

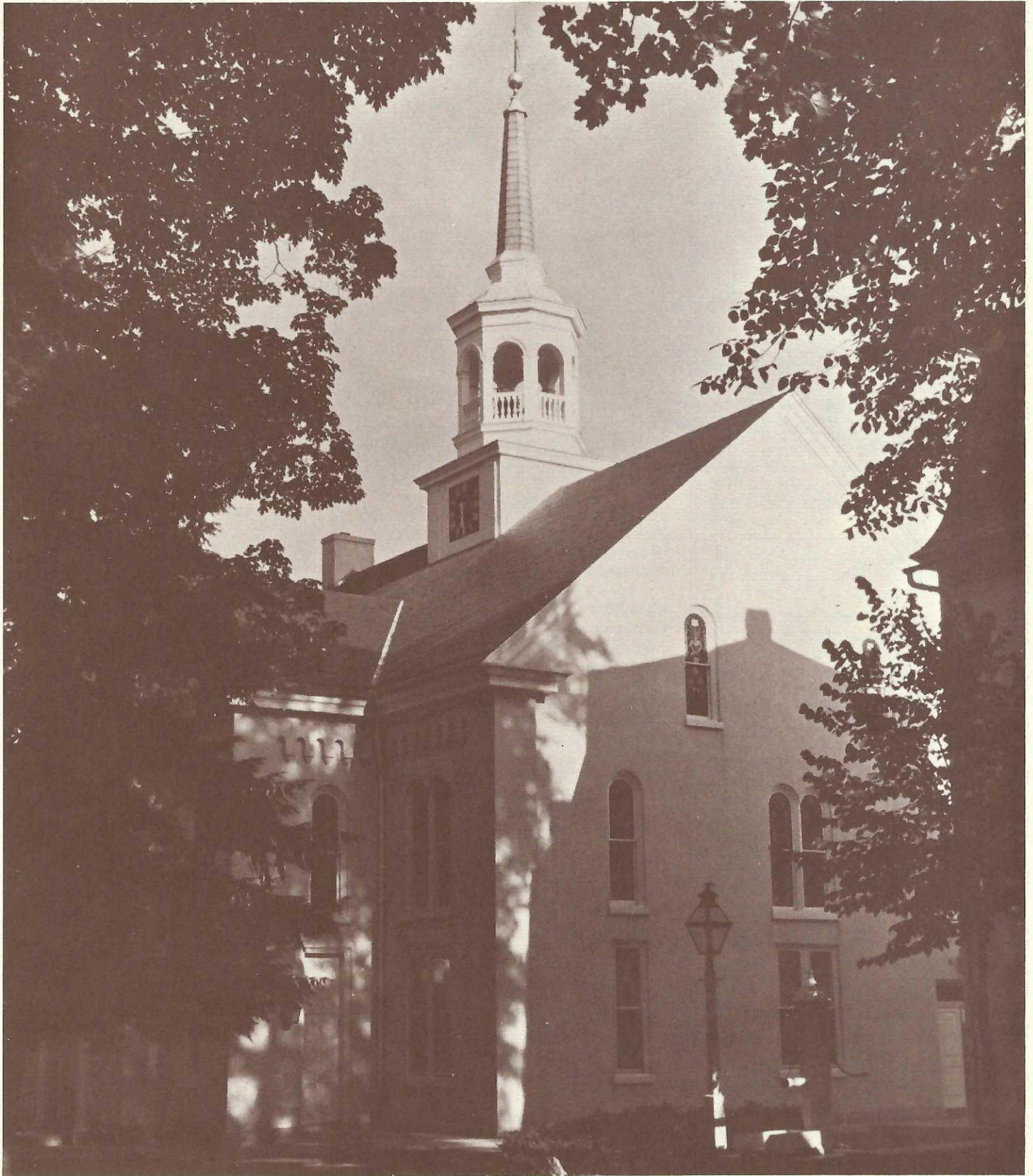
THE CHURCH SQUARE JOURNAL

PUBLISHED SPRING AND FALL BY THE ARCHIVES COMMITTEE OF THE LITITZ MORAVIAN CONGREGATION

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SPRING 1980



INSTRUMENTMACHER: MR. JOH. ANTES



Do you know that our Moravian Church Square here in Lititz, that broad, tree-shaded green so dear to all of us and through which many of us wend our way to worship services, was surveyed and planned by none other than the Royal Surveyor to Frederick the Great, King of Prussia?

Now, should you judge this an unorthodox manner by which to introduce the subject of a 200-year old viola, be assured that there is a connection, as the persistent reader will eventually discover.

The oldest American-made viola in existence is among the Lititz Congregation's collection of early musical instruments. The viola was made in 1764 in the Single Brothers House in Bethlehem by John Antes and bears his label, reading: *Johann Antes me fecit in Bethlehem / 1764.*

Writing in the late 19th century, Rufus Grider, an eminent Bethlehem Moravian musician, notes that in 1764, John Antes made a quartet of stringed instruments for the brethren at Christianspring, a small Moravian agricultural community out back of Nazareth. Of the two violins, viola and cello, only the cello could be accounted for at that time, still in use in the church music at Central Church. However, more recent research by Dr. Richard Claypool of the Moravian Music Foundation reveals that the quartet of strings was really made for the Bethlehem *Collegium Musicum*. The *Collegium Musicum* was that group of Moravian brothers who regularly met to practice and to perform, for their fellow townsmen and visitors, music other than that used in the church services. Similar *Collegia Musica* flourished in the Moravian communities of Nazareth, Lititz and Salem and thus formed the first resident symphony orchestras in this country. As such, they played the latest works of Haydn and Mozart, Reicha, Stamitz, the Grauns and the younger Bachs.

By the time of Dr. Claypool's study, even the cello at Central Church had disappeared. But the viola was quietly on display in the Moravian Museum in Lititz.

How the instrument came to Lititz remains a mystery. In 1936, Dr. Byron K. Horne, pastor of the Lititz Congregation at that time, discovered the viola tucked back under the eaves of the attic of the Single Brothers House here in Lititz. Naturally, it was retrieved, dusted off and given a place of honor under glass in the Museum. Still, it remained mute.

In April, 1979, the Moravian Music Foundation trustees from along the eastern seaboard were scheduled to gather in Lititz for their annual spring meeting. Our Archives Committee deemed this a propitious occasion to have the Antes viola sing once again. Terenzio Riegel, Lancaster instrument-maker with training in Cremona, Italy, was commissioned to return the instrument to playing condition. The viola was not restored or altered in any way; it was merely restrung and fitted with a new bridge, succeeding an earlier replacement. The maple box was lightly oiled.

Mr. Riegel has pronounced our viola *one of possibly only ten early stringed instruments in the entire world which retain their original baroque fittings.* With the 19th century's change of concert pitch from A-415 to A-440, it was necessary, for performance purposes, to alter all existing stringed instruments to accommodate that pitch by lengthening their necks. Fortunately, the Antes viola escaped that fate, entitling it to the above distinction.

On Friday evening, April 20, to the delight of the Moravian Music Foundation's trustees and our Archives Committee, the viola's rich, mellow tones filled the candlelit chapel of the Single Brothers House. Sister Marian Shatto, a soprano in our choir and violinist in our Easter and Christmas orchestras, played the treasured instrument, performing an early chorale-tune of the Bohemian Brethren. Congregation organist Wayne LeFevre accompanied the viola on the 1793 Tannenber organ.

In June, the viola was heard on WITF-FM, the Hershey Music Station, with Ms. Clayelle Dalferes interviewing Shatto and LeFevre for her *Inlets* program. Then, in July, the viola, a participant in the recital series planned by LeFevre for the Lititz Outdoor Art Show, played Handel, Dittersdorf, Di Lasso and Praetorius. An August Sunday morning congregation heard the instrument played during the worship services in the church.

And with these occasions in mid-1979, John Antes and David Tannenber were again on harmonious terms with one another. It was not always so. John Antes, living and working in the Single Brothers House in Bethlehem, was that community's stringed-instrument maker. Of a strong experimental nature,

he decided to try his hand at making keyboard instruments. Now, David Tannenber also lived and worked in Bethlehem as the appointed organbuilder. When Tannenber discovered that Antes, too, was doing keyboard instruments, he evidently felt that his position was threatened and therefore complained to the church authorities. Although suspecting Tannenber's fear that his claviers might be excelled by those of Antes, The Elders' Conference nevertheless did advise Antes that when work on his current keyboard instrument was completed, he was to confine his efforts to the making of bowed strings. Antes did so. And shortly after the completion of his 1764 quartet, he left this country, never to return. One year later, Tannenber, too, left Bethlehem for Lititz where he lived his remaining 39 years as the unrivalled master organbuilder of America.

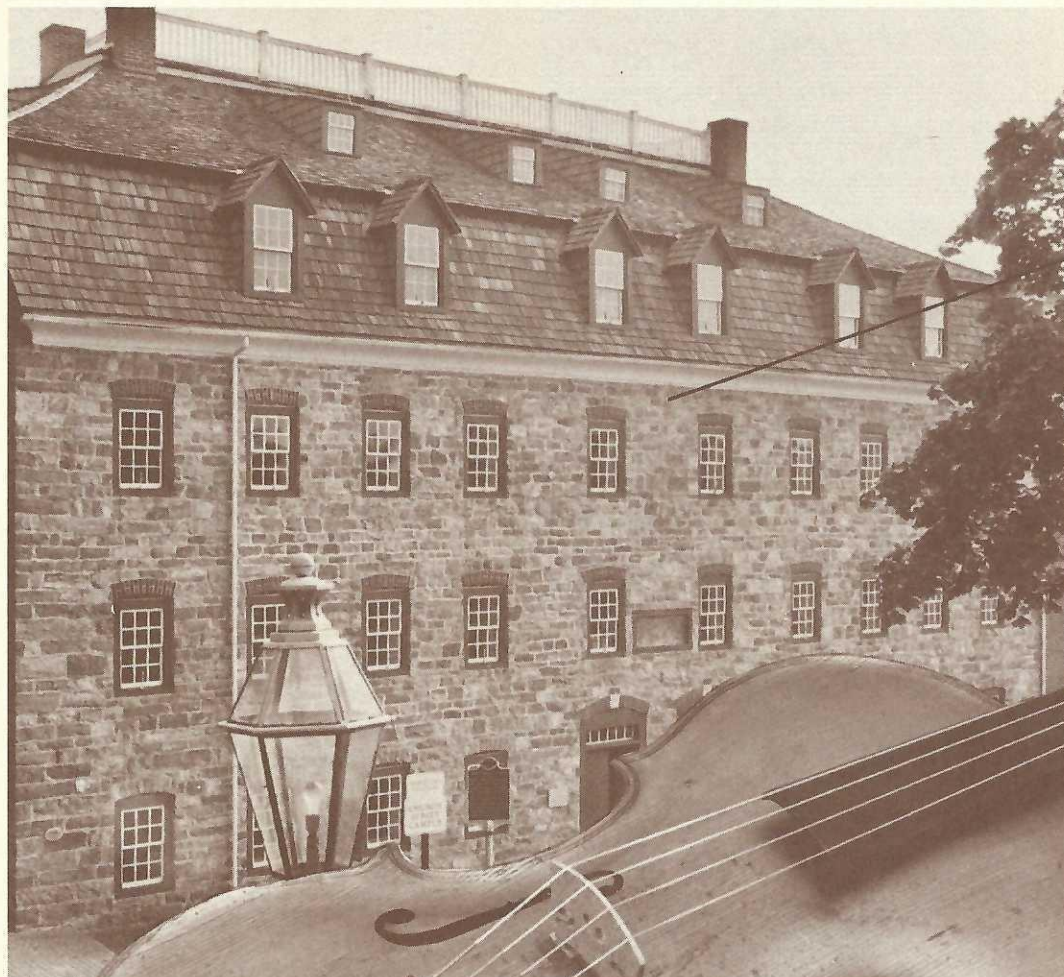
John Antes is known to most of us for his searchingly exquisite composition for soprano and choir, a work whose Maundy Thursday performance we eagerly await:

Go, congregation, go! Go and see thy Saviour in Gethsemane; there is a scene which with amaze must strike thee; there, astonished, gaze; thy Maker prays.

The choir knows Antes well for his 12 chorales in the choir library. And there are those of us who esteem him highly for his three lovely trios for two violins and cello, works which designate Antes as the first native-born American to write chamber music for strings.

John Antes' father, Henry Antes, occupies an important niche in the annals of Moravian history. Father Antes was a member of the German Reformed Church in Montgomery County, Pennsylvania, and operated a mill and farm on the Antes homestead. Figuring prominently in early Pennsylvania governmental circles, it was his influence which enabled the Moravians to acquire the lands in the forks of the Delaware for their Bethlehem and Nazareth settlements. The Moravians held Father Antes in such high esteem that they requested his presence with them on their initial trip to North Carolina for the selection of grounds for a southern settlement.

And now, to return to that Royal Surveyor from the court of Frederick the Great. John Antes had three sisters: Anna Catharina, Margaret and Benigna. Anna Catharina lived for a time in Bethlehem's Single Sisters House, just upstreet from her brother, John. Called to North Carolina's new Moravian community of Bethabara, she proceeded to outlive four husbands. Her second mate, Christian Gottlieb Reuter, was a brilliant draftsman and surveyor



**Where it was made
in 1764**

The Bethlehem
Single Brothers House
of 1748

Photo: Dr. Arthur Freeman

**Where it was found
in 1936**



**And where it's been
played in 1979**

The Lititz Single Brothers
House of 1759

Photo: Brother Carl Shuman

who joined the Moravians after having been Royal Surveyor to the King of Prussia. Reuter gave of his skill in the development of Bethlehem. In 1757, he came to Lititz where he made a survey of the streets and house lots for the new village. Later that year, Reuter and Bishop Spangenberg laid out the Lititz Church Square, the lot for the new *Gemeinhaus* and the lots for the Single Brothers and Single Sisters choir houses, those sturdy, noble structures which still face Church Square today. In October, 1758, Reuter brought with him from Bethlehem six single brothers and organized the Lititz Single Brothers Choir on October 15. Soon afterward, he moved on to North Carolina where again in Bethabara, in Bethania and in Salem, he surveyed, mapped and laid out streets, building lots, waterworks and today's gracious Salem Square. In 1762, he married John Antes' sister, the widowed Anna Catharina Antes Kalberlahn and in 1772, built for her that charming little one-and-a-half story house which still stands on Salem Square and is known as the Anna Catharina House. Today, the restored house is occupied by Sister Frances Huetter who left us here at Lititz Moravian as Director of Christian Education to assume a similar position at Home Church in Old Salem. Fortunate Fran! Not only is she privileged to live in that storied little house of Reuter's but each day, she may walk across his Salem Square to her office! And Anna Catharina Antes lives on as the heroine of Dr. Adelaide Fries' historical novel, *The Road to Salem*.

Another sister, Margaret, sailed to England where she married Benjamin Henry Latrobe, a Moravian clergyman. Two sons born to the Latrobes deserve mention. Christian Ignatius followed his father in the Moravian ministry and wrote some choral music, much of which is heavy and burdensome. An exception is his hymn, *Go to Dark Gethsemane*, which is sung so frequently during Lent and Passion Week and which, in Lititz, the Trombone Choir plays outside the church door on Maundy Thursday evening at the hour of the communion service. Christian's brother, Benjamin Henry, the 3rd, came to the United States and was appointed Surveyor of Public Buildings by President Thomas Jefferson. In this post, he completed the Capitol building's Senate wing and designed the House wing which we know today as Statuary Hall. Latrobe's work is visible on the White House north portico, so familiar to us through television coverage of Presidential welcomes to arriving foreign dignitaries. And across Lafayette Square from the White House is another creation of John Antes' nephew: St. John's Episcopal Church of handsome dignity, the Church of the Presidents.

So, here in our Museum rests that little viola of modest, unassuming air, possessing a veritable treasury of marvelous titles and connections to which it never at all aspired: oldest American-made; one of ten such in the world; the nation's capitol, the White House and Frederick the Great.

Two asides: The musicians among us are delighted to discover that Carl Philipp Emanuel Bach, the great Johann Sebastian Bach's second son, was court composer to Frederick the Great during the same period of time when Reuter was Frederick's Royal Surveyor! One wonders if the young draftsman, who

designed our Square and who organized the Single Brothers Choir here in Lititz, may have been acquainted with the younger Bach, may even have heard premier performances of his works, newly commissioned by the King for the entertainment of he and his court.

Then, twenty years after the Royal Surveyor to Frederick the Great surveyed the lot for the Single Brothers House, there came to Lititz to live in that house a young man who had earlier been messenger boy to the Dowager Empress of Orange!

Another tale, another time!



After long confinement under glass, the 1764 John Antes viola comes to life under the sensitive touch of Sister Marian Shatto. The setting: the chapel of the Single Brothers House. The occasion: the spring meeting of Moravian Music Foundation trustees. Church organist Wayne LeFevre accompanies on the 1793 Tannenber organ.

Photo: Brother Carl Shuman

This Issue's Cover

On a summer's late afternoon, the old Moravian Church in Lititz displays the shadow of the gambrel-roofed 1759 Single Brothers House next-door.

Photo by Jack Alvarez, son of our Brother and Sister, Colonel and Mrs. Antonio Alvarez.



OUR HEADMASTER SPEAKS —Camera and Pen—

The Linden Hall School for Girls contributes immeasurably to the academic, cultural and cosmopolitan air of Church Square, an ambience which many feel whenever they step into this setting of quiet, gracious dignity. Two Christmases ago, John Esperian, the school's Headmaster, took the above photo of Linden Hall's flank of Church Square. During this past summer, a broad brush-stroke of elegant color swept up the east side of the Square; the stuccoed walls of Stengel Hall, the building facing the viewer in the photograph, were painted a soft cream, with wood-trim in white and doors in a deep blue-green. Handsome!

Inspired by James Kavanaugh's *There Are Men Too Gentle to Live Among Wolves*, Mr. Esperian earlier penned the following thought-provoking lines which this writer chooses to share with the *Journal's* readers.

This issue of *The Church Square Journal* was designed and written by Wayne B. LeFevre and has received the approval of the Board of Elders of the Lititz Moravian Congregation.

To James Kavanaugh

Sometimes when I see wolves' faces,
I think of other distant races
where people are blind to pride
and envy,
deaf to gossip, lies and every
sound of hate.

Where no one truly cares
about the length, or cut, of hair,
Whose life's beyond
stylish clothes,
getting rich and prestige cars,
model homes and camp cigars.

I know there must be those who see
a bud in spring, a stream, a tree,
who think not just on what they earn,
who give back more than tax
returns,
who build new homes with shutters,
porches,
slanted roofs and rocking chairs,
not steel and glass with
exchange shares.

There must be more than green stamp
stores,

Johnny Carson revelations,
Ajax soap and tooth-paste loves,
pizza kits and subway shoves,
T.V. melodrama days,
fakes and cheats and easy ways.

Sceptre and crown won't tumble down
and in the dust be equal made
until poor,
with crooked scythe and spade.

—John H. Esperian



EASTER AT LITITZ MORAVIAN IN 1850

March 30 [Great Sabbath]

Weather fair, and rather warmer. A choir is formed to blow some tunes on Easter morning on various instruments.

March 31 [Easter]

Alas! The morning was cloudy, — we could not see the sun rise. The blowers performed quite well, awakening the people thro' town early, — and also on the graveyard. It was quite pleasant to hear such tunes again, after a silence of some time.

AND IN 1852

April 11. *Easter*

Last night Brother Schmitz and our [son] Theodore kept company in our house, preparatory to blowing Trombones in the morning. They commenced in double chorus, accompanied by Thede's bugle, at ½ past 3 a.m., blew 8 tunes at different places, and performed very well, — perhaps never better blowing here before.

From the diaries of Bishop Peter Wolle, pastor of the Lititz Moravian Congregation, 1836-1853. In the congregation's collection.

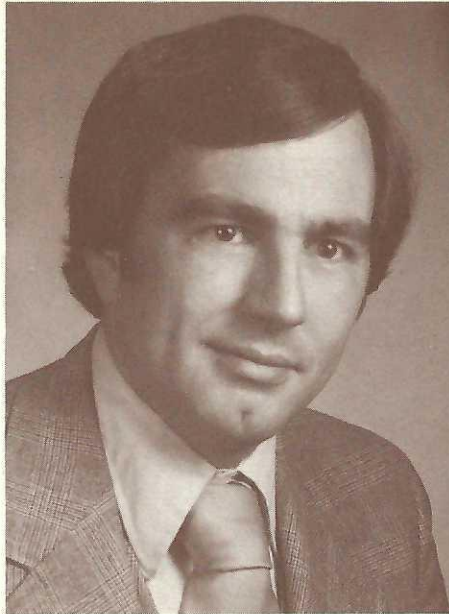
The unrest in the world is so difficult not to notice — these Journals help to erase the din.

—Ferne Johnson, Lancaster;
commenting on The Church Square Journals

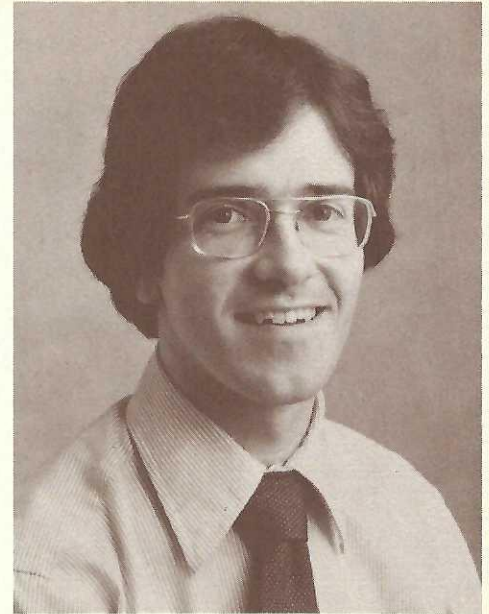
ARCHIVES PROJECTS COMPLETED

October, 1978 thru February, 1980

- Purchase of a microfilm reader. The contents of the congregation's record books have been placed on microfilm, thus preserving the valuable old ledgers from frequent handling. The microfilm reader will permit use of the films for research purposes.
- Furnishing and humidification of the Museum's library room.
- Installation of humidification equipment in Fellowship Hall, in preparation for the arrival of the restored 1787 Tannenberg organ.
- Erection of new directional signs at entrances to church property.
- Making playable the 1764 John Antes viola.
- Financing of the installation of plexiglass over the south windows of the church. Clear plexiglass has been placed on the lower tier of windows while the upper tier has received tinted plexiglass for the reduction of glare. This installation was advised by the Board of Trustees as insurance against heat loss and vandalism.
- Presentation, to a capacity audience in May, of Dr. Byron K. Horne in his second *Walk Down Main Street*, a sequel to his earlier travelogue of 1977.
- Staging of a candlelight Lantern Tour of the old Moravian buildings on the Square for the Moravian Music Foundation Trustees' meeting here in April, 1979.
- Completion of an exhaustive inventory of *all* musical instruments in the congregation's collection.
- Examination and evaluation of the congregation's collection of early brass, woodwind and stringed instruments, conducted by Dr. Robert Eliason, Curator of Musical Instruments at the Henry Ford Museum in Dearborn, Michigan. This was done preparatory to the launching of a long-range program of instrument restoration.
- Repairs to the church organ, November, 1979, by Walter Gundling, Lancaster: re-leathering of the coupling system's bellows; re-leathering of the swell-shade bellows.
- Refinishing, by Brother Richard Rader, of a large antique table to be used in the Museum's proposed Music Room.
- Introducing, to our 1979 Christmas Vigil congregations, the sound of our Museum-collection's rare serpent-horn of leather-covered wood, made (?) by Heinrich Gottlob Gütter, Bethlehem Moravian instrument-maker of the 1820s.



Richard B. Posey



Carl K. Shuman

The Archives Committee of the Lititz Moravian Congregation derives justifiable pleasure and pride in underscoring the signal honor recently bestowed upon two members of our congregation who have been active with the Committee. Brother Richard Bomberger Posey and Brother Carl Klase Shuman were selected for inclusion in the 1979 edition of Outstanding Young Men of America. The Outstanding Young Men program is endorsed by the U.S. Jaycees and recognizes the achievements and abilities of men between the ages of 21 and 36. The recipients are honored for their outstanding civic and professional contributions to their community, state and nation.

Brother Posey, who served as chairman of the Archives Committee from May, 1973 thru March, 1976, is a partner in the law firm of Shirk, Reist and Buckwalter. He attended the University of Barcelona in Spain and received his degree from Rutgers School of Law. Brother Posey has been deeply involved with United Way and the American Cancer Society. He is currently President of the Board of Trustees of the Lititz Moravian Congregation.

As a senior photographer in the Advertising/Marketing Service of Armstrong Cork Co., Brother Shuman's camera work may be regularly found in national architectural and home-furnishing magazines. A graduate of the Rochester Institute of Technology, Brother Shuman was selected for *Who's Who* at R.I.T., *Who's Who* in Colleges and Universities and, as a number one varsity tennis player, was honored as one of the Outstanding Athletes of America. Brother Shuman sings with our church choir and plays the flute in our Christmas and Easter orchestras. He is a regular photographic contributor to *The Church Square Journal* and was earlier engaged by the Archives Committee to conduct the massive task of photographing, for insurance purposes, our congregation's entire collection of antiques.

The *Journal* takes high delight in congratulating Brothers Shuman and Posey for having been awarded this noteworthy distinction.



The six-pointed Star of David is a beloved symbol of our Jewish neighbors. Seen through Brother Carl Shuman's camera lens—and pictured here at three-fourths actual size—is a Star of David included among the decorative ornaments found in our church-building complex. Happy hunting!