

Preserving ... Cataloging and Indexing

Four very different cataloging projects are in progress now, covering the 18th, 19th, and 20th centuries! Supported by funds from the Butterfield Trust (see page 3),



Erdmute Frank indexes anthems in the Bethlehem collection

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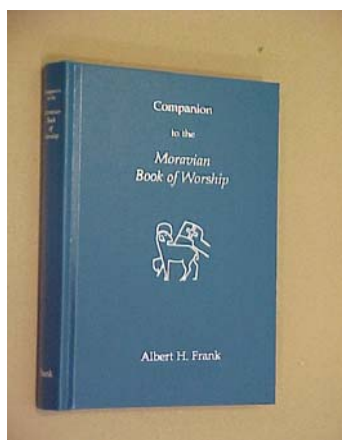
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Sharing ... Companion to the Moravian Book of Worship now available!



Newly available from the Moravian Music Foundation: the *Companion to the Moravian Book of Worship*, written by MMF Assistant Director Albert H. Frank. The 371-page hardcover book is a real bargain at \$24.95, and contains articles, stories about each of the hymns in the hymnal, the *Readings for Holy Week*, and the

(continued on page 3)

Celebrating Paul M. Peucker, Archivist An Interview with Albert Frank

On Sunday, April 18, 2004, Dr. Paul M. Peucker was installed as archivist of the Northern Province of the Moravian Church. Prior to coming to Bethlehem, Paul served as Unity Archivist in Herrnhut guiding a building program there which added new storage vaults to the older facility. He and MMF Assistant Director Albert Frank sat one morning over a cup of coffee and discussed his vision for future work.

MMF: You mentioned the fact that Moravians built their own worlds. What came from those worlds that is of interest to others today?

Peucker: Their worship experiences and forms, hymns, community organization, mission enterprises, businesses, choir and instrumental music, as well as their relationship with the wider world all attract scholars to our resources today.

MMF: Didn't you have an ancestor who was a missionary in Surinam?

(continued on page 2)

Paul Peucker, continued from page 2

Peucker: My great-grandfather Peucker worked in Paramaribo, and later returned to Germany where he served as an assistant to the Unity Archivists Alexander Glitsch and Joseph Theodor Müller. His special work at the archives was the creation of the first comprehensive set of finding aids making it easy to locate information. It is my hope to enable researchers to browse through our catalogs in the reading room here in Bethlehem and over the internet.

MMF: Is there any timeline for this?

Peucker: While I am still surveying the contents of the vaults, I hope that we can have this work done within a few years.

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Albert Frank and Paul Peucker talking over a music manuscript in the Bethlehem Archives. Photo courtesy of Jane Burcaw

MMF: How do you see the archives and MMF continuing their joint work?

Peucker: As the repository for the manuscript music collections, the Archives must provide optimal conditions for physically preserving the collections, while the MMF serves as the manager for them. This relieves the Archives of dealing with research requests, authorizations, publication issues and creating finding aids. The microfilming of the collections which has already been completed has provided security and easy access to the music, while the current indexing for scripture references and church season usage will provide further information.

Briefly put, the two organizations are a good team assisting one another and facilitating research and publication interests.

MMF: Thanks, Paul, and every good wish as you begin a new venture in the interests of all Moravians.

Something I'd never thought of but saw in the 50th Anniversary Ode from the Downey Moravian Church in Downey, California... for a lovefeast service, the final hymn before the partaking:

Lord Jesus, for our call of grace,
to praise your name in fellowship
we humbly meet before your face
and in your presence lovefeast keep.
Be present at our table, Lord;
be here and everywhere adored;
from your all-bounteous hand our food
may we receive with gratitude.

The first half is a half-stanza from a hymn by Zinzendorf; the second half is the familiar blessing verse which we sing to many different tunes. The combination verse above is sung to tune 166 A (Pilgrimage). Could this be a new tradition in the making? -- NRK

Hymnal Companion, continued from page 1

supplemental *Services of Holy Communion*. MMF expresses great appreciation to our volunteer research assistants: in Germany, Br. Christoph Waas; in England, Br. and Sr. Joe and Edna Cooper; and in the US, Br. David Blum. In addition, we're very, very grateful for the painstaking proofreading and editing work of the brethren Graham Rights and John Bullard. While Br. Frank has certainly done the lion's share of the work – somebody had to write this thing! – its completion is truly a team effort.

Contact either MMF office for your copy – and remember, it makes a great gift!

Announcing the Lee Shields Butterfield Revolving Publications Fund

In our last Newsletter we noted the passing of MMF Honorary Trustee Lee Shields Butterfield. Her love for the Moravian Music Foundation had prompted her to establish a trust, of which MMF is a beneficiary. At the April meeting, the MMF Board of Trustees approved a three-way distribution of the funds, with the largest portion being applied to MMF's General Endowment Fund to support our continuing operations over years to come. A portion was designated for part-time staff support to make possible the indexing of anthems for scripture references and seasonal use (see article on page 1); and a significant portion was placed into an already-existing Revolving Publications Fund which has been re-named the "Lee Shields Butterfield Revolving Publications Fund". The first publication made possible by this fund is the Companion to the Moravian Book of Worship (see story beginning on page 1), and further publications are already being dreamed up!

We are grateful for Mrs. Butterfield's forethought and care, and we know that MMF and all of our readers and friends will benefit from her passion for many years to come.

Cataloging Projects, continued from page 1

the newest project for the Moravian Music Foundation is the indexing of the 18th and 19th century manuscripts for scripture texts and church year usage. Erdmute Frank is utilizing her German language skills and theological training as she works through each anthem seeking for the various scriptural texts involved. In some cases, hymn texts form the basis for the anthems and she finds that many of them can be identified from the 1783 reprint of Gregor's 1778 *Gesangbuch*.

"Christian Gregor's [and other composer's] mastery of scripture was amazing," Erdmute notes. "He wove multiple texts of scripture together into a fabric which inspired choirs [and the indexer] as well as challenging their musical ability."

While the work is of a slow nature and painstaking in its detail, the results are being hailed as of extreme value. Albert reports that this will make life much easier when the inevitable telephone request comes in for information about anthems for any church season or scripture basis. Paul Larson, professor emeritus of music at Moravian College, also was thrilled to learn of this work, saying that this will provide the inspiration for the compositions and the focus of the Moravian composers.

Because many of the anthems are duplicated in the various congregation collections, the completion of the collections in Bethlehem will also provide the information needed for many Winston-Salem items.

While the indexing work is being done, the manuscripts are being reviewed for conservation needs. The Winston-Salem holdings have been conserved (in a major project in the late 1980's), but the larger Bethlehem holdings are still in need. Each folder is being checked and notations made on the indexing spreadsheets to provide needed information for this work to begin.

The above report was provided by Albert Frank, MMF's Assistant Director. Three other cataloging projects are under way in the Winston-Salem office: Nicole Blum is creating a comprehensive database catalog of the **archival recordings** – concerts, recitals, Moravian Music Festivals – so that some day soon, we will be able to search on the computer and find all the recorded performances we have of a particular anthem, or by a particular performing group, etc. Philip Dunigan is continuing his work on the **sheet music** collection, and Nola Knouse has just finished cataloging the newly-received collection of the manuscript and printed **music of Margaret Vardell Sandresky**. What's ahead? Cataloging the music of Charles Fussell; continuing the indexing project; conservation of some fragile items in the Northern collections ... preservation remains "Job 1" for the Moravian Music Foundation!

A New Worship Resource

The staff at Sturgeon Bay Moravian Church has created a collection of liturgies and is pleased to share it with the denomination. Edited by Robert Nickel, the church's director of music, the collection features 11 new seasonal and topical liturgies, 7 communion liturgies, and 3 special occasion liturgies. New seasonal and topical liturgies include Advent 3, 4, and 5; Ascension; Children; Epiphany; Lent 3 and 4; Maundy Thursday; Missionaries; and Peace. Communion liturgies include Advent; Ash Wednesday; Epiphany; Harvest; Jesus, the Good Shepherd; Peace; and Praising God through Song. The final section contains materials for Anniversary Lovefeast, Core Values (song and word service), and Tenebrae (song and word service).

The collection is available on CD (Microsoft Word format), which allows the individual church to handle printing and binding locally. In this way, the individual church can decide which materials to use and adjust the appearance of the final booklet accordingly.

The cost is \$20. This covers the cost of the CD itself,

shipping, and handling. In addition, one complete printed and bound copy will be provided.

In addition to the cost of printing and binding, the individual church is also responsible for obtaining appropriate copyright permission for the songs in the booklet. Most of the songs are covered by a CCLI license, and some permissions have been granted for free. A database will also be provided on the CD listing the individual copyright owners, their addresses, and a sample permission request letter. Each church will need to contact the copyright owners, request permission, and pay the appropriate fees. (For reference, Sturgeon Bay paid about \$300 for copyright permission.) It will then be necessary to make the appropriate changes in the liturgy booklet document itself (Microsoft Word format) so that any reference to Sturgeon Bay's licensing is replaced by the local church's licensing information.

If interested, please complete and return the order form with payment. Questions? Contact Robert Nickel at RNICHEL@CHARTER.NET; phone 920-487-2957.

Liturgies for the Moravian Worship Service

Robert Nickel, Editor

Order Form

(Enclose payment of \$20 for shipping and handling.)

Name: _____

Church: _____

Address: _____

City, State, ZIP: _____

Email Address: _____

Phone: _____

Return this form with your \$20 payment to:

Robert Nickel, Director of Music
Sturgeon Bay Moravian Church
323 South Fifth Avenue
Sturgeon Bay, WI 54235

A note from NRK: You might want to photocopy this form – so as not to miss the good stuff on the back side of this page!

A Grim(m) Undertaking ... **The Making of a New Band Book** **Assigning the Tune Numbers** **in *Moravian Chorales and Music*, volume 2**

Nola Reed Knouse, Editor

This article is taken in part from Chapter 2, "Tune Numbers in the Moravian Book of Worship", from Albert H. Frank, Companion to the Moravian Book of Worship (Winston-Salem, NC, Moravian Music Foundation, 2004), pp. 11-12, and in part from a lecture presented at the International Trombone and Brass Festival in Bethlehem, July 16, 2004.

The use of tune numbers has been characteristic of Moravian tune books since the eighteenth century. While the hymnals of the Bohemian Brethren contained numerous tunes, no numerical arrangement was provided for them. Manuscript tune books originating in Herrnhut in the early 18th century include tune numbering systems, with numbers and letters similar to those familiar today, but without the consistency needed. In each of these manuscripts, tunes with the same metrical structure (same number of lines, syllables in each line, and similar accentuation pattern) have the same number and are distinguished from one another by the letter – e.g., 22 A.

The tune numbers in use today date to the large manuscript chorale book prepared by Johann Daniel Grimm in 1755. Christian Gregor's 1784 *Choralbuch* simplified Grimm's system by omitting tunes not in current use, and changing the numbers on others for a more consistent system. In general, the shorter the tune, the lower its number (tune 1, for instance, only has 2 lines, and tunes 2 and 3 have 3 lines). Many tunes have four lines, and these are organized logically as well – those with shorter lines, again, have lower numbers. This system is not totally consistent, but enough so that if one sees, for instance, tune number 221, it's a pretty safe bet that this will be a more complex tune than any tune 14! Whatever the number, however, all the "tune 14's" have the same metrical structure, which is different from that of, for instance, the "tune 22's".

Christian Gregor assigned chorale numbers in a successive system through Tune 575. As Gregor omitted tunes not in current usage, there are "gaps" in Gregor's numbers – not every number appears. This system continued in use in both the Continental and American Provinces into the twentieth century. Christian Ignatius La Trobe used the Gregor system with some alterations and introduced British tunes with new numbers going

as high as 600. The American Moravian composer Peter Wolle published a tune book in 1836 that added further tunes and introduced a poetic metric system. C.M. (common meter), L.M. (long meter) and S.M. (short meter) appeared for the first time "to facilitate the adaptation of these tunes to hymns contained in the collections used by other Christian denominations..." (Wolle, Preface). Heinrich Lonas published an undated *Choralbuch* which contained known and new tunes for use in the German congregations largely following Gregor's numbers but introducing new numbers as well.¹ *The Offices of Worship* (1891) added additional tunes with accompanying tune numbers in an attempt to continue the Gregor system.

The 1960 German *Choralbuch* departed from the Gregor numbering in order to use a common identification pattern with the Lutheran churches with which our German congregations are in a close working relationship. That *Choralbuch* included listings with both old and new tune numbers that facilitate the transition for the brass players who play directly from the *Choralbuch*. This then enables Moravian and Lutheran brass to easily perform together for brass festivals and other ecumenical events such as the annual *Kirchentag*.

The *Moravian Book of Worship* continues to print the tune numbers, as well as tune names. This serves both the needs of brass players and other musicians who are not familiar with the Gregor numbers. The introduction of more non-chorale style tunes has reduced the percentage of Gregor numbers in the hymnal, and the need for band arrangements of these newer tunes raised the question: Shall we continue the tune numbering system, or let it slowly fade away as a charming and quaint archaism?

The decision was made to continue the system, since it is of such good use to the band players. Thus new numbers had to be identified (for old tunes) or assigned (for new tunes) to over half of the tunes to be included in the new band book.

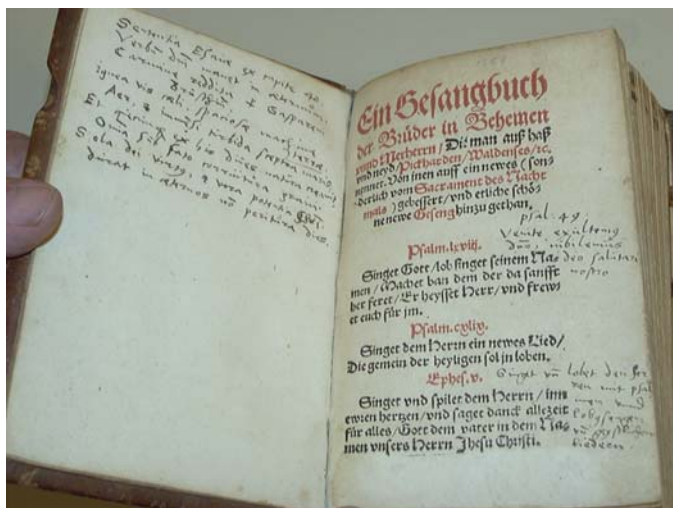
¹ Heinrich Lonas, *Choralbuch der evangelischen Brüdergemeine, enthaltend 123 der belannesten Melodien mit Text und als Anhang neun der Beliebsten Arien*. Gnadau, n.d.

I began by arranging the tunes to be included in metrical order, simplest and shortest to most complex. By searching page by page through the Grimm chorale book (on microfilm) and the Gregor (in a 1984 reprinted edition), I was able to identify existing tune numbers for seven old tunes.

Most of the new tunes have fairly “standard” meters and could easily be assigned the *number* – for instance, 13 of the new tunes are in common meter (8.6.8.6., tune 14). For these, the only thing to do was to find the latest *letter* used with that number, and continue in sequence. Some were in less familiar meters; for these I searched through Grimm and Gregor to find older tunes with the same meter, and assigned the number and a later letter to them (e.g., Greensleeves became tune 15 E).




Gaudefamus pariter, from the 1544 Bohemian Brethren's hymnal. Photo by Tripp May (the fingers carefully holding the book open belong to Daniel Crews).



Title page of the 1544 hymnal:
Ein Gesangbuch der Brüder in Behemen ...


Twenty-three new tunes have metrical structures not found in Grimm or Gregor. For these, a new number had to be assigned, and I began with number 620 – higher than the highest number already assigned to a tune. I assigned new numbers in increments of 3, leaving empty spaces in case later tunes have similar meters and need to be added in between these new ones. Each of the new tunes was given the letter A, the first tune in that unique meter.


Thus *Moravian Chorales and Music, Volume 2* will continue the same numbering system in use among Moravians in America for 250 years. We will continue to be “out of step” with the Continental Province, but “in step” with South Africa.



Moravian Music Foundation

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 <p>The MMF cares for the physical safety of irreplaceable music manuscripts and books interpreting our musical traditions.</p>	<ul style="list-style-type: none"> ✦ manages music lending libraries ✦ advises church musicians and pastors ✦ publishes music and booklets ✦ published the <i>Companion to the Moravian Book of Worship</i> ✦ produces recordings 	<ul style="list-style-type: none"> ✦ assists congregations in planning for special occasions ✦ provides program assistance for Moravian Music Festivals ✦ sponsors concerts, lectures, and workshops ✦ assists the Unitas Chorale, Moravian Chorale, and other groups

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Be a part of our passion...



a “sneak preview” of the sort of ad you’ll soon be seeing in print – see story on page 12

Nola's Notes...

or, the things I'd tell you over coffee

Boy, is there a lot of good research going on around here these days! (And before I say any more – let's be clear: "around here" doesn't mean within arm's reach, it's just for me a figure of speech meaning "around the world of Moravian music"!)

Dr. Timothy W. Sharp, chair of Rhodes College Department of Music in Memphis, Tennessee, is spending the 2004-2005 academic year as Visiting Fellow at Clare Hall, Cambridge University in England. His research project for the year involves working on the English-language *Hymns to be Sung at the Pianoforte*, the manuscript book compiled by Johannes Herbst consisting of sacred songs with piano accompaniments. His primary task is to compare the texts of Herbst's songs to his English sources. He has previously compared both this manuscript book and the companion German-language *Lieder zum singen am Klavier* with J.A.P. Schulz's various publications to trace the Schulz contribution. (Remember Schulz as the composer of *Thou Child Divine*?) His hope is to complete a critical edition of the *Hymns...* collection during the coming year. I can't wait!



Researchers with the American Musical Instrument Society study clavichord drawings and descriptions attributed to David Tannenberg

The annual conference of the **American Musical Instrument Society** was held in Winston-Salem in May, with a great deal of attention paid (and justly so!) to the newly-restored organ built in 1800 by David Tannenberg. Several of the conference participants took advantage of the opportunity we offered for them to come do research while they were in town, and the most excitement I've seen in our reading room yet was when a group of scholars – each a renowned expert – sat around two drawings, each with its corresponding text,

of clavichord, attributed to David Tannenberg. The experts debated which set was earlier, compared the handwriting to some of Tannenberg's letters, and compared the prose descriptions with the drawings. We're sure something wonderful is going to come of this – we don't know exactly what or when, but we're thrilled that we can make materials available to scholars and musicians of their caliber. (Thanks are due as well to the Southern province Archives, for providing one of the drawings and descriptions – we had one, and they had one!)

The participants at this conference also took advantage of their opportunity to hear the Home Church Band playing a prelude before a concert – most of these folks had never heard a Moravian band before, so it was fascinating for them and fun for us!



Home Church Band members play at the Old Salem Visitors Center, while members of the American Musical Instrument Society look over their shoulders

Matthew Frederick, professor of trumpet and music at Emory & Henry College, Emory, Virginia, is presenting a series of **lecture/recitals on Civil War Brass Bands**. The presentation entitled "The history, the Lives, and the Music of the Civil War Brass Band" looks at the history of two bands, on being the 26th North Carolina Regimental Band. The music of this band is also performed and discussed. Currently Frederick is using rotary cornets from the collection of the Moravian Music Foundation in his presentations. Throughout the research and development of this project, many resources from the archives of the Moravian Music Foundation were utilized. Watch our calendar for a presentation near you!

Want a **horn lapel pin** to show off your pride in the Moravian Music Foundation? Contact Beth at our Winston-Salem office!

Pictures from the International Trombone and Brass Festival Bethlehem, PA, July 15-18, 2004

Clockwise from upper left: Don Kemmerer tells about the history and life of the Bethlehem Area Moravians Trombone Choir; rehearsal outside Central Moravian Church; Don Kemmerer warms up the Bethlehem Area Moravians Trombone Choir; final rehearsal in Central Moravian Church; Allen Frank and Bart Collins play tuba duets





*top: rehearsal on the lawn outside Central Moravian Church
bottom: Beth Wall and Bart Collins set up the MMF display and sales table*



Moravian Music Calendar

updated July 19, 2004

Please let us know of your Moravian music-related event – concert, workshop, reading session, seminar, special celebration, commission, dedication, etc. – and we'll include it on our calendar in this *Newsletter* and on our web site! Be sure to check the web site – www.moravianmusic.org – frequently for updates.

August 2004

- 20-21 “Moravian Music and History Weekend”, Palmetto Moravian Fellowship, Spartanburg, SC. A series of lectures and workshops by Nola Reed Knouse and C. Daniel Crews.

September 2004

- 9 Lunchtime Lecture Series resumes, Archie K. Davis Center, Winston-Salem, NC (see next page)

October 2004

- 14-16 MMF Board of Trustees Planning Retreat and Annual Meeting, Winston-Salem, NC
 16 7:30 p.m. Music from the Moravian Music Foundation's Collection of 19th-Century Printed Sheet Music, for voices, piano, and guitar; location TBA, Winston-Salem, NC. Admission is free.
 21-23 6th Bethlehem Conference on Moravian Music (see page 12)
 24 7:30 p.m., Dr. John E. Mitchener, Organ, Central Moravian Church, Bethlehem, PA. Free; an offering will be received to benefit the Moravian Music Foundation. POSTPONED TO A LATER DATE TO BE ANNOUNCED

April 2005

- 8-9 MMF Board of Trustees Semi-Annual Meeting, Columbus, OH
 24 Moravian Music Sunday. Theme to be announced this fall; materials will be ready by January 2005.
 28 Walter Vivian Moses Lectures at Moravian Theological Seminary, Bethlehem, PA. Lecturer: The Rev. Dr. Albert H. Frank. Contact Moravian Theological Seminary for information and registration.

May 2005

- 1 4:00 p.m., the Second Annual George L. Lloyd Memorial Concert. John Hus Moravian Church. Performers: the Unitas Chorale
 15-18 Interprovincial Ministry Convocation & Worship Conference, Eastern Mennonite University, Harrisonburg, VA

June 2005

Baroque Festival, Winston-Salem, NC (see page 13)

October 2005

- 10 Walter Vivian Moses Lectures at Archie K. Davis Center, Winston-Salem, NC. Sponsored by Moravian Theological Seminary. Lecturer: The Rev. Dr. Albert H. Frank. Contact Moravian Theological Seminary for information and registration.

November 2005

- 6 Walter Vivian Moses Lectures, Downey, California. Sponsored by Moravian Theological Seminary. Lecturer: The Rev. Dr. Albert H. Frank. Contact Moravian Theological Seminary for information and registration.

July 2006

- 2-8 22nd Moravian Music Festival, Capital University and Trinity Lutheran Seminary, Columbus, OH. For more information, contact David Blum at dblum@copper.net, or see www.moravianmusicfestival.org

September 2007

dates to be determined – Unity Brass Festival, Cape Town, South Africa. Watch this Newsletter for details!



And another new publication...



Funeral Chorales of the Moravian Church, a revision/reprint of Adelaide L. Fries' 1905 booklet of the same name.

A joint publication of the Moravian Archives (Southern Province) and Moravian Music Foundation, this booklet gives an overview of the “death announcement” tradition of the Moravian Church. Included are the announcement tunes – the Passion Chorale and the “choir tunes”, the specific chorales used to identify the age, sex, and marital status of the deceased brother or sister – and the chorales contained in the burial liturgy. Each of the announcement tunes has an English translation of the 18th-century text associated with that tune for death announcements. The booklet sells for \$3.50, and you may contact either MMF office to order yours!

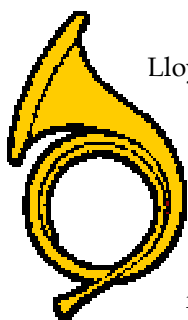
**Moravian Archives and Moravian Music Foundation
Lunchtime Lecture Series – 2004-2005 Season**

September 9	<i>The Atonement in Moravian Hymnody</i>	Nola Reed Knouse
October 14	title and lecturer to be announced	
November 11	<i>The Salvation of Old Br. Faber? Stories from the Friedberg Diary</i>	C. Daniel Crews
December 9	<i>Lesser-Known Moravian Christmas Hymns</i>	Albert H. Frank
January 13	<i>Theodor Liley Clemens: A British Moravian in the Caribbean</i>	C. Daniel Crews and Nola Reed Knouse
February 10	<i>Fun Finds in the Vault</i>	C. Daniel Crews
March 10	<i>The 1791 Litany</i>	C. Daniel Crews and Nola Reed Knouse
April 14	<i>Indiana Jones and the Maps of Wachovia</i>	C. Daniel Crews and Richard Starbuck
May 12	<i>“Even the oldest member could not recall...”: The Weather in Moravian History</i>	C. Daniel Crews

Lectures are held in the Spaugh Recital Hall at the Archie K. Davis Center,
from 12:15 – 12:45 p.m., on the second Thursday of the month.
Admission is free; bring a lunch if you like!

Tapes or printed outlines are available for some of these lectures for a small fee; contact our Winston-Salem office.

The George L. Lloyd Memorial Concert



On Sunday, May 2, 2004, the first George Lloyd Memorial concert took place at United Moravian Church (New York, NY). Rev.

Lloyd was the founding pastor of United Moravian Church where he served for 31½ years. He also served as a Trustee for the MMF for eight years, from 1991 to 1999. He played his flute at several Moravian Music Festivals, including a solo with the Festival orchestra at the 17th Festival in 1990.

The program featured Dr. Nola Knouse (MMF's Director) on flute and Brian Henkelmann on piano. Rev. Lloyd was an avid flute player/enthusiast. So it was quite fitting that the first annual concert would contain lots of flute music. Those in attendance were treated to a wonderful program that included works by J.S. Bach, Charles Vardell, Charles Griffes, Gabriel Fauré, and the premiere of an arrangement of the Bohemian Brethren hymn tune *Gaudeamus Pariter* by Brian Henkelmann, in memory of Rev. Lloyd.

As a lasting tribute to his service to the Moravian church and his dutiful service as a MMF board member, proceeds from the annual concert are designated to create an endowed concert fund in his name. In order to provide sufficient income for an annual concert, the fund needs to have at least \$15,000 – and by early May the fund total was over \$5,000. Both performers this year donated their services so that all of the contributions received at the concert would go directly into the fund.

The George Lloyd Memorial concerts will take place annually in the New York area. We are pleased to announce that next year's concert will be presented by the Unitas Chorale (one of MMF's music groups dedicated to presenting Moravian Music) and will take place at John Hus Moravian Church (Brooklyn, NY) on Sunday, May 1, 2005. Look for more information in a future edition of this newsletter.

Contributions to the George L. Lloyd Memorial Concert Fund are gratefully received at either office of the Moravian Music Foundation, or online via PayPal.

-- Nancy Clark, MMF Trustee

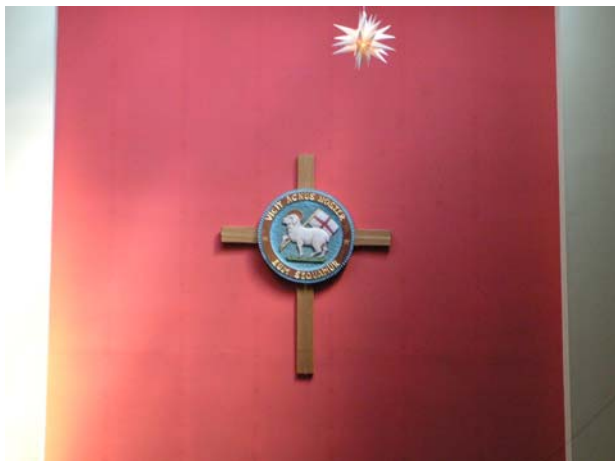
**The Sixth Bethlehem Conference on
Moravian Music
“Moravian Music: Then and Now”
October 21-23, 2004
Moravian College, Bethlehem,
Pennsylvania**

The **Bethlehem Conferences on Moravian Music** are held biennially in October to celebrate the rich musical tradition of the Moravians; to view this music within Moravian culture in general and in relation to the broader musical culture of its time; and to cultivate interest in these studies in programs of interest to the general public, scholars, and performers.

Paper sessions and music reading sessions will take place during the day, and the evenings will feature the following events:

- ♪ Thursday, October 21: “Moravian Trombone Choir Music: Past and Present”, lecture/demonstration, with Don Kemmerer and the Bethlehem Area Moravian Trombone Choir
- ♪ Friday, October 22: 19th Century Moravian Music with Heard@Moravian
- ♪ Saturday, October 23: “Moravian Music: Past and Present”, with the Moravian College Choir and Central Moravian Church Choir

For more information, or to receive a registration form, contact: Sixth Bethlehem Conference on Moravian Music, Moravian College, 1200 Main Street, Bethlehem, PA 18018-6650; Phone: 610-861-1650; FAX: 610-861-1657; E-mail: music@moravian.edu



Moravian seal and star hang in the sanctuary of United Moravian Church, New York, New York



Brian Henkelmann and Nola Knouse following the first George L. Lloyd Memorial Concert, May 2, 2004, at United Moravian Church (see story on page 11)

MMF in print

Watch for MMF ads and articles this fall in a number of publications, including the following:

- ads and an article in the *Moravian*, the magazine mailed to all households of Moravian Church members in Northern and Southern Provinces
- an article in *The Tracker*, the journal of the Organ Historical Society
- an ad for the *Companion to the 1995 Moravian Book of Worship* in *The Hymn*, the journal of the Hymn Society
- an ad and an exhibit at the annual convention of the American Musicological Society and Society for Music Theory in Seattle, Washington

These are but the beginning of the results of the work of MMF's new "Marketing Committee" (see *Moravian Musical Stars*, page 14, for more details).

When you see these, and others, please do take the time to point them out to your friends – introduce us to your friends, and add them to the growing circle of our Friends!

And let us know where else you'd like to see MMF in print!

An Early Music Festival in 2005



Baroque festival planners look at music in the vault of the AKD Center

Plans are underway for a week-long festival of baroque and early classical music to be held in Winston-Salem in late June of 2005. While not every early music festival becomes the subject of an article in our *Newsletter*, this one does – because at least one of the concerts will feature a significant emphasis on the music of the Moravians in early America. A two-day planning symposium was held in Winston-Salem in mid July, and while plans are far from complete, it's already clear that it's going to be an exciting week. Symposium participants visited the Archie K. Davis Center on July 8, and "oohed and aahed" over the manuscripts and early prints from our holdings.

The Festival is sponsored by the North Carolina School of the Arts, with the support of the Thomas S. Kenan Institute for the Arts. Specialists in baroque and early-classical music are already on board – a conductor, singers, a baroque trumpeter,

a baroque dancer, musicologists – and some of the works from MMF holdings will be newly edited for the festival.

Which brings me to another exciting partnership between MMF and NCSA: a graduate-level course on music editing and evaluating editions. Graduate students will learn what's involved in making a good edition, and will thus have the tools in hand to evaluate published editions. They'll get some practice, too, in editing – using manuscripts from MMF collections. It's a "win-win" situation; we introduce young scholars and musicians to our collections; they get to know this wonderful resource; we get to share the benefits of their work on new editions; they get music new to them to perform....

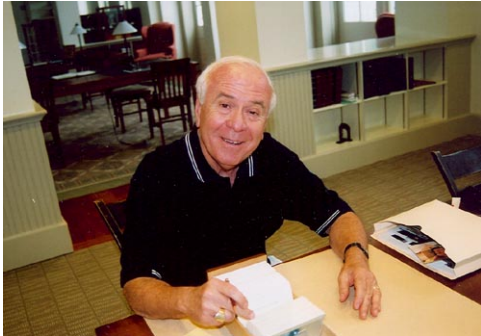
More information will appear in our next *Newsletter* and on our web site – watch for it!

Moravian Musical Stars

by Jim Boddie, Chair, Development Committee, MMF Board of Trustees

Stars come in all different sizes and colors. This column highlights ...

* an individual: **Dr. Sally Thomas** shines brightly in our sky. You'll remember her as one of the soloists at last summer's Moravian Music Festival. This summer she presented a poster at the conference of the National Association of Teachers of Singing, and as part of her presentation she handed out a stack of our brochures and catalogs of publications. Thanks, Sally, for helping expose hundreds of voice teachers to MMF's work!



* an ad-hoc committee: Several years ago, our board identified one of our goals as, simply, "Make more noise". Our second Stars are the three volunteer members of MMF's new "**marketing advisory committee**": **Paige Wheeler, Paul Scott, and Paul Knouse, Jr.**, three professional experts in getting the word out – making sure that MMF's life as a "well-kept secret" is short indeed. You'll see the results of their work over the months and years to come. This committee works with the staff and MMF board member Richard Henderson, meeting monthly, beginning in March. Thanks, Stars!

Richard Henderson, who leads our "Marketing Committee"

* and a project: Last fall, MMF's Board of Trustees approved undertaking a "**development audit**", and engaged William Hinman as counsel to manage this several-month review. Mr. Hinman reviewed MMF's written materials, including brochure, *Newsletter*, Annual Report, stationery; MMF's development policies and practices; and interviewed a number of our constituents. His aim was to determine how well we're doing, not in fulfilling our mission itself, but in communicating what we're doing and in making known the varied needs and different opportunities for people to support our work.

Results of the audit were revealing and quite helpful. You've already seen the new look of our brochure and stationery (designed by Eric Crews of Savannah, Georgia). You've seen the fresh layout of our *Newsletter*, designed to make it easier for you to find the news you want. all of us – staff, board, volunteers – have a deeper realization of the vital importance of telling our story; we just can't do the job and not tell you about it!

The other really good news the audit revealed was that MMF is enjoying an encouraging upward trend in support, even in the face of economic challenges and the increase in competition for donors' dollars. Individual support has increased steadily over the past five years, and the results of this support are very visible: new recordings, new publications, a new building in Winston-Salem, a much more active and visible Bethlehem office, and the beginning of some very exciting special projects!

So what steps did the audit results recommend? The summary that follows is brief indeed, and only "hits the high spots" of Mr. Hinman's extensive report and recommendations.

To whom are we talking? Our "target audience" – the people most likely to be attracted to MMF's work – include Moravians, professional musicians, scholars, church music directors, family and friends of current donors. Our broader constituents include heritage tourists, residents of areas settled by the early American Moravians, musicians of other denominations, and people who appreciate American music and history. MMF needs to increase communication, both printed and verbal, with each of these "audiences".

Who has responsibility for development efforts? There is no greater development responsibility than that which lies with the Board of Trustees. Board members provide passion for the organization's work. Every board member contributes financially at whatever level they are able. Board members identify prospective supporters. They serve on committees and actively solicit support. They are the organization's best ambassadors.



Not many pastors play in the band prior to their own ordination service – but Sister Willie Israel did so in Asheville, NC, on June 20. We wish Sister Israel all the best in her ministry, now at Rolling Hills Moravian Church, Longwood, Florida.

Members of the staff also have very crucial roles in the organization's development work. Staff members make development cultivation calls and visits; they maintain frequent contact with donors and prospects. They maintain donor records and set a very high priority on prompt and accurate acknowledgment of every gift. The report encourages the Director and Assistant Director to commit time specifically towards personal contact with donors and with those who may be developing an interest in MMF's work.



A page from the Hymnal Companion with its corresponding page in the hymnal

What else do we need to do? In addition to refreshing the printed materials and taking care to stay in contact with our Friends, the report urges MMF to establish closer contact with sister institutions, to focus on being even more "customer friendly", to work to increase the visibility of the Bethlehem office, to ask for donations with every CD sale, to consider establishing a "Promising Musical Scholar" award for a student doing research into Moravian music, and to host more gatherings of our friends in different areas.

The Moravian Music Foundation has a great deal of work to do in its mission of preserving, sharing, and celebrating the musical culture of the Moravians. This development audit has shown us some very pragmatic "next steps" we can take towards that goal. MMF's Board of Trustees has engaged Mr. Hinman to conduct a one-day planning retreat in conjunction with the Fall 2004 board meeting, to look towards an even brighter future. Our gratitude to Mr. Hinman for his work, and to those of you with whom he spoke, for your good will and generous gift of time and thought!



Your Gift Works Wonders! MORAVIAN MUSIC FOUNDATION

Annual Friends Fund

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(336) 725-0651 www.moravianmusic.org

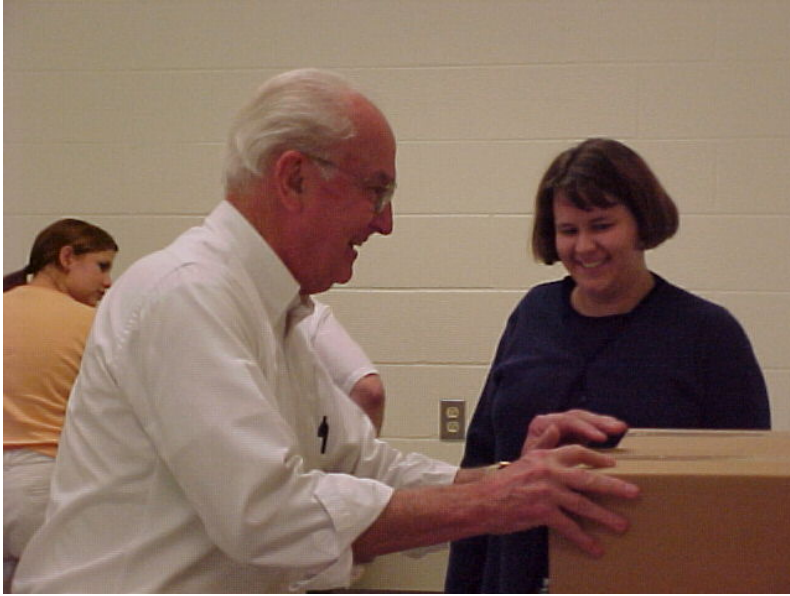
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_____ This is a **new** address, phone number, or email.
 _____ Please send me monthly MMF updates by email.
 _____ I'd like a friend to know about MMF. (See below.)
 _____ This gift is in honor or in memory of... (See below.)

In memory of: _____
 Family contact: _____
 Address: _____
 City/State/Zip: _____

Please tell me more about:
 _____ Planned Giving
 _____ Recordings and Publications
 _____ Concerts and Programs
 _____ Volunteering
 _____ Lending Libraries
 _____ Research and Editing
 _____ Preservation

Circle One: In Honor of... Referring a friend...
 Name: _____
 Address: _____
 City/State/Zip: _____



The *Companion* side-by-side with the *Moravian Book of Worship* – a matched pair!

Former MMF President Allen Goslen and MMF Executive Assistant Beth Wall stack cartons of the new *Companion to the Moravian Book of Worship* in the workroom – ready to send you your copy! See the story on page 1, and the story of the Lee Shields Butterfield Revolving Publications Fund on page 3.

