

THE CHURCH SQUARE JOURNAL

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2012 Cemetery Tour visits Meyer, Penry and Hagen gravesites

For the fifth year, the Archives Committee sponsored a cemetery lantern tour on Sunday evening, October 7 beginning at 7 p.m. According to Dale Shelley, who organized the event, groups of 25 left the sanctuary with a guide every five or ten minutes to visit selected sites.

“This year,” Shelley says, “the first stop was the Corpse Chapel, where Moravians kept the bodies of deceased Brethren before burial. Visitors saw in the Corpse House old wooden biers and wooden carts for transporting the bodies of the deceased to God’s Acre.”

The tour groups proceeded from the Corpse House to God’s Acre while the Trombone Choir played chorales for the deceased. The tour provided a sense of an 18th-century Moravian funeral.

After passing the gravesite of General John Augustus Sutter and his wife Anna, the tour approached the arched entrance to the cemetery, lit for the occasion. On the arch are the German words, “Selig sind die Todten die in dem Herrn sterben” (Blessed are the dead which die in the Lord). At the cemetery arch, tour groups were greeted by the singing of the Junior Choir.

As a tour group circled God’s Acre, different gravesites were visited where scripted characters briefly told about the life and death of the deceased. This year some of the gravesites visited include that of Dr. Adolph Meyer, a physician and surgeon to the congregation after 1771. Another was that of Mary Penry from Wales, who was introduced to the Moravians by the artist Valentine Haidt.

Another gravesite visited was that of the Rev. Francis F. Hagen, who composed the children’s Christmas anthem “Morning Star” that is featured at the Christmas Vigils. According to Shelley, tours visited 13 gravesites including several of the Aufseher Collegium, the 18th-century governing body for the Church and town. Following the tour, light refreshments were served in Fellowship Hall.

Archives joins County Visitors Bureau

In 2012 the Archives and Publicity committees of Lititz Moravian decided to put Church Square on the tourist map of Lancaster County by joining the PA Dutch Convention and Visitors Bureau. The first perk of membership was to be included in the 2012 Lancaster County Map and Overnight Getaway Guide – nearly a million copies distributed.

A second benefit is a full page on the PA Dutch Country website with a link to our Church’s website. Another privilege utilized is the placing of our new rack-card “Follow the Star to Church Square” on display at the PA Dutch CVB visitor’s center on Greenfield Road off US 30.

Tourism is the county’s second largest industry welcoming an estimated 11 million visitors annually. With a growing interest in the smaller communities of the county, it seems appropriate to attract visitors to Church Square at the center of our historic town.

New York Times article attracts visitors to Church Square

Lititz Moravian Church Square and the Archives Museum were cited in the October 4 New York Times as one of five best free destinations in Lancaster County. The Associated Press travel story was released to newspapers across the country.

The article reported, “This archive and museum features diaries, ledgers, textiles, clothing and furniture of the early Lititz community, which was organized in 1749. There is also a large collection of early musical instruments. During the Revolutionary War, one stone building was commandeered by General George Washington as a hospital.”

Four other free sites mentioned in the article were the Quilt Museum, Mascot Mill & Ressler Family Home, Covered Bridge Driving Tour, and the Mennonite Information Center.

While visiting Lititz Moravian sites is free, a member of the Archives Committee says, “We always extend an opportunity for the visitor to make a donation to support our work.”

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Message from the Archives Chairman

When addressing the members of our Congregation's joint board at our retreat in January, I stated, "I am both honored and humbled to have been elected to the Board of Trustees." Once installed, my first decision was to assume the chairmanship of the Archives Committee. While I am not well versed in the detailed history of the congregation, I felt this chairmanship would allow me to 'absorb' information concerning the outstanding, rich historical heritage of our congregation. Born and raised in this church (I was baptized, confirmed, and married here), I am aware of the wealth of our congregation's rich history from centuries past.



Chairman Randy Reist

Museum Electronic Catalog nearing completion

Archives Chair Randy Reist announced at the Committee's October meeting that the digital museum catalog is now about 95% complete. "So far we have indexed our books, documents, and artifacts. The job before us is the cataloging of our artworks – paintings, drawings, photos and sculpture."

The benefits of the conversion from a hand-written catalog to its database equivalent, an eCatalog, are many, according to Reist. He enumerated several:

- Ease of data inquiry.
- Knowledge of what we have, where we find it, and what we've lost.
- Digital storage of object images.
- Seamless reliance upon automatic, off-site data backup.
- Ability to access and maintain our inventory appraisal for insurance purposes.
- Ease of generation of object tagging, UPC-like coding.
- Ease of sharing data online.

I recognize the accomplishments achieved during the past year: The restoration and repair of the 1793 Tannenberg organ that graces the Brothers' House chapel under the guidance of Phil Cooper; the installation of a new alarm security system in our Museum; and the publication of the visitor's brochure (Bob Sandercox), "Follow the Star to Moravian Church Square."

I recognize the high level of obligation exhibited by the members of our Archives Committee. I am extremely impressed with the great degree of devotion by our committee members to maintain and improve our already strong historical presence and heritage.

Given my Information Technology background, I am particularly interested in the conversion of church and museum artifact information from its current paper-based cataloging system to an electronic, twenty-first century database. To that end, this summer saw the capture of ninety-five percent of our museum's content data into a database, thus alleviating our reliance upon vulnerable hand-written lists. The database will allow for instantaneous data access and update, and will contain object type, its location, its donor, display location, its provenance, along with other critical pieces of museum-related information. I recognize that there is much to be done in our efforts to modernize our vast archival records, including the translation of the many 200-300 year-old member transcripts written in German.

Lastly, our Moravian ancestors, those of foresight who have led the way, bestowed upon us the responsibility of the stewardship to preserve our historical heirlooms. These objects are to be viewed and appreciated by ourselves, by museum visitors, and by those who follow along after us. We would be derelict if we were to fail in our efforts to preserve our historic treasures; forsaking history cannot be forgiven. Artifact preservation is a noble and humbling challenge and responsibility.

A Welsh Writer in Eighteenth-Century Lititz: Mary Penry (1735-1804)

By Professor Scott Paul Gordon, Lehigh University

In 1795 Mary Penry lived on the second floor of the Single Sisters' House. She had lived there for over thirty years, since the summer of 1762 when she, along with several other single sisters, had traveled from Bethlehem to establish a single sisters' choir in Lititz. Eight other single sisters occupied the same large room. At 60, Penry was the oldest of these nine room companions, several of whom were not yet 25. Everyone in Lititz worked at a trade or undertook an activity that contributed to the Moravian community, and most of these women spent their days spinning cotton. Penry spent some of her time "at a small Frame embroidering Sattin for Pincushions"—"an easy pleasing employment," she felt, "which provide[s] for my Necessaries." But this was not Penry's typical occupation. Most often, she said, "I sit at the upper end of the Room at a Window fronting the Street, a round table before me, behind me my Bureau with a Closet on the Top...writing at my Desk."

Penry must have been at her desk constantly. She was the diarist for the Single Sisters' choir for forty years, which meant that, nearly every day during that long span, she penned an entry that recorded the most important activities of her "House." She also kept "the Accounts of our House, and wrote letters of Business." She wrote often to Lancaster's most important citizen, Edward Shippen, who routinely purchased stockings from Lititz's single sisters. In addition to these writings on behalf of her "House"—the daily diary, the account book, business letters—Penry kept up an extensive personal correspondence. It is one of the most remarkable surviving correspondences of an eighteenth-century American woman, both for its content and for its size.

Penry boasted that "I have a very large Correspondence with...many Creditable Persons in Philadelphia and elsewhere." We cannot now know just how large this correspondence was. The majority of the letters she wrote have disappeared in the two centuries since she wrote them. Thirteen letters that Penry wrote to her schoolmate Elizabeth Sandwith Drinker, the elite Philadelphia woman who married a rich Philadelphia merchant, have survived, as have a handful of letters to other Philadelphia friends, including Catherine Wistar and Kitty Haines. But what makes Penry's surviving correspondence so remarkable are the letters she wrote to her family in Wales between 1793 and 1804. There are about twenty-five such letters, several of them stretching to 3,500 words, one to nearly 6,000 words. All told, Penry wrote over 50,000 words to these cousins. Gathering together all of Penry's letters that we know of—so far!—would form an archive of some 75,000 words.

These letters capture the variety of life—religious, political, economic, cultural—in the early Republic. Penry describes an ox that was roasted on the frozen Delaware River in 1797; her visit to an "African church" in Philadelphia in 1796; the 1794 Yellow Fever outbreak in Philadelphia and subsequent visitations, nearly yearly, of the same disease; the new "air Balloons" that some had proposed for transatlantic voyages; the suppression of the Whiskey Rebellion in 1795. She charts from letter to letter the rise and fall of rent prices in Philadelphia and of land prices in Pennsylvania's backcountry. She is always interested in economic matters, from the cost of food (brown sugar, veal, imported cheese) to the salaries of politicians (the "Salary for the President" is "25,000 Dollars and each Member of Congress 6 Dollars the day during their Session"). Penry was absorbed by national politics, even though, (Continued on next page)



Lehigh University professor Scott Gordon, who discovered rare 1775 broadside in the Lititz Moravian Museum in 2011



*Photo by Scott Gordon
Lititz Single Sisters' House Diaries now
preserved at Moravian Archives
in Bethlehem, Pa.*

Mary Penry *continued from page 3*

as she wrote, she resided in a small village of “300 or so souls” in rural Lancaster County. She mourned when her great hero, “my beloved Washington,” “surrendered” his office after two terms. She had hopes for John Adams (“He bears a good Character, time will unfold, what he is; there is no saying anything as yet”) but worried about Jefferson: “the quiet in the Land do not expect peaceable times, if he should be chose[n] to fill that office.” “I am a great Politician,” she confided in 1794, “but am very careful of speaking my Sentiments.”

Penry lived in America since she was nine, first in Philadelphia, then at Bethlehem, and, for the last forty years of her life, at Lititz, and her letters reveal that the American scene absorbed her. But she never thought of herself as American. “You are pleased to style me your dear American,” she wrote her cousins. “Any title, provided that of Niece and Cousin be retained, is agreeable. But your Niece and your Cousin glories in being an European.” “I glory in being a Penry and a Welsh woman!” she exclaimed in 1795—and frequently itemized the numbers, always very few, of Welsh men and women in Moravian congregations. “I am the only Welsh woman in our Congregation in America. The two Brethren, [Hector] Gambold and [John] Lewis, lie buried side by side in Bethlehem, the only Welsh men among us.”

Penry struggled to preserve her Welsh identity, but living in Lititz posed difficulties to that effort. “Having lived wholly among Germans, accustom’d



Wayne LeFevre Collection

Mary Penry lived on the 2nd floor of the Single-Sisters' House, pictured here in 1865 with the first student-body photograph as published in Linden Hall 1997 history, Changing Times.

to hear, read, write, and speak that language, constantly,” she admitted, “my English tongue has sustain’d a material injury, which will account for the Germanisms, as I may call it, so frequent in my style.” Once she traveled to Philadelphia to hear a Welshman preach in her “Native Tongue” at a Baptist meetinghouse. But Penry figured out how to make sure she would think of Wales every day. “The Map of Our Country,” she told her Welsh cousins, “hangs over my Chair and I look often over it with Peculiar Pleasure.” For forty years Mary Penry served Lititz’s Moravian community: day after day, year after year, sitting at her desk on the second floor of the Single Sisters’ House, she wrote official reports and tallied accounts. During all this time, her letters reveal, she never stopped dreaming of Wales.

Professor Scott Gordon gives Historical Society keynote address on topic: Mary Penry of Lititz (1735-1804) and the making of Moravian Women

Lehigh University Professor Scott Gordon, who brought national attention to our Museum last year with his discovery of a rare 18th-century broadside in our collection, focused again on Lititz subject matter when he addressed the annual meeting of the Moravian Historical Society meeting in Bethlehem on October 14.

His topic, *Mary Penry of Lititz (1735-1804) and the Making of Moravian Women*, was of special interest to Lititz Moravians. Much of his research for this paper occurred in our Museum and in the archives of Linden Hall.

The keynote speech exposed the church’s efforts to destroy the stories of significant women leaders in the Moravian Church. According to one report, the discovery of rare correspondence of Mary Penry displays that the eighteenth-century Moravian church, at one point, strove to produce independent, capable women ready to teach and lead others and that, later, it tried to forget.

The Historical Society’s annual *ritual* meeting dates back to 1857. The meeting serves to share the Society’s activities over the past year and provide the outline of future goals. This past year saw important changes in the organization, merging much of its operation with Moravian Archives in Bethlehem, while maintaining separate corporate entities.

Bechler, Reed, and Leaman: A Trio of Tales

By Wayne B. LeFevre

A relatively new publication which should be of considerable interest to Lititz Moravians, especially those who are fascinated by Moravian history and Moravian music with a Lititz connection, is Rev. Dr. Daniel Crews' slim volume, *Johann Christian Bechler. Bechler: pastor, teacher, administrator, composer, organist*. Bechler, who gave us the tune to Sing Hallelujah, Praise the Lord. Bechler, pastor of Lititz Moravian 1822-1829, whose portrait is in our museum collection. Published in 2010 by the Moravian Music Foundation, the booklet is an easily readable, yet comprehensive biography of one of Moraviandom's favorite composers.

Shared here from the booklet are two incidents with that Lititz connection just mentioned. And they are both taken from the Rev. Dr. Walser Allen's 1972 presentation on Bechler that was subsequently published in the 1983 Moravian Music Journal.

Brother Allen reports that a service was in progress in our Lititz church (no date given). The organist, unidentified by Allen, is seated at the 1787 Tannenberg organ in the west gallery (the Tannenberg that now stands in Fellowship Hall's rear gallery). Bechler was in the pulpit, but not for long. Displeased by the organist's playing, Bechler left the pulpit, strode back through the church, climbed the stair to the gallery, pushed the organist off the organ bench, seated himself at the instrument, and played the music in question in the way he thought it should be played! One wonders: who was the hapless organist?

Then in 1829, Bechler was called to Salem, North Carolina to be pastor of the church (today's Home Moravian Church) and President of the Provincial Elders' Conference. Bechler inquired of the Salem Elders as to how he and his family should travel to Salem. The Elders decided it would be asking too much of the Bechlers to take a steamboat down the coast and travel by carriage inland to Salem. So, they appointed their Brother Martin Hauser to drive his horse and carriage from Salem to Lititz, pick up the Bechlers, and drive from Lititz back down to Salem. This Brother Hauser did. For his time, his carriage and his horse, the Elders paid him the princely sum of 75 cents!!!

The first of Walser Allen's two anecdotes listed above was evidently of doubtful authenticity, for it was eliminated in the Music Foundation's 1983 Journal. Both incidents are included in a typescript supplied by Brother Allen's widow, now on file at the Music Foundation.

When this writer first visited Bethlehem in the early 1960s, the Rev. Dr. Walser Allen, quoted in the Bechler booklet, was head pastor at Central Moravian Church. It was a hot summer Sunday morning, and the church was not air-conditioned. Dr. Allen was in the pulpit. Tall and thin, with a great shock of snow-white hair, he was attired in a white or pale ivory "ice cream suit." It was abundantly clear to this observer as to why Bethlehemites, especially the young college crowd, referred to him as "The Great White Father!"

Which sobriquet leads this writer to yet another colorful Moravian personality in Bethlehem:

Single Sister Mary Snively. Sister Snively was a member of both Central Moravian Church and the Moravian Historical Society. If memory serves well, she was on the staff of the library at Moravian College. Sister Snively was quite tall and broad-shouldered. She always seemed to have either a grin or a smile on her face.



Wayne LeFevre, storyteller "par excellence," was the first editor of *The Church Square Journal* while serving as the Congregation's organist from 1963 to 1981. Now retired, he still recalls with pleasure all he has learned as a Lititz Moravian historian.



Lititz Moravian Museum Collection

Johann Christian Bechler, composer of *Sing Hallelujah, Praise the Lord* and Pastor of Lititz Congregation, 1822-1829.

And she was invariably dressed, at least in part, in the color green. The college students at Moravian dubbed her “The Jolly Green Giant.”

Today, both “The Great White Father” and “The Jolly Green Giant” dwell in the more immediate presence of our Savior. And this writer is pleased and privileged to have known both of them.

Returning now to Brother Crews’ booklet on Bechler, the reader will encounter the customary footnotes referring one to documentation authenticating the booklet’s contents, including eight attributed to Tracy L. Reed and her 1973 Masters Thesis: *Johann Christian Bechler, Moravian Minister and Composer: the American Years 1806-1836*. This writer’s first reading of the booklet and his notation of the Reed footnotes prompted no trumpet fanfares of instant recognition; only a faint murmur of “Hmmm. Wonder who she could be?” A later reread of the booklet and a review of several personal mementos and – A-ha!! But of course! Lititz Moravian’s very own Tracy Sprackling! Tracy Lynn Sprackling. Tracy Reed. Tracy L. Reed! And then: the fireworks and the rockets, the pealing bells and the trumpet fanfares! Lititz Moravian did it again! Hallelujah!

In the 1960s, George and Audrey Sprackling and their daughter Tracy were members of Lititz Moravian and lived at Warwick Farms east of town. Tracy later sang with the Senior Choir and was both a dear friend and ardent supporter of this writer’s work at the organ. A graduate of Lancaster Country Day School and the Connecticut College for Women in New London, Connecticut, she was presented to society by her parents at a tea dance and also at the Lancaster Assembly. On a gloriously beautiful Saturday morning in August 1970, Tracy married Michael B. Reed of Manheim. The outdoor ceremony took place at dawn, at sunrise, in the Heritage Center fronting the Single Brothers House. As congregation organist and a friend of the bride, this writer was asked to provide the music. Placed on the walkway beneath the trees was a harpsichord, the sound of which could be heard through the open windows of the de Perrot House, only a few yards distant, by Sister Blanche de Perrot, still abed at that early hour. Sister de Perrot later described the sound as that of “angels come down from Heaven.” Wedding guests stood around the periphery of the Heritage Center and, at the ceremony’s close, walked with the bridal party in procession out thru God’s Acre to the far cemetery. Here, Tracy placed several blossoms from her bridal

bouquet on her father’s grave. Then, all walked back thru God’s Acre, thru Church Square and up Main Street to the General Sutter Inn for a champagne breakfast and dancing.

Lititz Moravian’s own Tracy L. Reed. Sing Hallelujah, Praise the Lord!

The final episode of this essay is of such length and complexity that a simple diary-type presentation will suffice.

September 1967. Telephone call from a Jerome Leaman, resident of Massachusetts, in Lititz visiting family. Native of Lititz. Family of the Church of the Brethren. As a boy, sang with Lititz Moravian’s Junior Choir at Christmas Vigils when choir was directed by Barbara Bechtel (Mrs. Henry) Walter. Wished to see church and its post-fire restoration, and hear new organ.

Next day. Showed Leaman thru church; we each played organ. Then he tells me: In his teens, was attracted to the ritual, color and ceremony of a cousin’s St. James’ Episcopal Church, Lancaster. Became an Episcopalian. Soon transferred to St. Mary’s Catholic Church, Lancaster. Graduated from a Catholic college in N.Y. City, became a cloistered Cistercian (Trappist) monk, named Brother Ephraim, at St. Joseph’s Abbey, Massachusetts. Is secretary to the monastery’s abbot. Correspondence ensued during following months.

April 1968. An Easter week’s visit to the abbey. Every year, Saturday of Holy Week, Jerry (as he is now known to this writer) baked Moravian sugarcake for the monks’ Easter breakfast, using recipe of Lititz’s Sister Elsie Becker (buried “on the row” in God’s Acre; Sister Becker was known as the best sugarcake baker in Lititz!). Thursday afternoon: we walked to *Lac Marie* (Lake Mary), sat in pine woods overlooking lake, had lovefeast: leftover sugarcake, coke. Sang Moravian hymns, including Jesus Makes My Heart Rejoice.



Photo provided by Wayne LeFevre
Wayne and Jerry at St. Joseph’s Abby

May 1968. Invitation to abbey for summer month’s live-in observership with the monks, the first Protestant ever to be allowed this privilege!

July 1968. Arrived abbey. Lived as a monk. Played organ for daily mass. Jerry confides: his “inborn Protestantism is coming more and more to the fore.” Monks impressed by display of Lititz Moraviana from my collection. Several wish to drive me home and attend August 13 Lovefeast.

Last day of month’s visit: Sunday afternoon Moravian-style lovefeast in novitiate chapel. Buns baked by Jerry and Brother David. Jerry organist for lovefeast. Afterward, a priest to Jerry: “During the meal, the silent communion between the brothers gathered there was so strong, it was almost sacramental.”

May 1969. Jerry on leave of absence from monastery. Back home in Lititz for two weeks, sings with Moravian choir at rehearsals and services. Earns masters degree, sacred theology, NY City’s Union Seminary.

1974. Leaves monastic life.

May 1975. Library science degree, Columbia University; His term paper: *The Trombone Choir of the Moravian Church*. Reprinted in the Moravian Music Foundation Bulletin, Spring-Summer 1975. Employed music/art dept., Newark, N .J. public library.

Christmas 1975. Visits family in Lititz. Sings Christmas Eve Vigils with choir. Has left the Catholic Church. Joined First Moravian, N Y City. “I’ve come home!”

Post Christmas note to this writer: “Just a note to thank you for the precious gift of sharing with you and the Lititz choir on Xmas Eve. It meant so very much to me. Xmas Eve at Lititz makes all the heartaches and anguish of daily life fade for a moment into that vision of glory and peace which we will one day possess fully.”



Picture provided by Marian Shatto
Marian Shatto and Jerry at 1978
Moravian Music Festival

June 1976. Moravian Music Festival in Bethlehem. Urge Jerry to attend. Shared room at Festival. Jeffrey Reynolds, director of the Trombone Choir, Downey Moravian Church, California, and trombonist with Los Angeles Philharmonic Orchestra, is leader of Festival’s brass choir seminar. Reynolds, Jerry and

I: evening visit to local pub. Reynolds describes California project: recording Moravian hymns, etc., by trombones of L A Philharmonic and Downey Moravian Church. Needs writer of jacket notes. Jerry appointed.

Recording released on two LPs, one in late 1976, the other in 1981.

Never another word from Jerry. Abbey reports: he has left Moravian Church, has no church affiliation, and is “doing his own thing.”

July 1989. Am asked to play organ for nephew’s wedding in Linden Hall chapel. Arrive Thurs. afternoon to practice; park car street-side, foot of Church Square. Note hearse before Brothers’ House, House door standing open. “Oh. A funeral. I wonder whose.” After three hours practice, return to car. Hearse gone, door closed. Arrive home, open newspaper. Obituary page screams:

Jerome Leaman

It was Jerry’s funeral!

Learn from abbey: died in his sleep of heart attack. Found three days later. Despite midsummer heat (in N Y City!), no sign of death, prompting undertaker’s refusal to touch body. Body transported to Heisey Funeral Home, Lititz. Two monks travel from abbey to Lititz for funeral. Buried in family plot, cemetery beyond God’s Acre, far eastern edge bordering Linden Hall campus. Shares, with his sister, small low rectangular stone at very left edge of newly developed memorial garden for cremains.

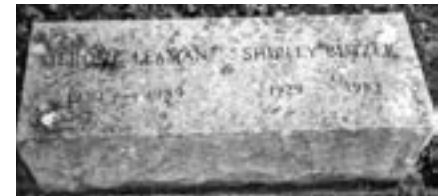


Photo by Wayne LeFevre

Jerry’s final resting place marked by a simple stone giving his name and that of his sister Shirley Butzer

Today, in our Moravian Mission Gift Shop, the CD carousel offers for purchase, *Music for All Seasons – Moravian Trombones – Chorales, Sonatas, Occasional Music*. With: Program Notes by Jerome Leaman.

May we say “our own Jerry Leaman?”

And so, dear reader, we see once again that Lititz Moravian has had and continues to have a far-reaching influence which occasionally comes to our attention in ways both unexpected and delightful.

Soli Deo Gloria!

Archivists preserve Old Privy

By Tom Wentzel

In the side yard of the redbrick Grosh house at 136 E. Main St. (owned by the Lititz Moravian Congregation) sits an old “privy”. This “necessary” was likely constructed in the early 19th Century when the Grosh house was built, but on close examination it is evident that it had been modified over the years. Its latest incarnation is a three-door privy, plus an additional room that’s been referred to as a “waiting room”. Unfortunately, the ravages of time have rotted the floor and some of the support beams, and parts of the brick and stone walls are crumbling and leaning. The pits had been filled in years ago.

A few months ago, it was brought to the attention of the Archives Committee that the outhouse was slated to be torn down. After some discussion, it was determined that this old structure was a fading piece of congregation and Lititz history, and should be preserved. The Archives Committee voted to oversee and fund the deconstruction and reconstruction of this historic and increasingly rare structure. The decision was made to disassemble the old “thunder box” and rebuild it in the back yard of the gift shop, only a few steps away from where it currently rests, using much of the original materials in the reconstruction. (This move, by the way, allows a clear path through the yard for a potential walkway from Main St. to the Moravian Gift Shop.)

Two volunteers from the Archives Committee spent a crisp Fall morning with hammers and pry bars, knocking apart the old siding and beams. A few interesting notes about the privy. Only one of the privies had its original seat intact. And this one happened to be of the “two-hole” variety; a large hole for adults and a small one for children. The smaller-cut hole was a simple safety measure, for obvious reasons.



Photo by Bill Oehme

On a foggy morning, Tom Wentzel sits atop former privy, carefully dismantling metal roofing



Photo by Tom Wentzel

Standing just to the rear of our Museum building, at the back of the Grosh House property-line, was this 3-door necessary facility, perhaps the last such utility in town. Removal of the Privy from this location opens possibility of Gift Shop access from Main Street.

The “waiting room” section of the privy (East side) could date to about 1908, when the Home for Aged Women was built (currently the Archives building). Some of the same pink cement bricks used in the construction of the Home were used in the foundation walls of the “waiting room”.

The main three-door section of the outhouse (actually three separate privies divided by wooden walls) was constructed from wood that was sawn in both the 18th and the 19th century. The saw kerf marks on the siding used in this part were cut using the old ‘pit saw’ method, in use before the invention of the circular saw, which only came into wide use about the time of the Civil War. This siding was attached with

‘cut’ nails, the old square kind. These were machine made nails, but were in wide use through the 19th century.

The first privy door is a typical paneled construction, with pinned mortise and tenon joints. This type construction was quite common at the time the Grosh house was built. The remaining two doors proved to be very interesting. They are constructed from very wide planks of wood with tongue and groove joints, with a support board nailed across them on one side to hold everything together. Additionally, the nails in these boards are the “rose head” type nails, typical of hand-wrought nails of the 18th century. An interesting side note is that a nail smith shop was in operation behind the Brothers House as well as across Main Street behind the Muller House. Perhaps these nails were wrought only a few steps from where they now reside?

Interestingly, these doors match those in the basement of the *Gemeine haus* (built 1763). These doors can be seen when one walks from the old Coffee Kitchen, down the steps, through the 'candle storage room' and into the arched cold cellar (possibly the original Corpse House). It's the conclusion of several Archives members that these doors were a way to recycle



Photo by Tom Wentzel

Bill Oehme, former Archives Committee Chair, dismantles a Privy wall

old doors that were no longer in use but not discarded.

A few more tidbits: the west wall has a louvered vent cut into it, with a little glass-paneled door that could be opened or closed to freshen the air. And, no, there was no Sears Catalog hanging on the wall. There was, however, an insect-ravaged roll of TP hanging on an old metal toilet tissue holder.

The reconstruction date of the privy has not been set, but should happen in the coming months. The Archives Committee is happy to take an active part in the preservation of an item that was at one time taken for granted, and is now a disappearing part of the American landscape.

Treasured Tannenberg Organs require attention and high maintenance

The following are edited excerpts of an article placed in the Spire by Archives Chair Randy Reist to bring to the attention of the Congregation the need for better funding of our treasured Tannenbergs



Architect's drawing of installation of 1787 Tannenberg Organ in the Fellowship Hall

Our congregation possesses two of the nine known playable Tannenberg organs IN THE ENTIRE WORLD. The older of our organs was built by the Master Organ-Builder, David Tannenberg in 1787 and can be found in the organ loft in Fellowship Hall. If you are fortunate enough to be in the vicinity of Fellowship Hall during the day, you are apt to hear a beautiful hymn emanating from the loft. Our resident Tannenberg expert, organist, and Music Director, Phil Cooper is heard applying his talent and expertise in putting the antique instrument through its paces. You might hear the work of such composers as J. S. Bach, Johann Pachelbel, Johann Krieger, Georg Philipp Telemann, along with many other German composers wafting throughout the hall. The organ provides a most pleasing sound - a mature, full tone typical of a Tannenberg instrument.

Our second, smaller organ resides on the floor below in the chapel. Tannenberg completed this instrument in 1793. It too is still played on special occasions in our small chapel. Dorothy Earhart, our premier museum and sanctuary tour guide, might be heard playing this organ while providing her historical expertise as a part of her leading one of her tours.

Maintaining our treasured organs, a responsibility of the Archives Committee, requires meticulous effort. The tuning of these organs requires special tools to flare and constrict the end of the metallic pipes to attain just the right pitch.

Also our organs require a critical minimum level of humidity to protect against deterioration of the components such as the leather bellows that provide air to the pipes to produce their beautiful sound. Both Organist, Phil Cooper, and our Sexton, Matt Good continually monitor the humidity level in Fellowship Hall to protect against undue wear and potential damage.

This year, the direct and indirect costs to maintain our Tannenberg organs in playing condition is expected to be close to \$10,000. If we as a congregation truly cherish our historical objects, then we must be held responsible for the proper care and passage of such objects to those who follow. The Tannenbergs are, in a much broader sense, part of our national, and yes, even our global heritage. When considering your donation, or bequest to the Congregation, please be mindful of our treasured Tannenbergs.

Brass in Lititz

By Marian L. Shatto

For outdoor musical leadership the Moravians long favored the Posaunenchor, or Trombone Choir, the trombone being in the 18th century the only fully chromatic brass instrument and thus most suited for accompanying outdoor singing. There is record regarding Easter of 1766 that “the congregation was awakened early with music.” This may have been the playing of trombones, or of the pair of waldhorns that were the first brass instruments acquired by the congregation. Those waldhorns, dated circa 1762, today can be found in the Brass Room of the congregation’s museum.

The Lititz Trombone Choir was formally organized in 1771, and has been a continuously functioning ensemble ever since. Its members still carol through the streets of the town in the pre-dawn hours of Easter Sunday, calling the faithful to worship the risen Christ. It also maintains a full schedule of performance and worship leadership throughout the year,



Photo by Carl Shuman

21st-century Trombone Choir leads procession to God’s Acre on Easter morning 2012.

providing pre-service preludes on the lawn of Church Square, accompanying hymns during morning worship, and representing the congregation at community gatherings on a regular basis.

The Trombone Choir also continues the centuries-old practice of playing death announcements for congregational members. A hymn appropriate to the station in life of the deceased is played, followed by a verse of the Passion Chorale. At a time when most congregational members lived within hearing distance of the church green, these announcements were played outside on the evening of the death. They are now incorporated into the prayer time in morning worship on the Sunday following the death they announce. A third chorale, Requiem (602 A), is added for those who were members of one of the musical choirs of the congregation. Originally reserved for Trombone Choir members but now played for all Lititz Congregation musicians, this lovely chorale tune, by English church organist Joseph Barnby, is traditionally played by church bands in the



Wayne LeFevre Collection

Mid-18th-century Waldhorn, or hand horn, on display in the Lititz Moravian Museum.

Southern Province at the funerals of both musicians and clergy.¹

During the past three-quarters of a century just four directors have headed the Trombone Choir. John W. Keehn had the longest tenure to date, serving from 1938 until his death on January 2nd, 1979. The years of his directorship saw a great increase in membership of the Trombone Choir and an expansion of the choir’s musical presence in Lancaster County and beyond. A gifted arranger, Keehn added a number of chorale arrangements featuring a decidedly “Big Band” sound to the choir’s library.

After the death of John Keehn, John Yerger directed for about two and a half years. Though his time in the position was brief, Yerger took the significant step of including women in the Trombone Choir, an organization which to that point had been all male in membership. Jean Doherty took over direction of the choir in 1981, continuing the expansion of choir membership and involvement in the life of the community. In 1989 and again in 1994 she organized Moravian Brass Festivals, hosted by the Lititz Congregation and

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including players from throughout the Eastern District and beyond. After directing for more than 15 years, Jean Doherty retired as Trombone Choir director in 1996. Marilyn Winfield, already on the music staff as director of the Memorial Handbell Choir, was named director in early 1997 and continues in the position to today.

On the second floor of the Archives Museum are two rooms devoted to the instrument collection of the Lititz Moravian congregation. Some of these instruments were used by church orchestra and trombone choir members over the decades. Others have simply been donated to the church and put on display. Most were serviceable instruments in their day and have been honorably retired. A few are truly significant gems.



Wayne LeFevre Collection
Trombone Choir in 1961 under the direction of John Keehn

The oldest set of slide trombones in the Brass Room was acquired by the congregation between 1774 and 1803. A second set dates from 1825. Neither set, alas, is now in playable condition. For anyone who thinks of the trombone as an instrument nearly as long as its player is tall, seeing the sopranos and altos is fascinating and instructive. The soprano is about the size of the modern trumpet, but with a slide instead of valves. It is difficult to resist an initial reaction of, "Oh, isn't it cute!" But this is no toy. I am told by brass players who have made the attempt that it requires considerable skill to achieve a pleasing tone and accurate pitch.



Wayne LeFevre Collection

Some of the brass, and other early Lititz musical instruments on display at the Lititz Moravian Museum.

The most unusual of our brass collection are two bass horns, the ophicleide and the serpent. Here is the problem: To produce low pitches on a wind instrument, the column of air vibrating within the bore must be lengthened. At a certain point the instrument becomes too unwieldy to hold, nor can the player's fingers stretch sufficiently to operate the mechanism which changes the pitch from one note to the next. How then to bring the operating parts of the instrument within reach of the performer? The modern tuba solves this problem by wrapping itself into a multi-coiled oval, easily cradled in the player's arms.

Earlier solutions to the challenge, however, produced a variety of shapes and designs. The ophicleide, a member of the keyed bugle family, doubles back against itself in a manner similar to a bassoon, with a rather narrow bell pointing straight up above the player's shoulder. The example in the Lititz collection was built circa 1830 by an unknown instrument maker and is in reasonably good condition.

Far more peculiar is the serpent horn. Fashioned of a wood frame covered in leather, and ending in a brass tube fitted with a cupped mouthpiece, the serpent is neither quite woodwind nor quite brass. Its undulating design recalls to mind those grainy photos one sees in magazines purporting to prove the existence of the Loch Ness monster. A member of the cornet family (not to be confused with the modern cornet), the serpent enjoyed its greatest popularity in 18th century France, where it was much used as a church instrument. Orchestral scores by Handel, Mendelssohn, and Wagner, among others, also call for its sound.

The serpent horn housed in Lititz is attributed to Heinrich Gottlob Gütter, instrument builder of

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Bethlehem. Records show that Gütter emigrated from Neukirchen to Bethlehem in 1817, and established his instrument shop there in 1819.² Our serpent horn, dated circa 1820, appears to have been one of the first he constructed in his new shop. When the Archives Committee had the instruments appraised a number of years ago, the curator who examined detailed photographs of the horn declared it to be one of the best preserved of its type in the United States. Unlike many of the other wind instruments in the collection, it can be and is played on occasion.

The instruments in the museum represent a rich and diverse past. The Trombone Choir on the green before services represents a living tradition filled with meaning for the present. The young people taking lessons and “learning



*Wayne LeFevre Collection
Rare 19th-century serpent horn on display at the Lititz
Moravian Museum*



*Wayne LeFevre Collection
Early trombone on display in Archives and Museum with
high trombonist's chairs and double faced music stand*

the ropes” as they play alongside their elders represent the hope and promise that brass in Lititz will have a secure future for many years to come.

¹ Frank, Albert H. *Companion to the Moravian Book of Worship*, Moravian Music Foundation, Winston-Salem, NC, 2004, p. 209

² Rice, Albert R. *The Clarinet in the Classical Period*, Oxford University Press, 2003, p. 62

This article is adapted and expanded from similar articles by the author written for commemorative books celebrating the 250th anniversaries of the Lititz Congregation and the Borough of Lititz.



Marilyn Winfield directs the Lititz Moravian Trombone Choir at 2012 Sunrise Service

Photo by Michele Walter