

Part II. Significance of the Project to the Musical World

It is difficult to over-estimate the musical and scholarly significance of the materials in the care of the Moravian Music Foundation. The initial cataloging, done in the 1960s and 1970s, revealed treasures thought to have been lost (or never known to have existed). The Foundation then believed that it was the caretaker for as many as 10,000 manuscripts and early imprints (see below for more complete calculations). Many of these “finds” were publicized through scholarly articles and press releases, but the catalog existed only in paper form, and even that was never completed (the cards of some collections were never fully filed; no unified card catalog was completed for Bethlehem; and some collections remained uncataloged). Among the things that have been found and cataloged, either in the earlier cataloging or during this project, include:

- The only-known manuscript copy of several works by J. C. F. Bach, one of the younger sons of J. S. Bach, copied by Johann Friedrich Peter in 1768; these include symphonies and triosonatas.
- Mozart’s printed edition of Handel’s *Messiah*
- The score and parts used during the 1811 Bethlehem performance of Haydn’s *Creation*, thought to have been the earliest performance in America
- First editions of works by Ludwig van Beethoven, Stephen Foster, and other European and American composers
- One of ten known copies of the first printing of the *Star-Spangled Banner*.
- “Duos” for flute and violin with cello accompaniment by Gebauer (truly “trios” but the manuscript says “duos”).
- Harp and guitar music in Moravian collections
- Music by composers Luigi Boccherini, Carl Philipp Emanuel Bach, Johann Christian Geisler, Christian Gregor, Christian Frederic Hasse, Johann Gottfried Kirsten, Nicolaus Heinrich Kleinschmidt, Georg Anton Kreusser, Friedrich Ludwig August Mayer, Anton Reicha, Pierre Rode, Johann Gottfried Schicht, Giovanni Battista Viotti, Ignaz Walter, Carl Maria von Weber, Michael Weisse, Ernst Wilhelm Wolf, Johann Rudolf Zumsteeg, and many others. Many of these are European composers who were not closely connected with the Moravians but whose music the Moravians copied or purchased and performed.

The card catalog created nearly fifty years ago was done to state-of-the-art standards, but is hopelessly out of date for today’s research methods, which have allowed far greater accuracy in identifying composers and titles. In addition, the catalog (itself incomplete) was accessible only to those able to come to Winston-Salem, thus effectively cutting the Foundation off from 98% of the scholarly and musical world. Even so, the Foundation has been held in high regard among scholars, in spite of such limited accessibility to the collections.

The following are some of the most significant accomplishments based on the collections in the Foundation’s custody:

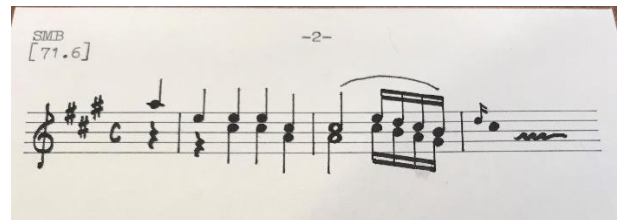
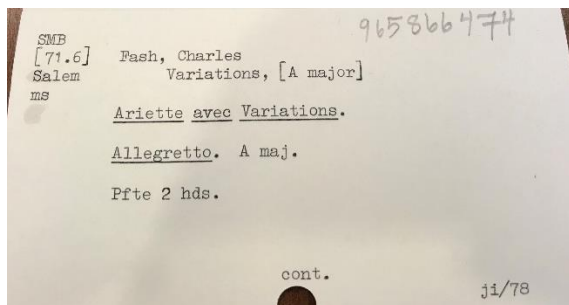
- Over 100 doctoral studies have been completed. Countless articles have been published in scholarly periodicals and books. Research conducted in conjunction with the Foundation and its holdings provides the majority of material presented on musical

papers at the Bethlehem Conferences on Moravian History and Music, as well as at other regional, national, and international scholarly conferences.

- Before the creation of the Moravian Star Anthem Series (2007), over 500 Moravian anthems were published by many different publishers, and over 100 are now in the Moravian Star Anthem Series, and becoming more widely known.
- Steglein Press continues to publish the series *Musical Treasures from Moravian Archives*, with 4 volumes in print and several others in preparation. These are critical editions with scholarly essays written and prepared at a high level of scholarship.
- The Foundation has issued 23 compact disc recordings, plus five “sampler” CD’s, all featuring music from the collections – sacred vocal music, hymns, brass quintet, low brass, secular vocal, organ, piano, and instrumental chamber music. Other performing organizations have issued recordings based upon music from the Foundation’s holdings, including the Vivaldi Project and the Boston Baroque Ensemble. The Foundation maintains a relationship with New World Records to issue recordings of early American Moravian music, with Peter’s *Psalm of Joy* and David Moritz Michael’s *Psalm 103* slated for release in 2023.
- The Foundation has provided music for each of the 26 Moravian Music Festivals, which since 2010 are fully sponsored by the Foundation.

The current cataloging project (“GemeinKat”) involves far more than simply typing in information from the earlier cards. With some 50 years of musicological research and publication, and the plethora of online tools now available, the identification of composers and titles can be much more accurate.

One simple example can be seen in Dave Blum’s discovery on 14 September. In Salem Manuscript Book 71, the original catalog cards show this:



The composer is simply indicated, as on the manuscript itself, as “Charles Fasch.” No dates are given; none can be determined from the manuscript, and no such composer was found in the 1970s cataloging. Current online search tools, and existing cataloging in other locations, identifies the composer as Carl Friedrich Christian Fasch (1736-1800), the son of composer Johann Friedrich Fasch, who was a colleague of Johann Sebastian Bach. Fasch the younger served as a harpsichordist at the court of Frederick the Great in Berlin. He also was a founder of the *Sing-Akademie* in Berlin, an important center of Berlin’s musical life – with which a number of other Moravian holdings have a strong connection. Discoveries like this (being made daily) are of unimaginable significance to performers and scholars of music, history, religion, and cultural transmission.

Thus far, 26 collections have been cataloged and are represented by 22,250 records in GemeinKat and 4851 records in RISM.