoroughly engaged with the music and each other. Post-COVID, to ensure safety and comfort, the last couple of events were held in the church sanctuary to take advantage of the “air scrubber” and opportunities for better social distancing. We hope to return to the Fellowship Hall for our Spring 2024 gathering.



Slide #18: Archives and Museum “Moment of Sharing”

“Archives and Museum Moment”  
Guest Presenters



Nola Reed Knouse, Flute



MaryLee Yerger, John Antes Viola (on right)



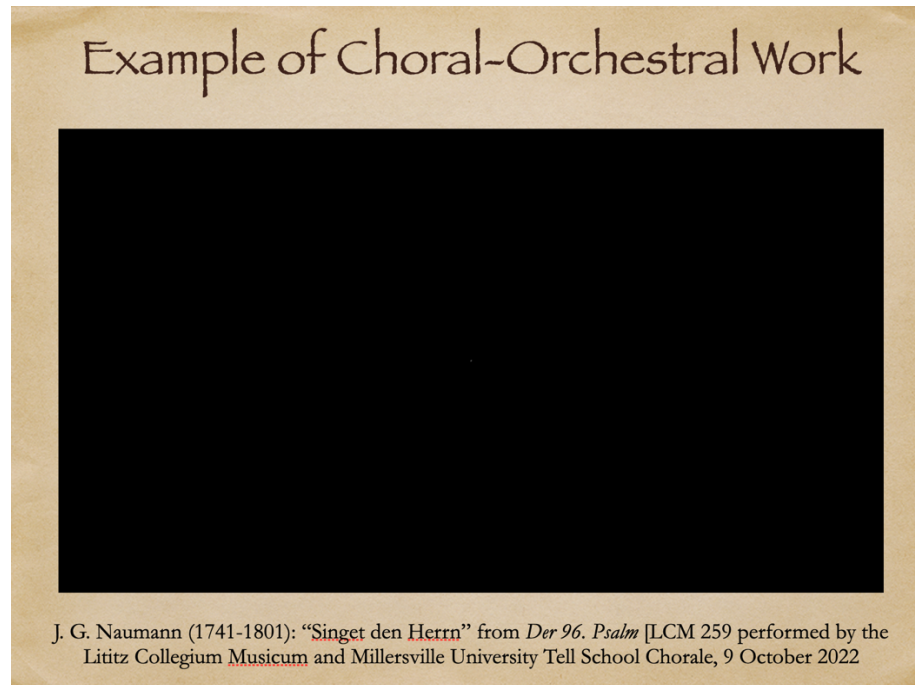
Craig Kridel, Serpent

Photos: Carl Shuman

(7) An “Archives and Museum Moment of Sharing” provides an educational facet to the event, where guest speakers present a “show-and-tell” of sorts to introduce rare instruments found in the Lititz Congregation Museum. Past presenters have featured: (a) Craig Kridel, our resident serpentist from South Carolina, who played the congregation’s serpent horn; (b) Nola Reed Knouse, who played one of our historic flutes; (c), MaryLee Yerger, our concertmaster, who demonstrated the congregation’s John Antes viola – the first instrument of its kind made in America. These fascinating presentations clearly illustrate to modern audiences the unique cultural contributions of early American Moravians. Demonstrations also include a comparison of the historic instruments to their modern equivalents to show how technological advancements through the years have transformed our aural landscape.

Let’s conclude with listening to come concert excerpts to hear how all these efforts come to fruition.

**Slide #19: Naumann's "Singet den Herrn" from *Der 96. Psalm***



The first selection is a larger-scale choral-orchestral work of the *Collection* from a non-Moravian. Johann Gottlieb Naumann was a church music composer at the Dresden Court, perhaps best known for his familiar chord sequence known as the *Dresden Amen*. Naumann's music was quite popular with the Moravians, as his scores can be found in numerous congregational collections in America and Europe. This piece demonstrates the complexity of music the Collegium could perform and the large group of instrumentalists they could assemble.

<https://gemmell-posts.com/2022/09/29/another-lititz-collegium-musicum-adventure-on-october-9-2022-7-p-m/>



Slide #20: Bechler's "Parthia I"

J. C. Bechler (1784-1857):  
*Parthia I*  
("Theme and Variations")



Photo: Carl Shuman

Many of you may be familiar with Johann Christian Bechler, who accepted a call to America in 1806 and became one of the first professors at the Moravian Theological Seminary. He served as minister to the Moravian congregations of Philadelphia, Staten Island, Lititz (from 1822-29), and Salem, NC. In 1836, shortly after his consecration as bishop, he went to serve the congregation in Sarepta, Russia. In 1849, he retired to Herrnhut, where he died in 1857. His *Parthia I* is an example of the chamber wind music known as *harmoniemusik* discussed earlier, performed here by clarinets, horns, and bassoon.

<https://gemmell-posts.com/2018/09/17/lititz-moravian-collegium-musicum-inaugural-concert-recordings/>



Slide #21: Grenser's "Duetto No. 1"

J. F. Grenser (1758-1795): "No. 1" from *Six Duos*  
(excerpt)



Photo: Carl Shuman

Amy Christmas (left) and Christy Banks, Clarinets

Unfortunately, through all my research, I haven't been able to discover much about J. F. Grenser, but he sure composed a captivating set of six clarinet duets that exist as handwritten copies in our collection. This music displays the simple and accessible, yet highly expressive nuance of this repertoire.

<https://gemmell-posts.com/2018/09/17/lititz-moravian-collegium-musicum-inaugural-concert-recordings/>



Slide #22: Mozart: Flute Duet

W. A. Mozart (1756-1792):  
“Allegro vivace” from Trois Duos  
(excerpt)



Marissa Labant (left) and Jessica Kistler, Flutes

Wolfgang Amadeus Mozart...enough said. The fact that early Lititz musicians were able to play this sophisticated and challenging repertoire speaks volumes.

<https://gemmell-posts.com/2018/09/17/lititz-moravian-collegium-musicum-inaugural-concert-recordings/>



Slide #23: Herbst: "Freuet euch und seyd fröhlich"

Johannes Herbst (1735-1812): *Freuet euch und seyd fröhlich*

Dated 1810 in *Bethlehem Collection*; last entry made by Herbst in *Lititz Collection*

Rejoice and be cheerful, you who witness this day, the day of our salvation.  
The one who has visited us, is God with us, the most beautiful among  
the children of mankind. Light is his garb that he has on.  
God's purity (light) shines from his countenance.  
All lands must become filled with his honor.  
Psalm 45:3; 104:3; 72:19



Photo: Carl Shuman

Millersville University Chorale performs Herbst anthems with LMCM.

We'll conclude with an anthem not from *Collegium Collection*, but from the *Congregation Collection* written by Johannes Herbst, who served the Lititz Congregation as pastor for twenty years beginning in 1791. In 1811, he was consecrated a bishop just before moving to Salem, NC., where he died in 1812. He composed over 30 choral orchestral works in Lititz, yet this anthem, composed around 1810, demonstrates his penchant for writing larger works in his later years, both in structure and instrumentation. The chance to perform this work with the Lititz Collegium Musicum seemed like too good of an opportunity to ignore!

<https://gemmell-posts.com/2019/10/11/lititz-moravian-collegium-musicum-concert-recordings-october-5-2019/>



# Blog: gemmell-posts.com



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Art is Material Organized to be Expressive. The focus here is on Choral Music, Music Education, Moravian Music/Research, and Creative Woodworking.

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LITITZ MORAVIAN CONGREGATION, MORAVIAN MUSIC/RESEARCH

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Slide #25: Poster for this evening's concert



Lititz Moravian

*Collegium Musicum*  
*History you can hear!*

Saturday, August 19, 2023  
7 p.m.

Lancaster County's newest, yet oldest, Chamber Orchestra

Foy Concert Hall, Moravian University

8th Bethlehem Conference on Moravian History & Music

Suggested donation, \$15

Artistic Director & Conductor, Jeffrey S. Gemmell