

MORAVIAN MUSIC FOUNDATION

Finding aid for

Lititz Congregation Collection

Date range: 1770--1887

Bulk dates: 1780-1810

Finding Aid created by Nola Reed Knouse, June 1, 2018

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Creator: Lititz Congregation, Moravian Church in America, Northern Province, Lititz, Pennsylvania.

Extent: 49 boxes, 69.5 linear feet

Abstract: The Lititz Congregation Collection contains sacred vocal music used in worship services in the Moravian community of Lititz, Pennsylvania. The majority of the pieces are by Moravian composers, but the collection also contains a significant number of works by other composers, including *contrafacta*.

Call number: LCM – Moravian Archives, Bethlehem, Pennsylvania

Language: The material is in German, with some in English.

Access and Use:

Acquisition Information: These materials are in the custody of the Moravian Music Foundation from the Moravian Archives, Bethlehem, Pennsylvania.

Access Restrictions: The record group is open to research.

Copyright: Copyright is with the Moravian Music Foundation

Cite as: [item], Lititz Congregation [number], Moravian Music Foundation.

History:

Bethlehem, Pennsylvania, was founded in 1741 by Moravian settlers, including the remnants of a failed settlement in Georgia (begun 1735), and served as a home base for missionaries and traveling preachers whose duties carried them to native Americans and European settlers in New York, Pennsylvania, Connecticut, New Jersey, the Caribbean, and South America. In 1742 a small number of Lutherans in Warwick Township, Pennsylvania, requested spiritual guidance and support from the Moravians. By 1749 this spiritual community in Warwick was able to form its own congregation, building a *Gemeinhaus*, which served as a meeting place, school, and pastor's residence.

Many began to feel the need for more spiritual care than could be provided under the current organization, and a new settlement was proposed. In 1755 Matthaues Gottfried Hehl was appointed to oversee the establishment of this settlement, just west of the Warwick *Gemeinhaus*, which was named Lititz. In 1759 the Lititz and Warwick congregations united and became the Lititz Congregation.

Worship services structured life in Lititz, as in all other Moravian settlement congregations in the eighteenth century. Devotional meetings for small groups or the whole community occurred several times daily. In smaller assemblies hymns might be sung without accompaniment. Three services involved music in special ways. Sunday morning preaching services included liturgies according to the Lutheran liturgical year, usually along with one or two anthems and congregational hymns.

The *Singstunde* was the most characteristically-Moravian order of worship, instituted by their patron Nicholas Ludwig von Zinzendorf within the congregation at Herrnhut, Germany; the worship leader chose from various hymns individual stanzas that combined to craft a unified message. Since the liturgist began singing each stanza without announcement or printed order of worship, the congregation's ability to participate relied upon their familiarity with hundreds of stanzas. The Moravians sang hymns daily and read and memorized hymn texts as a spiritual exercise, using printed hymnals at home for devotion but not during worship. The organist was also expected to identify the tune, and also to play in the same key in which the leader was singing, using his memory and ear. The *Singstunden* were held weekly as well as on special occasions, and could include a choir anthem. A sermon and the reading of the *Gemein Nachrichten* (congregational news from other settlements) might also be a part of the *Singstunde*.

The third type of service using music extensively was the Lovefeast (*Liebesmahl*). Modeled after the early Christian practice of expressing *agape* through sharing a simple meal, the Lovefeast includes the sharing of a beverage and bread during the worship service. Lovefeasts were held (and continue in many Moravian congregations today) to celebrate Christian feast days, Moravian festival anniversaries, and many kinds of special occasions, which could include birthdays, weddings, the arrival or departure of guests and members, funerals, anniversaries, and so on. The musical portion of the Lovefeast often took place at

the end of a longer service which included preaching. Most of the sacred vocal music written by Moravian composers was written for a Lovefeast or other special celebration.

Texts and musical selections for a Lovefeast were compiled into an order of worship known variously as a *psalm*, *cantata*, or *ode*, or in German, *Dankgesang* or *Lobgesang*. These odes included biblical texts, often fragments from many different locations in scripture, quoted literally or in paraphrase; hymn texts, often newly-written or adapted for the specific occasion; and solos, duets, or anthems to be sung by the choir. The well-crafted ode develops a unified theme, marked by harmony of language and thought; the music was intended to help carry the meaning of the text, not to stand on its own as an artistic creation.

By 1772 at the latest, a manuscript collection of choral music used in worship in Lititz had been started. However, an instrumental music ensemble, or *Collegium musicum*, was noted in Lititz as early as 1765, directed by Bernard Adam Grube. The anthems, solos and duets were accompanied not only by organ, but by an instrumental ensemble consisting primarily of strings, augmented by some wind instruments (most often flute and horns). Much of the music in the Lititz Congregation Collection was composed by Moravian clergymen who were also well-trained musicians. Some served in Lititz as pastors or teachers in the girls' boarding school (now Linden Hall).

A key figure in the musical history of Lititz is Johannes Herbst (1735-1812), who served as pastor in Lititz beginning in 1791. He had served in neighboring Lancaster since 1786, often traveling to Lititz to direct the music at festival occasions, most notably the dedication of the new church building at Lititz on August 13, 1787, for which he wrote a special anthem (*Lobet den Herrn alle seine Herrschaaren*) and played the new organ built by Moravian organ-builder David Tannenberg. Herbst contributed ____ works of his own to the Lititz Congregation Collection

The earliest known catalog of the Lititz Congregation was begun by Herbst in 1794 and finished in January of 1795: *Catalogus der Gemein-Musick der Gemeinde in Lititz gehörig verfertiget den 5ten Januar. 1795*. This catalog is an alphabetical list of titles, giving composers and call numbers for most of the pieces, numbered from 1 to 228. In the 1830s, Peter Wolle introduced an additional numbering system for a group of manuscripts whose titles he added to the catalog, with the word "folio" preceding the call number.

The old catalog was supplemented by others and continued in use until around 1860, at which time it apparently was set aside and replaced by another catalog, whose location is not known. Notes on wrappers and title pages of some pieces refer to these as the "old" and "new" catalogs.

Call numbers 0-230 in the Lititz Congregation Music are taken from the old catalog and the manuscripts themselves, and represent, to a great degree, the collection as it grew from 1795 to around 1860. Numbers 231-530 were assigned by Moravian Music Foundation catalogers in the 1960s and 1970s. Call numbers 0, 00, 000, and 0000 were also used, with 0 being added around 1815; 00 during the 1820s; 000 probably some time in the 1850s; and 0000

from around the same time. These four may have been assigned their unusual called numbers because they consisted of chorales or short pieces serving the same purpose as chorales; Moravian congregation catalogs rarely include the titles of chorales. For more information about the catalogs and presumed chronology of the collection, see the *Introduction to the Catalog of the Lititz Congregation Collection*, by Robert Steelman (Chapel Hill, University of North Carolina Press, 181), especially pages 7-15.

Scope and Content:

The collection consists of approximately 1300 titles, all sacred vocal works, all in manuscript form. Some of these titles do not represent independent works, but are variant texts or *contrafacta*. Some 120 composers are represented, with the vast majority being members of the Moravian Church; those most widely represented (in descending order) are Johannes Herbst (1735-1812), Christian Gregor (1723-1801), Johann Christian Geisler (1729-1815), Johann Ludwig Freydt (1748-1807), and Johann Christian Bechler (1784-1857). Non-Moravian composers with several works in the collection (some as *contrafacta*) include Karl Heinrich Graun, Wolfgang Amadeus Mozart, Johann Heinrich Rolle, and Johann Abraham Peter Schulz. The composer is identified on the score for most of the pieces in the collection, and researchers have been able to identify the composer for many through other sources. However, a significant number remain without composer attribution.

Very few pieces are in full score format. Rather, these are performance parts, and their condition indicates that they were used, with some having performance notations written in. By far the majority of pieces include accompaniment by instruments other than organ, primarily string orchestra with some parts for winds, notably flute(s) and horns. Most contain organ parts either as *continuo* or as a form of reduced score, indicating that the music director (or composer) was most often at the keyboard.

Title:

- Lititz Congregation Collection

Personal Names:

- Johann Christian Bechler, 1784-1857
- Johann Ludwig Freydt, 1748-1807
- Johann Christian Geisler, 1720-1815
- Karl Heinrich Graun, 1704-1759
- Christian Gregor, 1723-1801
- Bernhard Adam Grube, 1715-1805
- Johannes Herbst, 1735-1812
- Wolfgang Amadeus Mozart, 1756-1791
- Johann Heinrich Rolle, 1716-1785
- J. A. P. (Johann Abraham Peter) Schulz, 1747-1800
- Peter Wolle, 1792-1871

Corporate Names:

- Lititz Congregation (Lititz, PA)
- Moravian Music Foundation

Geographic Names:

- Lititz, Pa.

Subjects:

- Advent music
- Anniversaries
- Cantatas, Sacred
- Chorales
- Choruses, Sacred (Children's voices)
- Choruses, Sacred (Mixed voices) with orchestra (or chamber orchestra)
- Christmas music
- Duets
- Easter music
- Good Friday music
- Holy Saturday music
- Holy Week music
- Opera--Excerpts
- Oratorios
- Palm Sunday music
- Pentecost Festival music
- Psalms (Music)
- Responses (Music)
- Sacred dramatic music
- Sacred songs (High voice) with chamber orchestra (or orchestra)
- Sacred songs (Low voice) with chamber orchestra
- Te Deum laudamus (Music)
- Trios (of various kinds)
- Watch night--Songs and music
- Moravian daily text: September 19, 1750 (for example)
- August 13th Festival (Moravian Church)--Anniversaries
- Children's Festival (Moravian Church)--Anniversaries
- Little Boys Covenant Day (Moravian Church)--Anniversaries
- Little Girls Covenant Day (Moravian Church)--Anniversaries
- Older Boys Covenant Day (Moravian Church)--Anniversaries
- Older Girls Covenant Day (Moravian Church)--Anniversaries
- Single Brothers Covenant Day (Moravian Church)--Anniversaries
- Single Sisters Covenant Day (Moravian Church)--Anniversaries
- Widows Covenant Day (Moravian Church)--Anniversaries

Related Materials:

Researchers interested in this archive may also wish to consult the following resources:

The Music of the Moravian Church in America, edited by Nola Reed Knouse. Rochester, New York, The University of Rochester Press, © 2008.

Catalog of the Lititz Congregation Collection, edited by Robert Steelman. Chapel Hill, North Carolina, The University of North Carolina Press, © 1981.

Johannes Herbst: The Lititz Anthems, volume I, edited by Jeffrey Gemmell. Musical Treasures from Moravian Archives, Steglein Press © 2018.

GemeinKat, online catalog of the Moravian Music Foundation.

<https://moravianmusic.on.worldcat.org/discovery>

Search for the collection by title: ti=Lititz Congregation Collection.

Other materials in the Archives and Foundation holdings may relate to the topics in this archive. See the archivist for further research assistance.