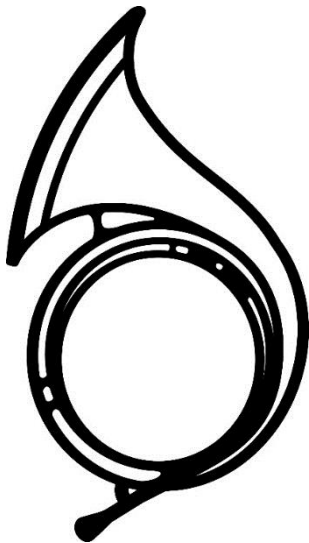


6<sup>th</sup> Bethlehem Conference on  
**MORAVIAN HISTORY & MUSIC**  
October 11-13, 2018



*The Moravian Music Foundation presents...*

# *Chamber Music from Moravian Collections*



*6<sup>th</sup> Bethlehem Conference  
on Moravian History  
and Music*

**Friday, October 12, 2018, 7:30 p.m.  
College Hill Moravian Church  
72 West Laurel Street  
Bethlehem, Pennsylvania**

# Chamber Music from Moravian Collections

October 12, 2018

*Parthia 2 in Eb Major*

David Moritz Michael (1751-1827)

Allegro  
Andante  
Menuetto  
Allegro  
Presto

Krysti Nappi, *flute*    Devin Diaz and Laura Kemmerer, *clarinets*  
Donna Rothrock and Nancy Beitel-Vessels, *horns*    Richard Spittel, *bassoon*  
Benjamin Wallace, *conductor*

*David Moritz Michael (1751-1827) was born in Kühnhausen (near Erfurt in Thuringia), Germany, and did not become a Moravian until he was thirty years old. He taught in the Moravian school at Niesky and came to America in 1795. His official church position was as a worker with the young men of the congregations in Nazareth and Bethlehem, but his contributions to the musical life of the settlements were great. He revitalized the Bethlehem Collegium musicum and conducted the performance of Haydn's Creation which may have been its American premiere. He is well known as a composer of wind ensembles, especially his fourteen Parthien and the two "Water Music" suites written for excursions on the Lehigh River. His other works include anthems for four-part choir, soprano solos, soprano duets, and an 11-movement setting of Psalm 103, all accompanied by chamber orchestra. He returned to Germany in 1815 and died in Neuwied, Germany, on February 26, 1827. The Parthia in Eb Major was edited from manuscript parts in the Lititz Collegium Musicum collection (parts copied by Johann Christian Bechler) and the Salem Collegium Musicum collection.*

*Trio in G, Opus 19/1*

Étienne François Gebauer (1777-1823)

Andante Siciliano  
Rondo Allegro

Krysti Nappi, *flute*    Rebecca Brown, *violin*    Audrey Simons, *violoncello*

*Étienne François Gebauer (1777-1823) was a French flutist and composer, one of a family of four musical brothers. His works include many skillful arrangements of opera excerpts for instrumental duets and more than a hundred pieces for solo flute. The Salem Collegium Musicum collection held both flute and cello parts of these trios, but the violin part was missing until 2000, when the Moravian Music Foundation, along with other Moravian agencies in Pennsylvania, were able to purchase a collection of "Moravian-related papers" at an auction. Nola Knouse recognized the handwriting and the paper of this unidentified violin part, and it was reunited with the other parts. The trios were edited by Isaac Weber and Nola Reed Knouse in 2016.*

*Trio in D Minor*

John Antes (1740-1811)

Allegro

Andante un poco adagio

Presto

Rebecca Brown and Mary Ogletree, *violins*    Audrey Simons, *violoncello*

*John Antes (1740-1811) was born and raised in Pennsylvania. After working for a few years as an instrument maker in Bethlehem, he was invited to come to Europe, where he undertook several kinds of business with little success. Called to serve the church as a missionary in Egypt beginning in 1769, he survived many adventures both in travel and in his work there. He was tortured and nearly killed by followers of Osman Bey, a local official of the Ottoman Empire. After undergoing the bastinado (beating of the soles of the feet), he was finally released. It was sometime during this Egyptian period of his life that Antes wrote the trios (identified as Opus 3) and a set of string quartets (which are missing); in fact, a letter to Benjamin Franklin with which he sent a copy of the quartets is dated some four months before his torture. The trios may have been written earlier as well, or they may have been written during his convalescence. Antes was recalled to Germany in 1782, and beginning in 1785, served as a business manager in Fulneck, England. His composition of sacred concerted vocal works (some three dozen in all) began during the 1780's, and he retired to Bristol, England, in 1808, and died there on December 17, 1811.*

*Solo for Clarinet and Bass*

Anonymous

Allegro

Andante

Presto

Laura Kemmerer, *clarinet*    Audrey Simons, *violoncello*

*This Solo for Clarinet and Basso in B-flat was edited by David Blum in 2015 from manuscript copies in the Salem Collegium Musicum collection. No composer attribution is on the manuscript.*

*String Quartet in Bb Major*

Franz Xavier Richter (1709-1789)

Adagio arioso

Allegro moderato

Rebecca Brown and Mary Ogletree, *violins*  
Agnes Maurer, *viola*    Audrey Simons, *violoncello*

*Franz Xavier Richter (1709-1789) was an Austro-Moravian singer, violinist, composer, conductor, and music theorist who spent most of his life first in Austria and later in Mannheim and in Strasbourg. The most traditional of the first generation composers of the so-called Mannheim school, as a composer he was equally at home in the concerto and the strict church style. A contemporary engraving shows that Richter must have been one of the first conductors to have conducted with a music sheet roll in his hand. He wrote symphonies, concertos for woodwinds and trumpet, chamber and church music. His compositional style is in the transitional period between the Baroque and Viennese classical eras. The String Quartet in Bb Major was edited by Moravian College SOAR student Timothy McCorrey in 2014 from manuscript parts in the Bethlehem Miscellaneous collection.*

## *Notes from Nola ... The Essence of Moravian Music*

*This is the first in a series of blog posts exploring aspects of Moravian music and the work of the Moravian Music Foundation. These are published more-or-less weekly on the Moravian Music Foundation webpage. I'll sometimes write about interesting things in our collection; I may tell a story about a research project, or highlight something from a composer's life and works. It's a chance for me to share some of what I've learned in my more than 26 years at the Moravian Music Foundation – and a chance for you to dip your toe into the waters of the Moravian musical world. I hope these words, over time, make you want to join us – Come on in! The water's fine!*

I begin with two stories that, to me, illuminate the essence of Moravian music. Around 1780, the Marquis de Chastellux wrote of his visit to Bethlehem that he “was astonished with the delicious sounds of an Italian Concerto, but my surprise was still greater on entering a room where the performers turned out to be common workmen of different trades, playing for their amusement....”<sup>1</sup> Two aspects of this experience are notable: the fine quality of the music, and the identity and purpose of the performers. Some two and a quarter centuries later, in July of 2004, during a presentation at the International Trombone and Brass Festival celebrating the two-hundred-fiftieth anniversary of the Bethlehem Trombone Choir, the members of the choir introduced themselves. While some of their members were absent, those present that day included a computer consultant who is also an official scorer for Major League Baseball, a retired pastor, a church sexton, a chemical technician, a small business owner, a software developer, and a retired accountant – none with music as his/her primary occupation. This venerable Moravian musical institution depends on amateurs, not hired professionals, for its continuation.

This, then, is the core of the Moravian musical heritage throughout its more than 560 years. As a gift of God, music is the language of the heart and the mind in worship. As the people's expression of faith, music is worthy of great care and effort, including proper education, training, preparation, and leadership. However, music is the purview not of a few specially gifted professionals who are hired to perform, but rather of the entire community of faith. Educated musicians are welcomed – and needed! – but *all* are invited – and expected – to participate, and the focus is on the music of the people at worship, not on the musical accomplishments of the few. I would submit that if the Moravian musical heritage ever depends upon hired professionals for its continuation, then it is already dead; and, given the centrality of music to the expression of the faith of the community, the Moravian Church itself may not be far behind.

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<sup>1</sup> Cited in Donald M. McCorkle, *The Moravian Contribution to American Music*, reprinted from *Notes of the Music Library Association* (September 1956; reprinted, Winston-Salem, The Moravian Music Foundation, 1956), 4.

Dr. Bill Leonard, Dean of the School of Divinity at Wake Forest University, has written convincingly of the history of the Baptist church around the world as a struggle for identity.<sup>2</sup> Dr. Leonard recognizes that at the beginning of the twenty-first century, churches are facing major “transitions in culture, economics, globalism, pluralism, and other aspects of national and international life.”<sup>3</sup> In the face of the upheavals of contemporary life, he believes that one of the greatest challenges for the church in the twenty-first century is the creation of “intentional identity with integrity.”<sup>4</sup> This is indeed the challenge facing the Moravian Church, and if its past is any indication, music will remain one of the most effective means of addressing this need.

“Intentional identity with integrity.” This requires us to remember who we are, and, as Christians, *whose* we are. We must remember why we make music, for whom we make music, and this is the purpose of the Moravian Music Foundation. The Foundation’s mission is to *preserve, share, and celebrate Moravian musical culture* – and that includes this heritage of music-making by everyone. As we look to another fall of the year, the time when so many new ventures begin, may I invite you to think about your own music-making. Where are *you* making music now, and where would you like to be? Have you always wanted to join a choir, but never felt “good enough”? Have you secretly wished to play a musical instrument, but thought, “It’s too late, and I’m not talented”? Do you wish you could read music? I assure you, friends, that it is *never* too late to start. I’ve personally taught beginning flute players in their 80s. I’ve helped many retired folks learn to read music. I’ve seen people pick up a band instrument at age 45, and continue playing for the rest of their lives – people who had never even thought about reading music or playing an instrument.

So as the summer winds down, think about your own musical life. And – *Come on in!*  
*The water’s fine!*

Musically yours,

- *Nola*

*August 7, 2018*

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<sup>2</sup> For instance, see Bill Leonard, *Baptist Ways: A History* (Valley Forge, Judson Press, 2003); *God's Last and Only Hope: the Fragmentation of the Southern Baptist Convention* (Grand Rapids, W.B. Eerdmans, ca. 1990); “Perspectives on Baptist Denominationalism: Anticipating the Future,” in Randall C. Lolley, ed., *Findings: a report of the special study commission to study the question: “Should the Cooperative Baptist Fellowship become a separate convention?”* (Atlanta, Cooperative Baptist Fellowship, 1996), 102-11.

<sup>3</sup> Leonard, *Baptist Ways*, 423.

<sup>4</sup> I am grateful to the Rev. Dr. Gerald R. Harris, who first brought this concept to my attention in a sermon at Home Moravian Church in Winston-Salem, North Carolina, on August 19, 2001, having himself heard Dr. Leonard discuss it in a presentation to clergy.

## *About Moravian Music and the Moravian Music Foundation*

The Moravian settlers in the New World brought with them a rich history of music, both in their worship and in their secular lives. Music was considered a necessity of life; studying, copying, and performing music figured prominently in Moravian education. 18<sup>th</sup> century Moravians were generally well-versed in the traditions of European Classicism, and archived concert records from the American settlements show performances of contemporary European music only months after their initial European premieres. In addition, the American Moravian communities gave rise to talented composers of their own, whose works enriched and extended this musical tradition.

The Moravian Music Foundation preserves, shares, and celebrates Moravian musical culture. With offices in Bethlehem, PA, and Winston-Salem, NC, the Foundation cares for the musical collections of the early Moravian settlers in America – music dating from the 16<sup>th</sup> through the 21<sup>st</sup> centuries, including one of the largest collections of 18<sup>th</sup> and 19<sup>th</sup> century music in America. Over 500 modern performing editions of this music have been made, and several million copies are in circulation worldwide. When we consider that there are fewer than fifty thousand Moravians in North America, we see that this music has achieved renown far beyond the Moravian Church.

Moravian music is vocal and instrumental, sacred and secular, in many styles and genres. In addition to writing their own pieces, Moravians have always “adopted and adapted” the music surrounding them, as it was appropriate for their worship and life.

The Moravian Music Foundation, a nonprofit organization, is heavily dependent upon your support. Please consider the Moravian Music Foundation in your charitable giving plans, both in your annual giving and in preparing your will, and contact either office for more information about how you can help us preserve, share, and celebrate Moravian musical culture!

### **Northern Province Office**

41 West Locust Street  
Bethlehem, PA 18018  
610.866.3340

### **Southern Province Office**

457 South Church Street  
Winston-Salem, NC 27101  
336.725.0651

[www.moravianmusic.org](http://www.moravianmusic.org)

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## *You Can Do Something Special for Moravian Music!*

Here are a few ways you can help share your appreciation of Moravian music ...

- ***Sponsor the publication of an anthem*** in the Moravian Star Anthem Series. With a gift of \$750, you may choose an honoree for the publication. Most of these anthems are sponsored by individuals or groups, such as a congregation or a choir. Each sponsored anthem is published with wording such as "The publication of this anthem is sponsored by \_\_\_\_\_ in honor/memory of \_\_\_\_\_, who \_\_\_\_\_". Contact our office to talk about how to pick the anthem you'd like to sponsor!
- ***Volunteer*** for the 2021 Moravian Music Festival, to be held in Bethlehem. Contact our office to let us know of your interest, and we'll put you in contact with the planning committee!
- ***Make a special gift in honor or in memory*** of a loved one. Each honoree is notified of your gift (not of the amount), and these are published in the Moravian Music Foundation's Annual Report and Newsletter each year.
- ***Become a concert sponsor***. Your gift could enable the Foundation to engage special musicians for the concert, or support future wonderful events like today's!
- ***Volunteer at the Moravian Music Foundation offices***. You might help inventory a special collection; work with the Lending Library; enter data into a spreadsheet or database; or other important and interesting work. Contact our office to let us know of your interest!

## Some Upcoming Moravian Musical Events

- November 16**     **The Mother Jones Brass Quintet**, Holy Trinity Memorial Lutheran Church, Catasaqua, 7:00 p.m. A concert to raise funds for the Moravian Music Foundation; donations appreciated!
- December 1**     **A Musical Christmas Extravaganza**, Central Moravian Church, 1:30 p.m. Mainstreet Brass, Central Moravian Church Choir, and organ, including both sacred and secular Christmas music as well as music of the early Moravians. *Admission is \$15.*
- December 4**     **A German and English Advent Singstunde**, Central Moravian Church Old Chapel, 7:00 p.m. Practice your German as you sing along to a wonderful variety of Advent hymns in this traditional Moravian song service. Presented by the Moravian Archives, the Moravian Music Foundation, and Central Moravian Church. Visit [www.moravianchurcharchives.org](http://www.moravianchurcharchives.org) for more information.
- January 6**     **First Rehearsal of Unitas Chorale for the 2019 Season**. College Hill Moravian Church, 3:00 p.m.
- January 13**     **Hymn Sing in the Kleiner Saal**, Central Moravian Church, 2:00 p.m. Learn more about American Hymnody as Becky Lepore talks about favorite American hymns, composers, and hymn histories.
- February 22-24**     **Music on the Mountain**, a Moravian Music Weekend at Laurel Ridge Moravian Camp, Conference and Retreat Center. Choral and band ensembles.
- Summer 2021**     It's not too early to start planning to attend the **26<sup>th</sup> Moravian Music Festival**, to be held Summer 2021 in Bethlehem, Pennsylvania! This week-long celebration of our God-given music and worship heritage features opportunities for instrumentalists and vocalists, with large and small ensembles, fellowship, worship, seminars and workshops designed to help you grow in your faith and in your musical life. Stay in touch by checking out [www.MoravianMusicFestival.org](http://www.MoravianMusicFestival.org) regularly!

**Our Latest Release:** *Harmonious to Dwell: Moravian Lower Brass Plays Favorite Hymns.*

Selections on this newest CD include \*Rock of Ages \* It Is Well With My Soul \* Jesus Calls Us \* When I Survey the Wondrous Cross \* and 34 others.



*Thank you to College Hill Moravian Church  
for hosting this evening's concert!*