

MORAVIAN MUSIC FOUNDATION

Finding aid for Salem Scores Collection

Date range: 1771-1853

Bulk dates: 1780-1810

Finding Aid created by Nola Reed Knouse, May 30, 2018

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Creator: Salem Congregation, Moravian Church in America, Southern Province, Salem (now Winston-Salem), North Carolina

Extent: 2 boxes, 1 linear feet

Abstract: The Salem Scores Collection contains 43 folders of music, 132 pieces, in full scores. The majority are by Moravian composers, with a few works by other composers well regarded by the Moravians.

Call number: Sco – Archie Davis Center Vault

Language: The material is in German, with two selections in English.

Access and Use:

Acquisition Information: These materials are in the custody of the Moravian Music Foundation from the Moravian Archives, Winston-Salem, NC.

Access Restrictions: The record group is open to research.

Copyright: Copyright is with the Moravian Music Foundation

Cite as: [item], Salem Scores [number], Moravian Music Foundation.

History: Salem, North Carolina, was founded by Moravian settlers primarily from Germany by way of Bethlehem, Pennsylvania. This was the third intentional community established by the Moravians in North Carolina. The first, Bethabara, in the northwestern part of what is now Forsyth County, was founded in 1753; the second, Bethania, farther to the northwest, was established in 1759. The building of Salem was begun in 1766, and the Moravians' central North Carolina administration was moved to Salem in 1771.

Worship services structured life in Salem, 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, *Dankesang* 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.

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). By 1788 Salem is known to have had at least three violins, two viola, three cellos, a flute, two horns, and two clarini, all of which were used in worship.

Johann Friedrich Peter served as music director in Salem from 1780-1790. During those years his hands drew together all aspects of the church music. As minister, copyist, keeper of the manuscripts, composer, and performer, Peter could compile psalm texts in the light of his intimate knowledge of the choral repertoire, compose needed anthems, and oversee performance. Administrative details apparently fell into line. Never again did this happy set of circumstances undergird Salem's music program.

Scope and Content: The collection consists of 132 pieces in 43 folders, reflecting the work of a number of different copyists over several decades. Fifteen composers are represented; the most widely represented are Johann Friedrich Peter (1746-1813), Christian Gregor (1723-1801), Johannes Herbst (1735-1812), and Johann Christian Geisler (1729-1815). The scores are in excellent condition with very little wear and no markings. Some few are numbered in a contrasting ink and hand different from the original copyists.

The majority (80%) of the pieces are contained in the Salem Congregation Collection.

Title:

- Salem Scores Collection

Corporate Names:

- Salem Congregation (Winston-Salem, NC)
- Moravian Music Foundation

Subjects:

- Anniversaries
- Cantatas, Sacred
- Chorales
- Choruses, Sacred (Mixed voices) with orchestra (or chamber orchestra)
- Christmas music
- Duets

- Good Friday music
- Holy Saturday music
- Moravian Daily Text: April 2, 1763 (for example)
- Pentecost Festival music
- Watch night—Songs and music
- Sacred songs (High voice) with chamber orchestra (or orchestra)
- Sacred songs (Low voice) with chamber orchestra
- Watch night--Songs and music
- Little Boys Covenant Day (Moravian Church)—Anniversaries, etc.
- Single Brothers Covenant Day (Moravian Church)—Anniversaries, etc.
- Single Sisters Covenant Day (Moravian Church)--Anniversaries, etc.

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 Salem Congregation Collection, edited by Frances Cumnock. Chapel Hill, North Carolina, The University of North Carolina Press, ©1980.

Finding aid, Salem 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.