

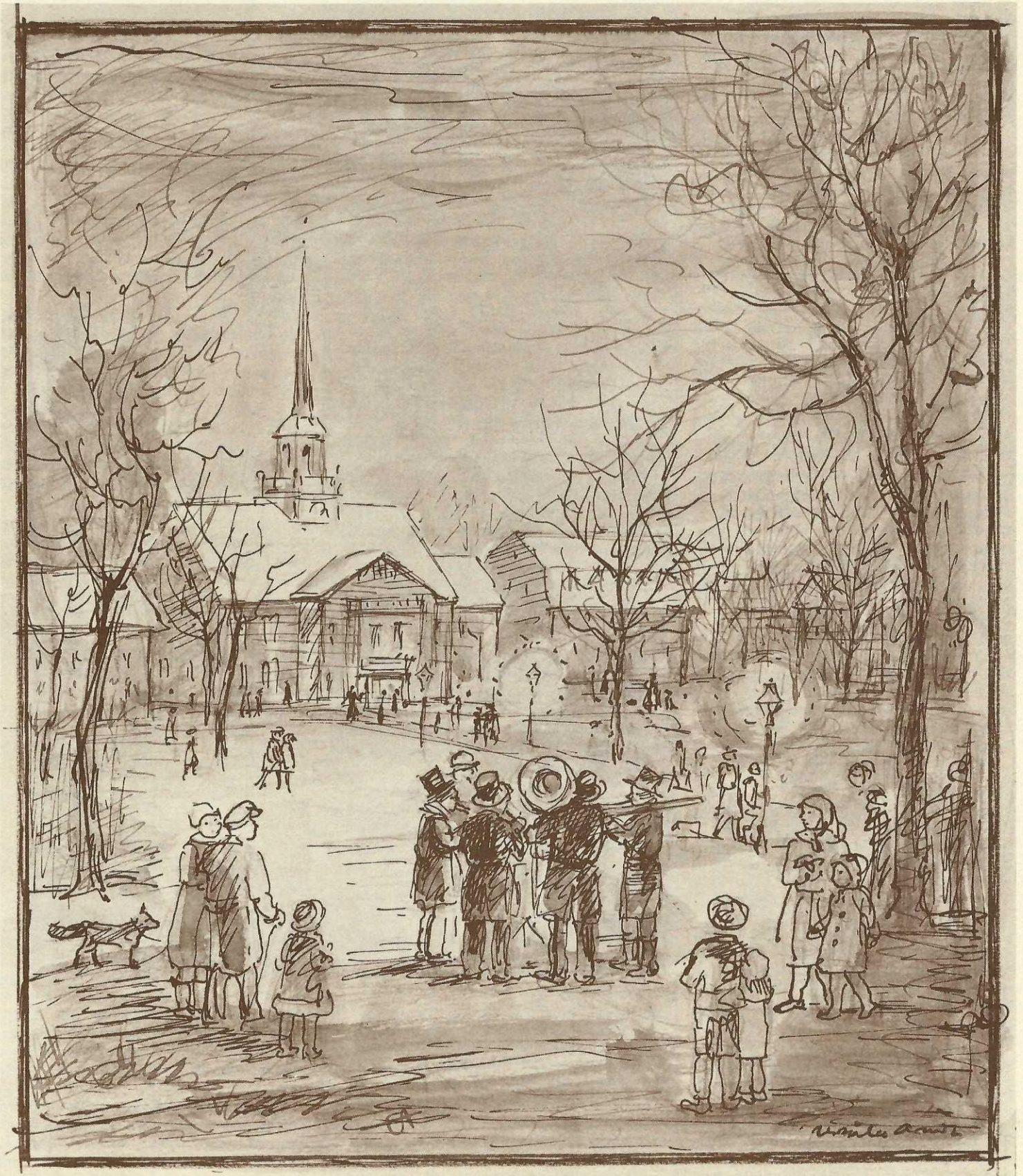
THE CHURCH SQUARE JOURNAL

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

VOLUME 8

CHURCH SQUARE, LITITZ, PENNSYLVANIA

AUTUMN 1980



A RESTORATION PROGRAM IN ITS FIRST YEAR

Some years ago, a number of our musical instruments were restored and placed on exhibit in the Archives Museum in the Brothers' House. Comparatively small, it was still a unique and beautiful collection. Later, the pieces were moved to the Parish House when the museum was relocated there.

Early in 1979 it was noted that several of these instruments, particularly some of the brass pieces, needed attention. Other pieces have parts missing, and one instrument had not been properly reassembled when it was last restored.

An Archives sub-committee was named to develop what might be involved in restoring the instruments to display condition and what additional space would be required to properly exhibit them. This committee consisted of Mr. and Mrs. George Keehn, Mr. and Mrs. John Yerger, and the writer as Chairman. We appreciate the helpful advice given and interest shown by Mr. John Reidenbaugh and Mr. David Keehn.

About the time the committee was discussing how to go about the work of restoring pieces then on exhibit, some twenty additional pieces, mostly of the brass family, were found gathering dust in the attic of the Brothers' House. To the casual observer, they may have looked worthless since they were, in the main, battered, dented and tarnished. Nevertheless, because they deserved a better fate, they were rescued from oblivion and moved to the Parish House. There, an inventory, probably the most complete ever made, was prepared for the entire collection which, by then, numbered some fifty pieces.

It was found that what we had was a rather disorganized collection of brass, strings and woodwinds. There were a number of extremely rare things in good display condition; some, once restored, but again in need of attention; a few with parts missing; several which seemed worth saving; others which appeared to be beyond hope of restoring. It was in this period of discussion that the conclusion was reached that Archives should have a separate Music Room for the proper display of the instruments, once they were all put in exhibit condition.

With Trustee approval, Dr. Robert Eliason, Curator of Musical Instruments, Henry Ford Museum, Dearborn, Michigan, (recommended to us by the Smithsonian Institution, Washington) was invited to come to Lititz to look over our collection. His advice has been invaluable. During the three meetings he

spent with the Committee, he noted the historical importance and value of pieces in our possession; cautioned us as to proper restoration procedures (hand rubbing, no machine buffing); proposed the manner in which a final and permanent inventory should be prepared; suggested the way in which the pieces should be displayed; and furnished us with a sketch of the type of exhibit case used at Dearborn (which subsequently served as the pattern for the new display case in the Music Room, now nearing completion).

By the end of March 1980, we were prepared to start the actual work of restoration, and, drawing on funds earmarked in the 1980 Archives budget for that purpose, began transporting pieces, one or two at a time, to the shop of Zeswitz Music, Birdsboro, Pa., the firm chosen to do the restoration work. In two months' time, the budgeted amount had been spent, and we faced the possibility of having to discontinue the project until money became available through the 1981 Archives budget — a discouraging prospect since the work was going on so well. However, in June, a generous and very welcome contribution came to us from the B. John Losensky Memorial Fund, and we did not have to give up for the rest of the year after all. In August, a second contribution for the restoration program was received from the Losensky Memorial Fund, and one from Mrs. Paul W. (Janet) Eshelman, an Archives Committee member. Thus, restoration expense has come through Archives budget from Trust Fund D and from the contributions previously mentioned. No monies have been drawn from the General Church Fund. Should ever there be additional support from any persons or organizations also wishing to share in this restoration program, the committee would be very grateful.

As of this writing, 24 pieces have been completely restored. The number still to be worked on indicates that several years' time will be required in this work before we accomplish what we set out to do. In the meantime, as finances permit, off go the pieces to Birdsboro, damaged, dented, incomplete, tarnished; back they come to Lititz, restored to life, gleaming, beautiful, valuable beyond the meaning of the dollar sign. As they are returned, they are placed in the new cabinet in the Music Room, made possible by a substantial gift from Mr. and Mrs. Ray F. Pfautz. Cabinetmakers, to be commended for donating hours of carpentry, are Mr. George Ketterman, Mr. Willis Bucher and Mr. George Keehn.

In August, Julia Keehn, Restoration Committee Secretary, revised and rewrote the first inventory in accordance with the suggestions of Dr. Eliason, and

prepared the explanatory cards to be placed with the instruments on exhibit.

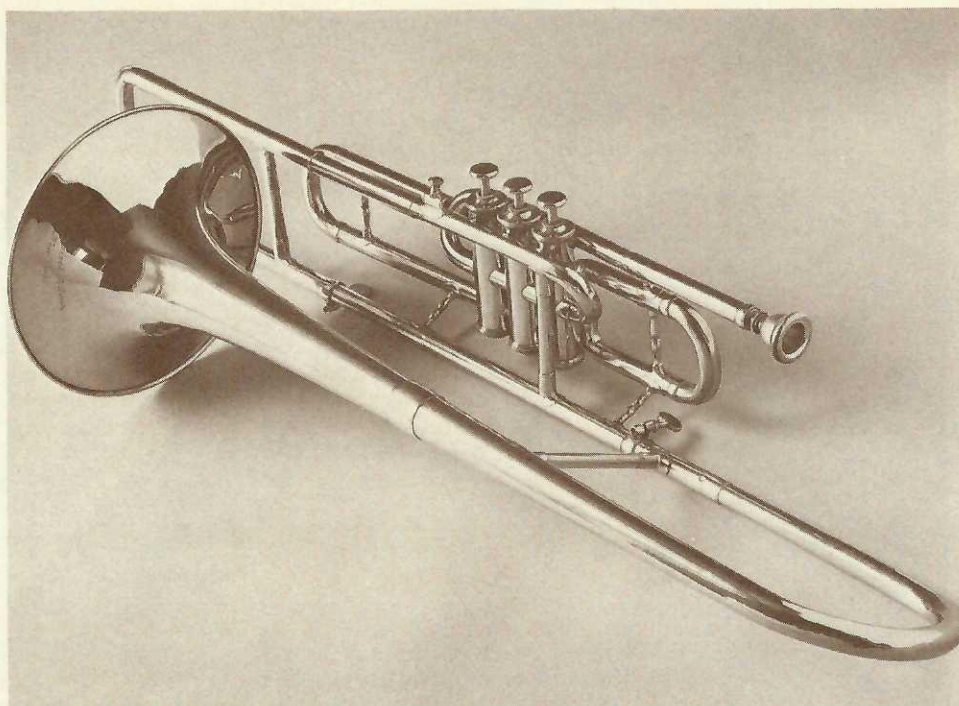
Following the advice of Dr. Eliason, the instruments will finally be shown in groups — such as the 1774-1803 set of slide trombones (soprano, alto, tenor, bass), the earliest such set used in Lititz; the 1825 matched set of four trombones; the Civil War group; a separate grouping of rare and unusual pieces: the ophecleide, serpent, key bugle, and the one remaining complete wald horn, or hand horn, (circa 1750) of the quartet of hand horns which formed the first brass choir of the Lititz congregation. How wonderful it would be to have *that* set in our collection! The display of strings will include one of particular rarity and interest — the 1764 Antes viola, the oldest American-made viola in existence. Woodwinds will comprise another group.

The summer of 1980 brought several unexpected visitors who asked to see the collection, one of whom was Mr. Laurence Libin, Curator of Musical Instruments, Metropolitan Museum of Art, New York. Another visitor, later on, will be Mr. Frederick R. Selch, President of the American Musical Instrument Society and the possessor of a fine collection of instruments in that category.

Music, instrumental as well as vocal, is and has been a living and vital part of the Moravian worship celebration, particularly so in our congregation. To us, the restoration of our instruments seems worthwhile indeed. The sight of these instruments recalls to us a cherished tradition; though inanimate, they bespeak a heritage to be guarded and preserved.

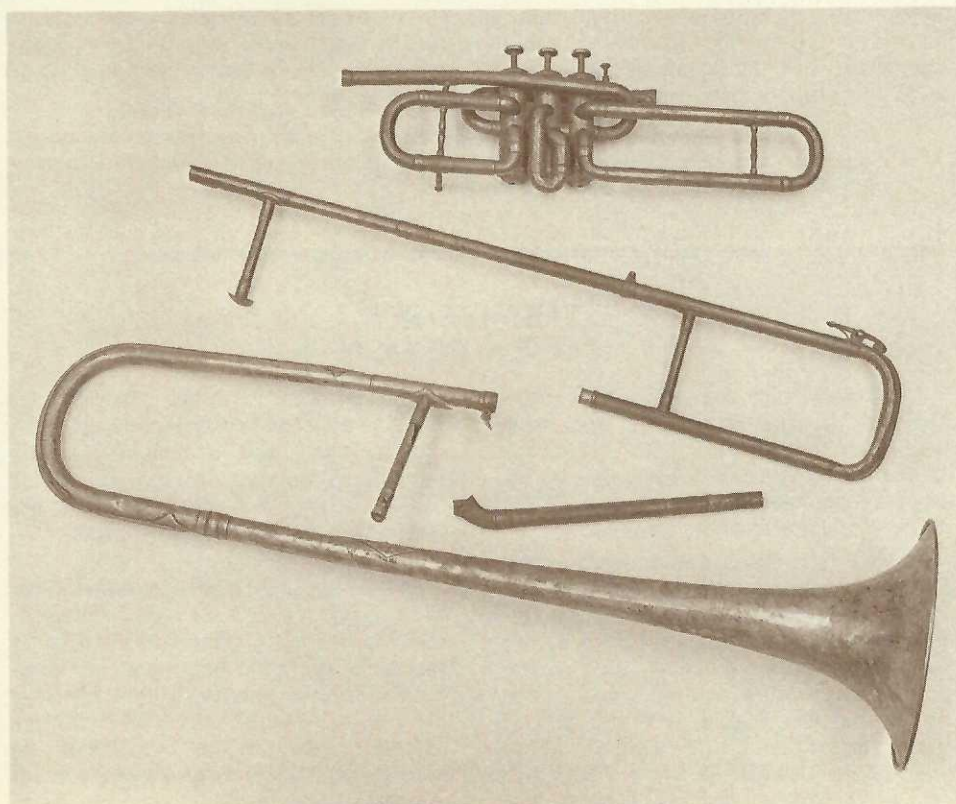
— Brother R. M. Shank, Vice President of the Archives Committee; Chairman of the Musical Instrument Restoration Committee.

This year's Town Fair, Lancaster's annual October two-day festival, included a display of items symbolic of various ecclesiastical bodies. When the chairperson of the exhibit thought of the Moravian Church, music and lovefeasts came immediately to mind. With this guide-line, the Archives Committee arranged to lend the following pieces for display in the sanctuary of First Presbyterian Church: a tall, Windsor trombone-player's chair; a single-faced, wooden music stand; a trombone (from the private collection of Brother George Keehn); early manuscript music for trombone; a chair-side candlestand; an early lovefeast mug; an 18th century handwritten lovefeast ode; a Christmas beeswax candle and a lovefeast bun.



The above photograph pictures a Zoebisch trombone after restoration, while the lower photo shows parts of several unrelated trombones before restoration.

Photos: Brother Carl Shuman



**1979-1980
GIFTS TO LITITZ
MORAVIAN MUSEUM**

From Sister Jane Lee

A large, early bowl of Pennsylvania redware, added to the furnishings of the lovefeast kitchen.

From Sister Marian Shatto

A financial contribution.

From Brother Ray and Sister Margaret Pfautz

A financial contribution, underwriting the cost of building a musical-instrument display case in the Museum's new Music Room.

From Mary Black Diller Engle, New York City

A collection of hand-decorated Moravian Christmas mints and sugar cubes, made, circa 1940, by the late Edna Huebener (Mrs. Louis Huebener).

From Sister Margaret Bucher

Two antique Moravian mint molds.

From Brother Irvin Miller

A photograph of the west facade of the church, stripped of stucco and revealing the 1787 stone-work. Taken in April, 1957, prior to re-stuccoing.

From Sister Emma Grosch

An 1882 and a 1909 Passion Week Manual.

From the B. John Losensky Memorial Fund

A financial contribution for musical instrument restoration.

From Sister Janet Eshelman

A financial contribution for musical instrument restoration.

Dances, feasts, banquets (except for non-Moravians passing through), nor beer parties, feasting at weddings [or] baptisms or funerals, nor common games, nor children playing in the streets, shall be so much as heard of among the inhabitants [of Lititz]. They who enjoy such things must leave Lititz.

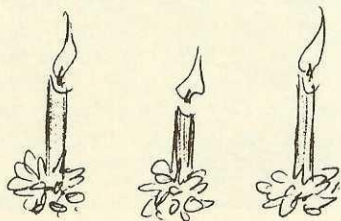
— Records of the Aufseher Collegium of the Community of Lititz, Pennsylvania.

This issue of *The Church Square Journal* — designed, edited and, except where otherwise noted, written by Wayne B. LeFevre — has been reviewed and approved by The Board of Elders of the Lititz Moravian Congregation.

Ode to "The Secret of the Stairs" by Rosemary Wolf

Editor's Note: Although Dr. Byron K. Horne had retired from the Headmaster's chair of The Linden Hall School for Girls in 1969, the following poem, dedicated to Dr. Horne, was published in The Linden Hall Bulletin of March, 1970. The poem, written by Rosemary Wolf, class of 1971, is set in the Mary Dixon Memorial Chapel of Linden Hall where a narrow stair leads from behind the pulpit of the second floor chapel to the room below. In the 18th and early 19th centuries, the Single Sisters conducted the classes in the girls' boarding school. Miss Wolf shares with us her vision of the Sisters on the chapel stair.

I have a secret for you, Doctor Horne:
Perhaps you know, but still, I must
forewarn
You: news of this discovery must not
spread,
Or school-wide panic surely will be bred!
Now listen close. You know, in chapel,
the flight
Of stairs behind the door to pulpit right?
Well, oftentimes, upon those well-worn
stairs,
I've caught the Single Sisters unawares
Who yet, because their heritage does not
die,
Still faithfully their daily tasks do ply.
One, middle-aged, upon the landing
stands,
Her brown skirt gathered in her work-
worn hands;
A young girl, who's from kitchen
drudgery fled,
Climbs with a fragrant loaf of new-baked
bread.
Another descends, come from outside
chores,
And brings the scent of earth and fresh
outdoors.
One, who much time in meditation
spends,
Lights a small beeswax taper and
ascends.
Long would I love to watch the Sisters
there
Who come and go upon the circling stair;
Alas, time's short: I know I cannot stay,
But must return unto the present day;
Yet I'm consoled to know, within the wall,
Upon those stairs, the past of Linden Hall
Survives. That, then's, my secret, but —
don't tell:
The Single Sisters are alive and well!



Editor's Note: Early this year, Church Square received a new addition. Over in the northeast corner, near Linden Hall's chapel, the Pennsylvania Historical and Museum Commission erected one of their familiar blue and gold markers, this one designating Linden Hall as the nation's oldest girls' resident school.

Reflecting upon the marker's arrival, the school's headmaster, John Esperian, shared his thoughts with readers of the local weekly newspaper, The Lititz Record-Express. Esperian's article reappears here, for the Journal's writer is convinced that this item, along with Esperian's earlier poem, To James Kavanaugh (see The Church Square Journal, Volume 7., Spring, 1980), should be required reading — at regular intervals throughout the year — for all who make Church Square their home, be it their residential and/or spiritual home. In truth, it should be so for all who savor quality, increasingly difficult to discover, to preserve and to share in a nation where bigger, more, shinier, longer and louder are idolized and worshiped.

THE IMPORTANCE OF THE MARKER by John H. Esperian, Headmaster of Linden Hall

In a world where man has walked the surface of the moon, photographed Mars, contemplated manned flights further, restructured genes through DNA, and brought about many technological miracles, why would one item, like a historical marker proclaiming a tiny school the oldest at 234 years, be of any consequence?

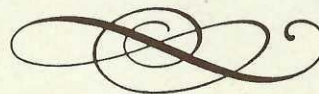
Perhaps to some, it isn't. I'd like to take the opportunity . . . to say why I believe it is important and of some consequence.

It seems that too often in our society, people get caught up in the new, the modern, the fashionable, and don't take time to think much about anything other than that which entertains, or amuses, or brings in money. Old is ignored; new, modern and shiny is better; youth is often lionized, and age an embarrassment. Perhaps Lititz, Williamsburg and a few other isolated areas of the U.S., with their unusual concern for preserving antiquity, are exceptions; but, by and large, it is not unimaginable to find fine old buildings in disrepair, torn down or abandoned because it is not economically practical to do otherwise.

Each time this happens, a little bit of our rich cultural heritage — our soul, in short — is lost forever. Nations, like people, need roots — something to be proud of beside a good football team, something of intrinsic worth that endures after even names like Paterno [a current football hero] have been forgotten.

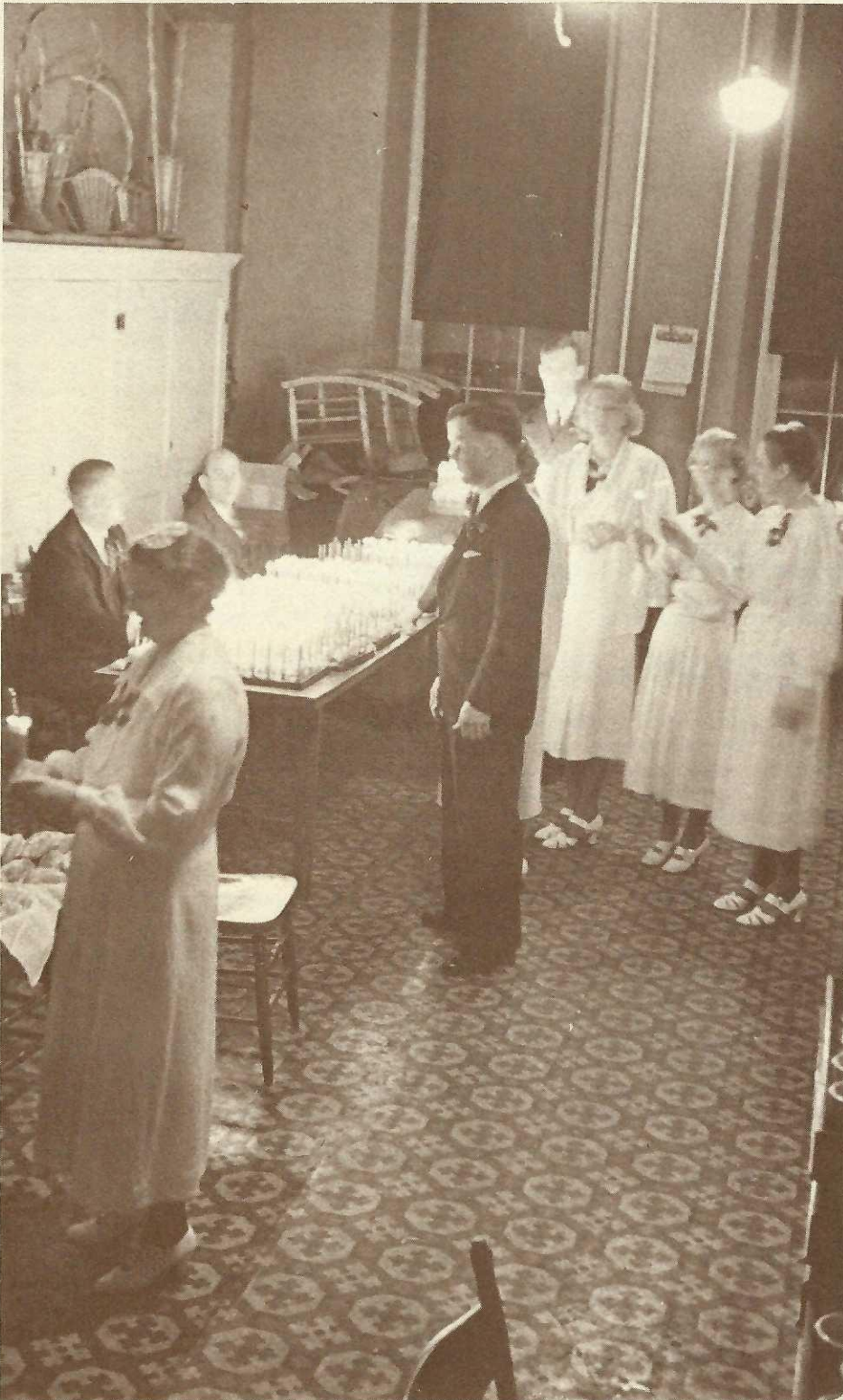
It is for this reason that I am both proud and pleased that a new marker has been erected, footnoting 234 years of continual education in a country where fast foods, acute impatience, push-button fun and corporate sports have become the *modus operandi*.

It is a proud record of achievement for everyone, a jewel in the crown of our country's cultural richness.



GONE

The editor of *The Church Square Journal* remembers that when he first arrived in Lititz Moravian-land in the early sixties, the Linden Hall girls were the fortunate participants in a lovely Christmas custom. Just before the school recessed for the Christmas holidays, a festive dinner was served to the girls in the elegant old dining room which looked out across Church Square. As she arrived at her place at table, each girl found, as part of her place-setting, a little Christmas beeswax candle set in a polished red apple. At the dinner's close, the girls filed out of the dining room and up the stair, carrying their lighted apple-candles and singing *Silent Night*. That gracious touch disappeared from Church Square some years ago.



In 1936, the Preparation Room, then known as The Old Chapel, presented this scene of activity on Christmas Eve. The beeswax candles have just been lighted and are about to be carried into the church. The women Dieners each hold a lighted candle in their hands. Note the signs of that era 44 years ago: the carpet on the floor; the shades — probably dark green — at the windows; the upturned rocking chairs in the rear; the flower baskets stored on top of the cupboards. Note, too, the baskets of lovefeast buns in the left foreground and the trays of coffee mugs at the photo's lower right edge. Of course, our sisters will observe the fashions of the day: the long skirts, the shoes, the hair styles. This photograph, taken by C. W. Kissinger of Lititz on December 24, 1936, was found in the collection of our congregation's museum.

CHRISTMAS EVE AT LITITZ MORAVIAN

After worshipping with us at our Christmas Eve Vigils in 1971, Dr. Loy Awkerman of Manheim wrote a colorful account of his first Christmas Eve with the Lititz Moravians. First published in Manheim's now-extinct Stiegel News, Dr. Awkerman's article is reprinted here as a special Christmas treat for our readers.

Standing in line waiting to get into the Lititz Moravian Church on Christmas Eve, was almost as interesting as the service inside. The night was clear and there was a bright half-moon suspended over the steeple, shining down on the Moravian Church Square, as it has done for over two hundred years. I didn't actually know the square had a name until I went back Christmas night to take a picture. But standing there on Christmas Eve, I thought I would call this "The Moravian Quad," and I too became suspended in time, feeling the strong colonial influence of the surrounding buildings with their clear-light candles, and the real candles on the tree of the Willy de Perrot residence on the west side of the square.

I felt a kinship to the thousands who have stood in that square during the two hundred year history of the church. Since colonial times, our people have flocked to churches on Christmas Eve.

A trombone-baritone choir played Christmas carols in a light reflecting their silhouettes and instruments. A stray cat paused to hear a few bars of "Silent Night," and then scampered off in a frightened gait. People were happy and cheerful as they greeted one another.

The interior of this old church filled rapidly. The sanctuary is approximately square with a balcony lining three sides. The decor is plain — the painting white, with natural wood hand rails on the back of each pew. It is absolute colonial simplicity.

The church darkened, with the exception of a star over the chancel, and a combined Junior-Senior choir and string ensemble opened the service with "Silent Night," sung in German. The Rev. Dr. James C. Hughes made a few opening remarks, indicating that many there did not know each other, but gathered with one common denominator, Love of Christ. He added that the service originated with children in Germany in 1747 and the custom grew to include adults, but the music and format have remained basically the same.

(continued on page 6)

(continued from page 5)

The service included hymns by the congregation, selections by the combined Junior and Senior Choirs seated in the center section of the balcony, and selections by a Youth Choir seated in the chancel behind the pulpit. There also was included a Love Feast as the hundreds attending joined in eating a small meal prepared by the Moravian ladies.

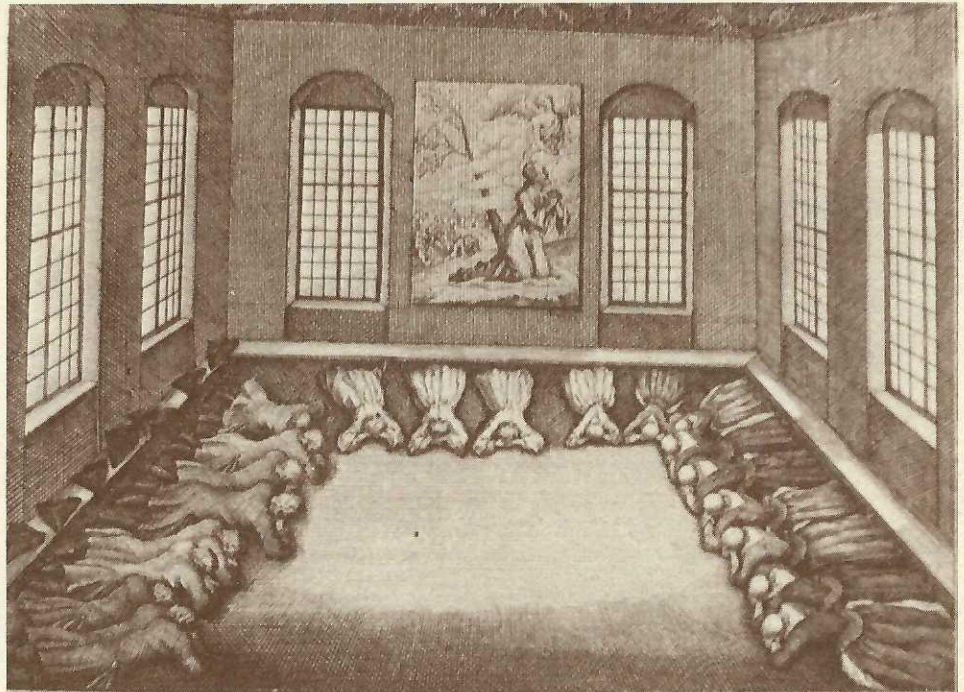
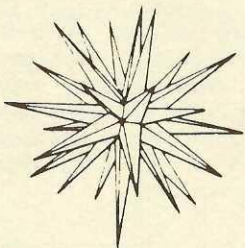
The most moving experience came as each individual held a candle to light the whole church and the combined choirs and orchestra boomed forth, "Behold a Great, a Heavenly Light." Dr. Hughes, in his closing remarks, made reference to light and darkness and the Light of Christ. He asked all who would come to Christ that night to raise their candles high during the last verse, "Sing Hallelujah, Praise The Lord." The organ, the choirs, the orchestra, and the throng thundered the final stanza — and people raised their candles.

I was impressed and moved by the service. The string ensemble and the organist were very professional, the combined choirs very good and well prepared, the singing of the congregation was robust and excellent, and the minister was quietly sophisticated and his remarks were appropriately short and meaningful.

Leaving the service, Rosie remarked that it reminded her of one of our favorite and oft-used expressions, "Tis better to light a candle than curse the darkness." This is so applicable — think about it.

A year later, in re-counting his Christmas experience with the Lititz Moravians, Dr. Awkerman, again writing in the Stiegel News, had this to say:

... last year, as you may remember, my wife and I had the pleasure of visiting the Moravian Christmas Eve Service in Lititz. Now those Moravian hymns are different, and to an ex-Methodist Lutheran, they are really different. But those people could sing! Everyone around me sang so well and with so much fortissimo, I just kind of slipped my head down into my collar and faked it. I felt like I had been stuck in the middle of the Mormon Tabernacle Choir, and I had missed the rehearsals.



Das anbeten vor dem HERRN.

Prostration devant le Seigneur

We, who find it difficult to kneel in services, should properly be rebuked when we realize that at the close of special days of blessing, our [Moravian] spiritual ancestors would lie prone on their faces in adoration before God.

— the late Bishop Kenneth G. Hamilton, in a 1970 lecture given in Bethlehem, entitled *Bethlehem's Beginnings as Recorded in the Bethlehem Diary*.

Editor's note: Our liturgies frequently call for the act of kneeling. The congregation at Central Moravian in Bethlehem does kneel; we in Lititz, perhaps because of space limitations, sit comfortably on our velvet cushions. The above engraving illustrates Brother Hamilton's reference to the earlier practice of prostration. Beneath the painting on the far wall, one finds three ministers in white surplices, prostrate on their faces; beside them is a sister in white, perhaps a deaconess or spiritual director of the sisterhood. On the floor at the right are the sisters in their haubes, with glimpses of their white aprons, while opposite them lie the brothers in knee-length coats, their tricorne hats resting on the bench behind them.

— Photographic copy of an early engraving. Courtesy of Brother John F. Morman, former Headmaster of the Linden Hall School for Girls, Lititz; now pastor of Trinity Moravian Church, New Carrollton, Maryland.

THIS ISSUE'S COVER-DESIGN

Ursula Arndt, the noted New York designer of greeting cards and note papers for the prestigious firm of George Caspari, has created, especially for us, the pen-and-ink drawing selected for the cover of this issue of the *Journal*.

As a 1977 Christmas house-guest of Brother Willy and Sister Blanche dePerrot, Miss Arndt attended our Christmas Eve Lovefeast. Deeply moved by her worship experience with us in the church and by the outdoor visual scene of the candlelit Square with the glint of brass horns and the lighted belfry soaring overhead, Miss Arndt decided to do a Christmas card illustrating that

which she found here. The exquisite result, a snow scene showing our church, the Single Brothers House and worshipers walking through the lanternlit Square, was available last year in finer shops which offer Caspari designs.

The *Journal's* writer-designer asked Miss Arndt's permission to include the card-scene in a Christmas issue. In response, the artist expressed her desire to do another interpretation, solely for the *Journal*. Her subsequent creation, a splendid example of free and airy spontaneity, is joyously shared with the *Journal's* readers.