

THE CHURCH SQUARE JOURNAL

Published Spring and Fall by the Archives Committee of the Lititz Moravian Congregation

Volume 32

Church Square, Lititz, Pennsylvania

Fall 2022

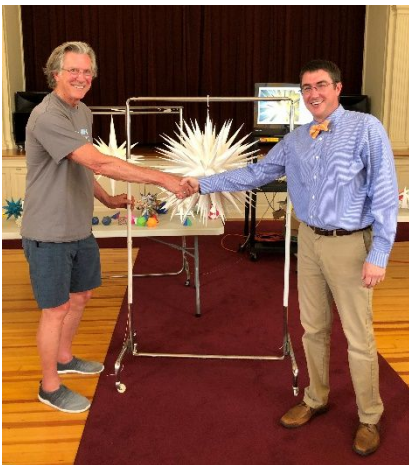
The History and Mathematics of the Moravian Star

~ Kim Barabas, Archives Committee member and Mission Gift Shop Volunteer

The Moravian Mission Gift Shop hosted an informative and interesting program in late June of this year. Guest speaker Professor Dale Siegenthaler, a friend and supporter of the Gift Shop, combined his years of teaching with his love of the Moravian Star to present an awesome program, delivering a fascinating look into the making of our beloved Moravian Star. He interspersed geometry terms such as Rhombicuboctahedron (try saying that one), terms which most of us have forgotten from our high school days, with the history of how the Star became a symbol of the Moravian Church. He brought along a meticulously created 110-point star, which he kindly donated to the Lititz Moravian Museum and Archives. The star, now hanging on display for all museum visitors to see, is absolutely perfect and beautiful, and we are most appreciative of his donation. Museum volunteer Tom Wentzel said, "The 110-point star is an amazing thing to see, so delicate and perfect looking. We at Lititz Moravian are grateful to Professor Siegenthaler for his donation, and his love of creating and sharing these beautiful stars!"



Examples of possible star shapes
~photo by the editor



Tom Wentzel, representing the
Archives, with Prof. Siegenthaler
~photo by Kim Barabas

Dale had several polyhedron objects and designs on display to demonstrate the different styles, based on geometry terms, that can be made. It was fascinating to see just how the stars were assembled to create the different designs. Star-making directions, for those with patience and time, were available. We appreciated that Dale and his family made the trip to Lititz for this presentation, as they were in the process of preparing to move across the country to Idaho the next week. All forty people in attendance enjoyed the program and now have a greater appreciation of our Moravian Star.

Dale shared the interesting story of the covered bridge decorated with Moravian Stars. Several years ago Lancaster County residents were surprised to see that someone had hung battery-operated paper Moravian Stars in one of our many covered bridges. Word spread; the newspapers wrote about it; however, no one knew who did it. Well, now we know; it was Dale and his geometry students. I personally made the drive to see this beautiful sight and found a line of cars slowly making their way to the bridge. It was loved and admired by many.

Records show that the star was created by Brother Christian Madsen in December 1820. A resident in the Niesky (Germany) Brethren's house, he constructed the star as a personal Christmas decoration. The next month the multicolored 110-point star was displayed for the 50th anniversary of the Niesky Moravian boarding school for boys. The school then adopted the star pattern as a geometry project. As the school boys continued to make them in a simplified version containing 26 points, the stars became quite popular. The original paper stars had red and white points to represent the blood and purity of Christ. In Germany the stars are known as "Herrnhuter" stars from the name Herrnhut, the town which serves as the international center for the worldwide Moravian Unity and as the location of a large star factory.⁽¹⁾

~ continued on page 2

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Published Spring and Fall by
The Archives Committee of Lititz
Moravian Congregation

Editor: Marian L. Shatto
Church office: 717-626-8515

On-line editions can be found at
lititzmoravian.org/museum/archives/tours

From the Archives Committee Secretary

The past six months have, again, been very busy here at historic Lititz Moravian Church Square! Tours have continued at a steady pace, including bus tours, large group tours, individual ‘call in’ tours, and our local elementary schools. With a number of new guides now assisting with tours, we’re able to keep the pace.

Two big events that happened here in the past few months were the ‘Keystone Kringle’ group meeting and tour, and the Sight & Sound film company, who opted to film a segment of their new movie on the

stairs leading to the third floor of our Brothers’ House. The film, titled “*I Heard the Bells*,” is now completed, and will be shown in the very near future at local theaters.

Another exciting happening was the rediscovery of the 1778 January through March editions of our congregational journals. Note that this time frame is right in the middle of the time when our Brothers’ House served as a field hospital for Washington’s troops! Read all about it, and more, right here in the ‘From the Collection’ feature. These rare and important documents were transferred to the Moravian Archives in Bethlehem to complete the series of Lititz diaries for the year 1778.

And if that’s not exciting enough, the Moravian Archives Bethlehem head archivist, Dr. Paul Peucker, made a visit to Lititz recently to lecture on his newly published book “*Herrnhut: The Formation of a Moravian Community, 1722-1732*”. The lecture was well received.

And, as you read this column, the latest Lititz Moravian Collegium will have taken place in our sanctuary, adding another facet to our rich and fascinating history.

Respectfully Submitted,
Thomas L. Wentzel, Secretary

~ continued from page 1:

For Moravians the Star itself symbolizes Jesus Christ, who was born to be the Light of the World. The many points reach out to every part of the world, a focus to which Moravians, as a predominantly mission-oriented group, relate. Moravian families typically hang their Moravian Stars on the first Sunday of Advent and keep them up until Epiphany. Some people enjoy keeping them up all year long.⁽¹⁾



Table, stars, and screen set up for the lecture

~photo by Kim Barabas

The Moravian Star celebrated its 200th Birthday in 2020, and the symbolism of peace and hope that the Star brings continues today. The Lititz Moravian Congregation has two 110-point Moravian Stars. One is in Fellowship Hall, where it hangs on display all year long. The other graces the Church Sanctuary for the Christmas Season, beginning on the first Sunday in Advent and continuing through Epiphany. It is featured in the beautiful and meaningful Christmas Candlelight Services enjoyed by thousands of people over the years.

Notes:

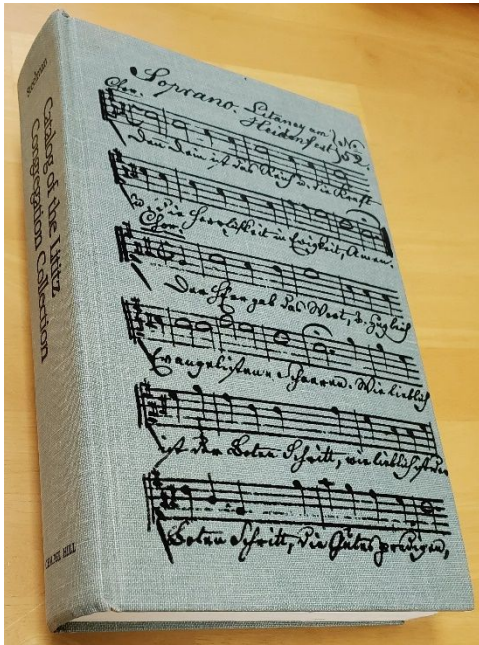
⁽¹⁾The Moravian Mission Gift Shop informational pamphlet “The Moravian Star”

⁽²⁾Moravian Stars in a variety of sizes are available in the Moravian Mission Gift Shop. Open Friday and Saturday, 10-4, March through September, and Thursday, Friday, and Saturday 10-4 October through December. Closed January and February.

⁽³⁾More photos from the lecture can be found on the Moravian Mission Gift Shop Facebook and Instagram pages.

Catalog of the Lititz Congregation Collection

October 2022 marks the 41st anniversary of the publication of the meticulously assembled and annotated catalog of music manuscripts belonging to the Lititz Congregation. Produced under the auspices of the Moravian Music Foundation (MMF) and the direction of editor Richard Steelman, the catalog lists title, composer, key signature, extant parts for voices and instruments, and other relevant information about each of the many hundreds of manuscripts comprising the Lititz collection from the 1760s through the early decades of the twentieth century. Included with each is a hand-notated *incipit* representing the first few measures of the melody line of the piece.



The Catalog (well-used copy)

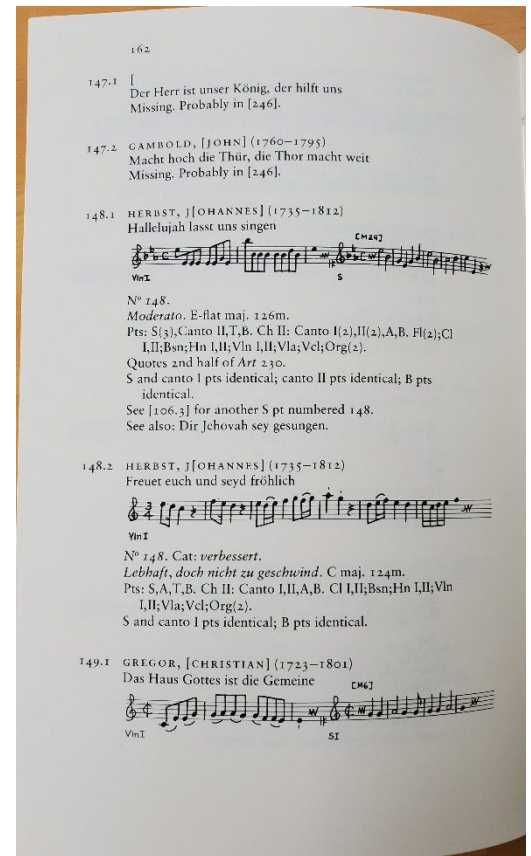
~photo by the editor

Funding for this major project was provided by a grant from the National Endowment for the Humanities, with matching funds from several Foundations. Among the listed subscribers are a number of Lititz Moravian Congregation members and friends, along with Ganser Library, Millersville College (now McNairy Library at Ganser Hall, Millersville University), and Reeves Library, Moravian College (now University). The publication was dedicated “To the Memory of Harold T. (Pat) Stryker, Former Trustee of the Moravian Music Foundation and Soloist of the Lititz Moravian Church Choir.” Pat’s rich, expressive baritone voice and gracious manner had made his a welcome presence wherever he sang, whether it be church choir loft, Fulton Opera House stage, or barbershop chorus.

To celebrate the publication of the Catalog and the 25th anniversary of the founding of the MMF, the Lititz Moravian Senior Choir and Trombone Choir, along with a chamber orchestra assembled for the occasion, traveled to Winston-Salem over the weekend of October 9 to 11, 1981, where they presented a concert of music drawn from the entries in the catalog. The concert program lists 45 Senior Choir members under the direction of Barry L. Sawyer, with Richard E. Fritsch as organist. Trombone Choir members numbered fourteen, directed by Jean Doherty. Four of them, including Jean, also sang in the Senior Choir. Most of the performers made the journey in a bus rented for the occasion, and all were graciously housed by Salem area Moravians. It was a joyous occasion for making connections with our sisters and brothers of the Southern Province and celebrating together the blessings of song left to us by our spiritual ancestors.

All this was recently brought to mind when Gwyneth Michel, retiring Assistant Director of the MMF, handed on to Lititz Congregation a supply of copies of the Catalog, to be put to use as we see fit. These volumes are in new condition, and some will be offered for sale in the Moravian Mission Gift Shop. They are a valuable resource for anyone interested in the history and extent of the hymns and anthems sung and played to the glory of God at Lititz Moravian.

~ Marian L. Shatto



A sample page of the Catalog

~ photo by the editor

The Organs of David Tannenberg: A Profound Influence of Herrnhut in Early America

by Jeffrey S. Gemmell, D.M.A.

Lititz Moravian Congregation's Director of Music Ministries was invited to write an article about David Tannenberg for Herrnhut Magazin. This article (in German) and selected photos by congregation member Carl Shuman appeared in the June issue of the publication.

To celebrate the 300th anniversary of Herrnhut's founding, the organ in Church Hall is adding a brand-new third manual with twelve stops to commemorate a former Herrnhut resident who became the most successful organ builder in colonial America, David Tannenberg. His father, Johann Tanneberger, and his mother, Judith Nitschmann, were both from Moravia and members of the *Unitas Fratrum*. They were involved in the rebirth of the church and were among those persecuted for their beliefs. First fleeing to Herrnhut, they later moved to Berthelsdorf, where David was born on March 31, 1728. They moved back to Herrnhut in 1746.

From an early age, David Tannenberg (the name he adopted in America) was devoted to the Moravians' beliefs and had direct contact with Count Ludwig von Zinzendorf, who arranged for him to enter school at age ten. He studied at various schools in Wetterau, in Hesse, north of Frankfurt am Main, and accompanied Zinzendorf on a trip to the Swiss cities of Geneva and Basel. In 1748, he was called to become part of the Moravian

community at Zeist, Holland, but soon thereafter joined a group of Moravians departing for a new settlement in Bethlehem, Pennsylvania.

In 1749, Tannenberg came to Bethlehem as a joiner. However, with the arrival in 1757 of the well-established organ builder, Johann Gottlob Klemm from Herrnhut, Tannenberg was re-assigned to assist in pipe organ repair and construction. Klemm's death in 1762 left his protégé's profession in question. Elders discouraged Tannenberg from building organs for fear of too much contact with the outside world. Fortunately, he chose to continue his craft and convinced them otherwise. With only his skills as a joiner, his brief training with Klemm, and his acquisition of the manuscript, *The Secretly Kept Art of the Scaling of Organ Pipes* by G. A. Sorge, from which he learned how to engineer organ pipes, Tannenberg launched his business. Promptly, he set a standard of excellence in organ building ranked by historians with the finest European builders.

In 1765, Tannenberg moved to the Moravian settlement of Lititz, Pennsylvania. He built over forty organs in his lifetime and thus established a strong American tradition with instruments in Pennsylvania, New York, Maryland, New Jersey, North Carolina, and Virginia. Tannenberg was admired by contemporaries as "that excellent and ingenious artist" and was called "a great mechanical genius."⁽¹⁾

Tannenberg's organs provide a significant link between the late-18th and early-19th centuries. For Moravian churches, Tannenberg practiced the *Leiblichkeit* school of organ



1787 Tannenberg organ, now located in Fellowship Hall, Lititz Moravian Church
~ photo by Carl Shuman

construction once prevalent in eastern Germany: low wind pressure, consequently gentle voicing, with primarily 8' and 4' foundation stops (Principals, Flutes, Quintadenas, and Gambas) to support congregational singing and instrumental accompaniment. Absence of upper work and reeds differentiate these organs from those he built for other denominations. A detached reversed console is often featured, with the organist facing away from the pipes in order to clearly view the congregation. The goal was clear: to create a unified, bright, and pleasant sound so that, in Christian Gregor's words, "one also perceives a lovely harmony of voices and musical instruments,

especially the organ."⁽²⁾ Tannenberg echoes such ideals as he writes: "these are lovely stops and pleasing for our use . . . these are lovely voices."⁽³⁾

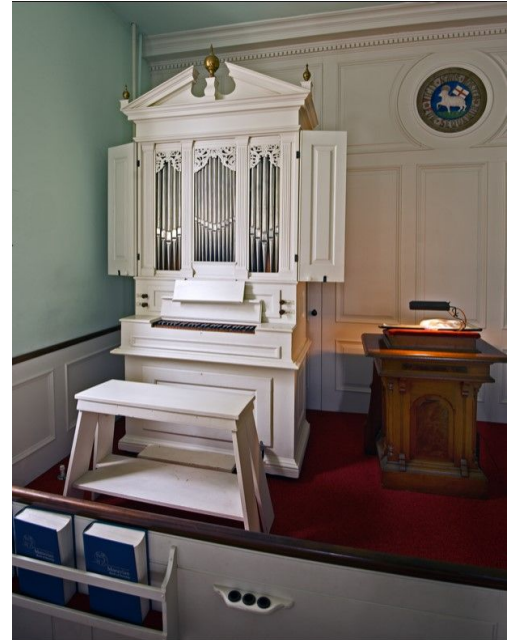
Nine Tannenberg organs survive. Two are currently found at his home church, Lititz Moravian (PA): 1787 Lititz organ, built for the sanctuary, now in the Fellowship Hall; 1793 Graceham (MD) organ, now in the Brothers' House chapel. Both instruments exhibit the graceful beauty, superior workmanship, and sweet sonorities generated by a master craftsman. Tannenberg's organs reflect his role in transplanting the artistry and spirituality of his German homeland to colonial America; generations have been inspired by him to build organs that touch the soul and promote heartfelt worship.

Notes:

⁽¹⁾*Philadelphia Gazette*, January 7, 1795.

⁽²⁾Gregor, Christian. "Preface" to *Choralbuch*, trans. Karl Kroeger, Leipzig: Breitkopf Buchdruckerei, 1784; repr. Winston-Salem NC, and Bethlehem, PA: Moravian Music Foundation, 1984, 46.

⁽³⁾Tannenberg Proposal of March 6, 1803 as quoted in Owen, Barbara, "Pleasing for Our Use" in *"Pleasing for Our Use": David Tannenberg and the Organs of the Moravians Bethlehem*, Carol A. Traupman-Carr, editor. PA: Lehigh University Press, 2000, 61.



1793 Tannenberg organ, built for Graceham Moravian, now located in the chapel of the Lititz Moravian Brothers' House
~ photo by Carl Shuman



Report on the 26th Moravian Music Festival: "Jesus Still Lead On"

by Dr. Jeffrey S. Gemmell,
Director of Music Ministries, Lititz Moravian Congregation
Member of the Moravian Music Foundation
Board of Trustees and Executive Committee

Since 1950, Moravian Music Festivals have been the largest and most visible events sponsored by the Moravian Music Foundation. Participants gather from around the world to celebrate and enjoy the rich heritage of Moravian music through study, discussion, and performance. The 26th Moravian Music Festival was originally scheduled for the summer of 2021, but the COVID-19 pandemic caused a change of plans. The festival was divided into two parts. First, participants gathered virtually from July 18 to July 24, 2021, in what was billed as the "most-ever-connected" festival and featured a robust offering of musical performances, opportunities to gather, and educational sessions available via a portal on the internet. A wealth of online content – both live-streamed and pre-recorded – included concerts, rehearsals, workshops, lectures, lessons, masterclasses, social events, round tables, collaborations, and much more, with special content and activities for youth and children.

The second part of the festival convened in Bethlehem, PA, in and around Central Moravian Church, this summer (2022) from July 26 to July 30. While this in-person festival was shorter and had fewer participants than past years, all in attendance were thrilled to gather and make music. Despite the inconvenience of masking, social distancing, and other strict COVID protocols, everyone felt blessed to rehearse and perform much of the music that was learned online last year. In addition to the large ensembles, Chorus and Concert Band, smaller ensembles were formed and presented concerts: a Trombone Choir, a Steel Drum Ensemble, a Handbell Choir, and Chamber Ensembles. Children participated in the Festival Musical Theater Program and presented a show, "ACTS!" The Musical. There were also:

- daily devotional services
- an evening anthem reading session, Playing (and Singing) Favorites
- a concert of New Moravian Music for piano and organ
- an organ recital, Pipes and Pedals: Moravian Organ Music, Moravian Organists
- and a large-scale worship service (including Communion and a Lovefeast), Singing the Song of Songs: Festival Service of Music.

A unique highlight of the festival was the awarding of the *Moramus Award for Distinguished Service to Moravian Music* to Nola Reed Knouse and Gwyneth Michel. As proclaimed by Board of Trustees Chair Randall Gibbs in the presentation of the award, Nola has "served the Moravian Music Foundation with love and dedication for over thirty years. Beginning as the Director of Research and Programs, [she] quickly became the Director and built a strong organization based on trust and the pursuit of the highest quality." Gwyneth completes "a tenure of fifteen years with the Moravian Music Foundation as Assistant Director, and [is recognized for] the finesse and dexterity with which [she has] negotiated [her] unique and important role. [She has] managed the preservation and cataloging of music collections and the many programs and educational offerings of the...Foundation in the Northern Province." From collaborations through the years, many members of the Lititz Congregation know both of these women well, and we will miss working with them as they venture into retirement.



Rev. Dr. Nola Reed Knouse
~ photo by Mike Riess

Festival Leaders included Dr. John V. Sinclair, Festival Conductor; Dr. Nola Reed Knouse, Music Director; Allen Frank, Concert Band Director; Rebecca Kleintop Lepore, Festival Organist; Sarah Hriniaik, Musical Theater Director; Don Kemmerer, Jan Harke, Joni Roos, Riddick Weber, Troy Reid, and Janique Simmons, Festival Directors; and Henry G. (Hank) Naisby, Festival Chair.

The directors and staff of the Moravian Music Foundation are to be commended for the professional and effective way they were able to provide inspiring musical and spiritual experiences over the past two summers. Despite the pandemic, the blessings of Moravian music were preserved, celebrated, and shared with those fortunate enough to participate in the



Gwyneth Michel
~ photo by Mike Riess

music-making and take part in the concerts and services. I witnessed the success of the event firsthand by observing the joy and excitement radiating from the faces of the members of our congregation who participated in the festival (Doodie Charles, Sue Doyle, Samantha Katzaman), as well as those who traveled to Bethlehem in the church van to attend the choral concert on Friday night. The 27th Moravian Music Festival will take place in Winston-Salem and will be an event not to be missed! Details will be advertised when available.

A New Tannenberg Discovery

~ Scott Paul Gordon, Lehigh University

Four eager explorers converged on Middletown (Dauphin County, PA) on August 8, 2022. The Tannenberg scholar Phil Cooper, with his son Aaron, came from York Springs. Lititz's own Jeff Gemmell drove up from Landisville. And I had traveled from Bethlehem. It was already 85 degrees when, at 10:30 am, we met at St. Peter's Lutheran Church, an impressive structure dedicated in 1879. But we were more interested in an earlier church.

St. Peter's first church was founded in 1767. James Burd, Middletown's leading citizen, laid its cornerstone. This building, called the Kierch, was complete by 1770 and still stands. An impressive bell tower and steeple were added in 1813. Four times each year the congregation continues to hold services in the 1767 Kierch (even though it has never had air conditioning or restrooms!).

A receipt discovered in July 2022 at the Historical Society of Pennsylvania revealed that David Tannenberg (1728-1804) supplied an organ for the Kierch in the mid-1770s. Neither the community of Tannenberg scholars nor the community at St. Peter's church today was aware that he had built an organ for this church. But the receipt documents that, on February 12, 1776, Middletown's Evangelical Lutheran church paid Tannenberg £20 Pennsylvania currency toward the organ. The church had already paid £13, the receipt noted, and still owed £27. At £60, Phil Cooper notes, this organ would have had four stops, similar to the 1793 organ now in the Lititz Single Brothers' House.

Some information about St. Peter's organs has survived. The first organ for the current 1879 St. Peter's church was purchased from R. Midmer & Son (Brooklyn) in 1891. This organ, for many years run by water power, was rebuilt and enlarged in 1927 and replaced by an organ made by Austin Organs (Hartford) in 1962. But what organs were in the 1767 Kierch? A manuscript "Chronological History of St. Peter's Church" states that in 1827 "a wooden pipe organ was purchased for the Kierch," while a *Book of Memories* (1917) suggests that "an organ was procured, probably in the late [eighteen] thirties." No evidence survives, it seems, to establish the date that this "wooden pipe organ" was purchased. Perhaps these references actually refer to the 1770s Tannenberg and the writers were simply unaware of how long the organ had stood in the Kierch? I believe we can dismiss this possibility, thanks to Rev. B. F. Alleman's contribution to the *Book of Memories*. Alleman's account, like the newly-discovered 1776 Tannenberg receipt, documents the existence of an earlier organ than the one purchased in 1827 or "the late thirties" (or perhaps later).

Born in Middletown, B. F. Alleman (1842-1920) recalled exploring the "old church" as a boy in the late 1840s or early 1850s. He writes: "I cannot remember much about the pipe organ as it stood in the church, but with other curious boys often peered into the boxes into which it was packed and stored away on the second or third floor of the steeple afterward." Most simply, Alleman's account of finding the boxed-up "pipes, many of which were made of wood," reveals that an organ was disassembled in the 1840s or so. What organ could this be if not the Tannenberg? It is certainly not whatever organ was purchased new in 1827 or "the late thirties." Moreover, his account indicates that this organ—the second organ, that is, which replaced Tannenberg's—was installed not in 1827 or in "the late thirties" but rather in the 1840s: one would not say that "I cannot remember much about the pipe organ as it stood in the church" if it never had stood in the church during one's lifetime. If the Tannenberg organ "stood in the church" during B. F. Alleman's boyhood, it had a life span of about 75 years. The discovery of the 1776 receipt, in effect, makes sense of the confusion in the *Book of Memories*, which implies in one place that the Kierch's first organ was purchased in the 1830s and in another (Alleman's contribution) describes an organ being dismantled in the 1840s. The organ whose purchase both the *Book of Memories* and the



The receipt

~ photo by Scott Paul Gordon

“Chronological History” mention must be the *second* organ for the Kierch; the organ whose pipes the boy Alleman saw was Tannenberg’s.

Information about the first organist of St. Peter’s is similarly confusing, pointing both to different centuries. The “Chronological History” and the *Book of Memories* agree that John M. Conrad, a “musician of note,” was “the first organist of whom we have any record,” and that Conrad “was succeeded by Valentine Dister.” These two men, who lived in the middle of the nineteenth century, would have played the organ that replaced the Tannenberg. However, things are rarely so straightforward! *The Chronicles of Middletown* (1906) states that “the first organist in the Lutheran church was Michael Conrad”—same name—but it identifies Conrad as “Michael Lauman’s grandfather.” The grandfather of the Middletown blacksmith Michael Lauman (1816-1896) was John Michael Conrad (1729-1785), an early church member (and the grandfather of John M. Conrad). This Conrad, then, would have been the “first organist” on the congregation’s first organ: the Tannenberg. Perhaps both the grandfather and his grandson served as organists for St. Peter’s.



Old St. Peter’s Lutheran Church
~ photo by Scott Paul Gordon

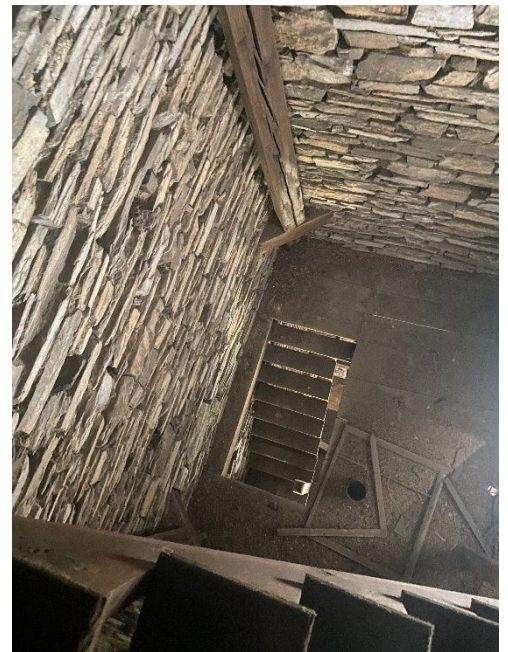
Pastor Traugott Illing’s salary. The four of us dug through these archival materials for about an hour.

Pastor Molly Haggerty, with Sharon Beard, led us through the next stage of the search. They opened a small arched gothic door that provided access to the current (1879) St. Peter’s Church’s bell tower, but the narrow circular stairs that Phil and Aaron climbed did not uncover any boxes. So we left the current church to visit the 1767 Kierch, about six blocks away. Sharon and Pastor Haggerty showed us around the beautiful—and beautifully-preserved—building, illuminated by eight massive windows that span the full height of the two-story church. Neat rows of pews facing an altar occupy the ground floor, and pillars support wide second-story galleries on three sides of the building. We were eager to search the bell tower where Alleman had seen the organ pipes in the nineteenth century.

The 1813 bell tower had a separate entrance from the outside. Sharon had to struggle to push open the old door. Once inside we stared up at the two-hundred-year-old wood stairs and wood landings attached to the stone walls. Aaron and Jeff and I carefully clambered up the flights of stairs. The dust and the heat made the ascent a challenge. We reached the top safely, but we found no boxes with

We gathered at St. Peter’s, then, to find more information about this first organ. Perhaps the wooden pipes, still boxed, survived in the “second or third floor” of the bell tower? Perhaps early financial materials, such as a vestry book that recorded the congregation’s expenses during its earliest decades, might mention the Tannenberg’s purchase or its installation?

Sharon Beard, one of St. Peter’s most active volunteers, first set us loose in the archive room on an upper floor of the current (1879) St. Peter’s Church. The hot room was filled with file cabinets, boxes, piles of papers, books, and artifacts. We saw original documents from the 1767 cornerstone laying, the official 1807 charter with the congregation’s bylaws, early deeds related to church land, and old photographs of the Kierch’s interior (though none, of course, early enough to depict the first organ). The only St. Peter’s financial records from the 1770s that seem to have survived are subscription lists—held elsewhere and published in 1891—for



Don’t Look Down!
~ photo by Scott Paul Gordon

organ pipes—or, really, anything at all. (Aaron spotted what looked like nineteenth-century initials carved into wood.) The landings, which were certainly spacious enough to have been used for storage, had been cleared out long before our visit. We left the Kierch and cooled down in the shade of the adjacent God’s Acre.

In the end, our digging and climbing and sweating during our visit to St. Peter’s led to no new information about the organ that Tannenberg built for the Middletown Lutheran church in the mid-1770s. But we will continue the hunt! Perhaps the rich Moravian archives contain traces of Tannenberg’s travels to Middletown, which would reveal that date that he installed this organ? Stay tuned for updates.

Works Consulted:

Register of Marriages and Baptisms Kept by the Rev. Traugott Frederick Illing (1891).

C. H. Hutchinson, *The Chronicles of Middletown* (1906).

The Book of Memories: St. Peter's Lutheran Church, Middletown, Penna, 1767-1917 (1917).

“Chronological History of St. Peter’s Church” (undated, St. Peter’s Church Archives).

Phillip T. D. Cooper, “Tannenberg: Master Organ-Builder from Early Pennsylvania” (<http://www.davidtannenberg.com/>)

Where Did They Go? ~ Frederich Schlegel

From the 1999 congregation history:

Frederich Schlegel - ? - 1770 - Served as a missionary in Jamaica from 1764 to 1770. Served in Warwick 1753-1755 and at York from 1757 to 1764.

Born in Markersreuth, Bavaria, on 21 December 1720, Frederich Schlegel by the age of eighteen had made his way to Shul, in Thuringia, where he was “awakened” by the teachings of Zinzendorf’s followers. During the following years he lived in Ebersdorf, near Herrnhut, where he worked as a Zeugmacher (“maker of things,” possibly as a leather worker) and later in the Single Brothers’ School. In 1745 he received his first communion with the Brothers and Sisters of the community. Then in August 1748 he met Zinzendorf for the first time, and later that month he was chosen, along with nine other Brethren, to go to Pennsylvania. The journey would occupy nine months.

Traveling first to Herrnhaag, where he spent six weeks, he continued on to Köln, then Zeist, Netherlands, and arrived in London on 13 December 1748. Two months later Schlegel, along with 115 other passengers, set sail for America. At last on 21 May 1749 he arrived in Bethlehem. A few weeks later he married Barbara Arnold, who had come to Bethlehem a year before from Rehweiler, Franconia, Germany. Like many early Moravian ministers, Schlegel served a number of parishes in quick succession. He arrived in Warwick in September 1753 and moved from Warwick to Bethel in February 1755. Later that year he was ordained a Deacon. By February 1757 he was being introduced by Brother and Sister Hehl to the Yorktown congregation. There he remained for



Partial view of Carmel
Moravian Cemetery
~from Jamaica National
Heritage Trust website

seven years until March 1764 when he received what would prove to be his final call, this time to the island of Jamaica. While in Bethlehem awaiting passage he was ordained a Presbyterian. Schlegel died in September 1770 and was buried in Old Carmel Moravian Cemetery (near modern-day Santa Cruz, St. Elizabeth Parish, Jamaica).

Bishop Hehl noted in his history of Lititz that Brother and Sister Schlegel traveled from Yorktown to Lititz for a Congregational Communion in October 1763, and that Brother Schlegel “preaches an impressive sermon.” The couple passed through Lititz again the following Spring on their way to Bethlehem. Following her husband’s death, Barbara Schlegel returned to Pennsylvania. She passed into the nearer presence of her savior in December 1785 and was buried in the Moravian Cemetery, Bethlehem. The Schlegels were the parents of John Frederick Schlegel, who also became a Moravian minister.

~ Marian L. Shatto

Two Rare and Historically Interesting Documents Re-discovered in Lititz Moravian Archives

~ Thomas L. Wentzel

While recently sorting through various drawers and boxes, I uncovered two very interesting and historically important documents.

The first is titled *Diarium der Gemeinde im Lititz 1778* and is the congregational diary for the months of January through March 1778. An image of the title page and a few of the diary entries were sent to the Moravian Archives in Bethlehem (MAB) to confirm whether or not this was an original version of the diary or simply a copy which resided in Lititz. Tom McCollough, assistant archivist at MAB, confirmed that the document is, indeed, the original congregational diary. He also shared that the rest of that year, 1778, was already housed in the MAB collection, and that these three months will now complete the set for the year 1778.

Those interested in Lititz history and the Revolutionary War would note that the months January through March 1778 were right in the middle of the time period that a military field hospital was housed in the Lititz Brothers' House. Prior research shows that upwards of five hundred sick and wounded were tended there, and that one hundred and twenty had died. Head MAB archivist Paul Peucker was kind enough to peruse the three months for any entries pertaining to the hospital or soldiers and translate any pertinent information for our records. The diary revealed the following (translation by Paul Peucker):

Jan. 1, 1778: "Because the two doctors are very ill, a new doctor came here, who is a German from Saxony, Also two soldiers were buried, out of a total of seven who have died so far."

Jan. 9, 1778: "About 20 healthy soldiers marched off from the military hospital to the army."

Jan. 18, 1778: "Doctor Brown came from Bethlehem with a letter from Br. Ettwein. Said doctor wishes to live here with his family. He has the general oversight over the military hospitals in this region."

Jan. 27, 1778: "Mr. James, General Commissioner for the Hospitals, came here from Bethlehem. He could not describe Bethlehem enough [He did not stop describing his experiences in Bethlehem], how comfortable he found his stay there and he regretted that he could not be here."

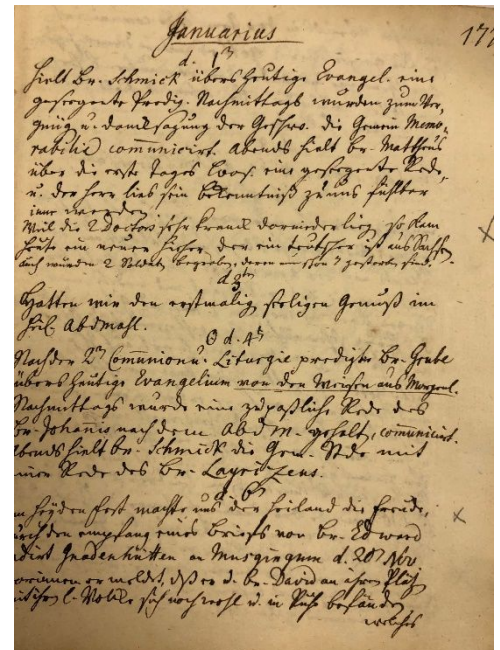
Jan. 31, 1778: "More than 60 from the Military Hospital have been buried during the time it has been located here."

Feb. 12, 1778: "We had an unpleasant visit from about 30 people, men and women, among whom many officers, who came from Lancaster by sleigh/sled [?] and who caused much unrest especially in the inn.

During the previous days they had caroused in Lancaster and they would have liked to do the same here."

March 7, 1778: "The entire week we could only have a few congregational meetings [services] because of the very wet weather. The healthiest soldiers from the three church [?] military hospitals came here so that there are now about 60 here who conduct themselves fairly wild and uncouth. Mr. Allison, who has kept good discipline so far, traveled to Bristol to pick up his family."

This diary content regarding the Revolutionary War field hospital may be of use to future historians, although it appears that this 'missing' diary was useful to at least one researcher in the past. *The Pennsylvania Magazine of History and Biography*, Vo. 20, No.2 (1896) published a lengthy article on the field hospitals in both Bethlehem and Lititz, and it reports the January 9th, 1778 entry of about twenty healthy soldiers marching off to rejoin the army. This detail indicates that these three months weren't lost or missing, just forgotten for many years.

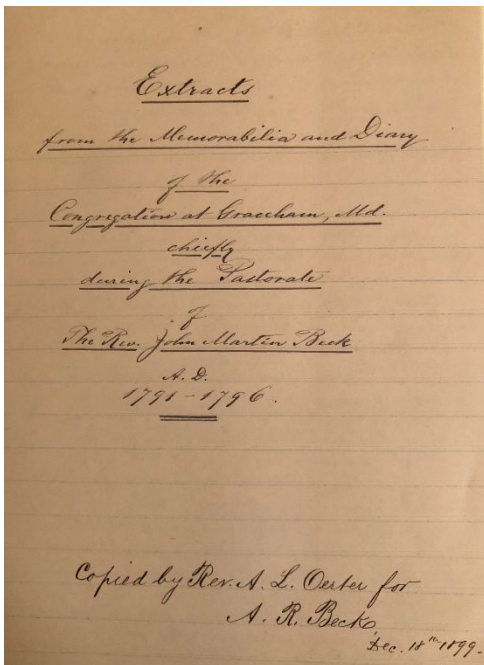


Page one of Lititz Diary

~ photo by Thomas L. Wentzel

The second recently uncovered document is written in modern German script and titled: *Extract from the Memorabilia and Diary of the Congregation at Graceham, Md. chiefly during the Pastorate of The Rev. John Martin Beck A.D 1791-1796 Copied by Rev. A.L. Oerter for A.R. Beck Dec. 18th, 1899.* Most interesting to Lititz and organ historians are the entries reporting the purchase of a new congregational organ from Lititz organ builder David Tannenberg. A.R. Beck was the son of early Lititz Moravian educator John Beck, and a Lititz historian. It appears that Beck commissioned Rev. Oerter to translate portions of the diary covering the years 1791-1796, the period when his grandfather, John Martin Beck, served as pastor there. This particular organ is one of nine Tannenbergs extant and is now the property of the Lititz Moravian Congregation. It is known as one of the most complete and original of Tannenberg's creations and still played for visitors and on special occasions.

Of interest to historians are the following dairy entries (translation by Anne Wentzel):



Cover of Graceham Diary
~ photo by Thomas L. Wentzel

Thursday, April 25, 1793: *Br. Tannenberg came from Lititz to set up our new organ.*

Saturday, May 4, 1793: *After a few days and letting people know who lived away [meaning out of town?] we had a very special communion and used the new organ for the first time. Br. Tannenberg was a guest and said that a fitting verse from the Sisters Choir gave him exceptional pleasure.*

Sunday, May 5, 1793: *Today for the first time the organ played during the church service, which was familiar to our neighbors and they were comfortable with it. The sermon centered around Psalms 103: verses 1, 2, 3. After the service a collection was held for the organ and £5 and a few shillings were given.*

The bulk of this information was also published in *Transactions of the Moravian Historical Society Vol. 9, No. 3/4 (1913)* in an article titled *Graceham, Frederick County, Md. An Historical Sketch*. The article also points out that in May of 1792 the congregation met to discuss the possibility of purchasing a new organ. Soon after, the congregation had raised £65 and John Weller was sent to Lititz to visit with Tannenberg and arrange for the manufacture and purchase of an organ.

The diary contains one additional note of interest, written as an aside presumably by the translator Oerter in 1899: *This organ is still in use though rather small for the present church. Color of keys reversed. Was put in repair a few year ago, and moved from gallery to a platform on one side of pulpit.*

~ continued from page 12:

Not being a man of leisure, Abraham with six prominent Lititz residents started the Lititz Orchestra in 1858. He was only twenty-five years of age and the youngest of the group. He played first violin and arranged most of the music which the group played. Throughout his life the “grand old man of Lititz,” which he was affectionately named, was a gifted poet, musician, composer, botanist, ornithologist, and artist. In his retirement years he was the author of *The Moravian Graveyards of Lititz 1744-1905*, a priceless list of names and graves used by many historians and genealogy seekers. He took on the responsibility of the head archivist of the Lititz Moravian Church, where he transcribed many music manuscripts from German script into English.

Abraham Reinke Beck died on 19 September 1928 at the age of 94, leaving behind another part of the legacy of the Beck Family of Lititz.

~ by Charlene Van Brookhoven

⁽¹⁾The word “billet” in English has several quite different definitions. Here it means “a small chunk of wood; a short section of log,” derived from the Latin *billa/billus* meaning “tree” or “branch.” But it can also mean temporary lodging, originally for soldiers placed on orders in a civilian home, from Anglo-Norman French *billette* meaning a short document (the order to provide lodging).

⁽²⁾“Will” was likely William Joseph Hammer, son of A. R. Beck’s sister Martha.

Beck and the Billet

Many times in small-town museums there are items which seem to have no significance to the historical collection. Such is the case in the Lititz Moravian Church Museum and Archives. Housed within the glass cases at the museum are objects representing Moravian communion vessels, various styles of haubes, valuable ephemera dating back to the Revolutionary War, teaching aides used at the John Beck School for Boys – and a perfect example of a wood billet.⁽¹⁾

How and why did a wooden billet earn a spot within an important collection at a Moravian museum?

The answer was found in The Lititz Historical Foundation library. Within the Beck Family files there is a letter that Abraham Reinke Beck wrote in response to a question about a found wooden billet.



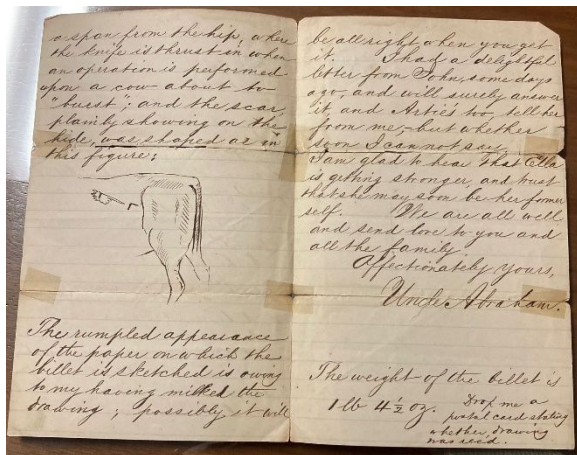
Lititz Sept. 23rd 1880

Dear Will⁽²⁾:

“This is the information you asked for. I send you a rough drawing of the billet found in the stomach of an ox killed by Jacob Sturgis in our village slaughter house in the year 1845. It appears to be buttonwood. The surface is perfectly smooth and polished almost as though varnished, and the ends as I have endeavored to show, but not with much success, are quite worn by the action of the gastric juices. It entered the body at about the spot a span from the hip where the knife is thrust in when an operation is performed upon a cow about to “burst”; and the scar plainly showing on the hide, was shaped as in this figure.”

Affectionately yours,
Uncle Abraham

The weight of the billet is 1 lb. 4-1/2 ounces



Beck's letter with drawing
~ both photos on page by Charlene Van Brookhoven

“Uncle Abraham” is Abraham Reinke Beck, born in 1833 to the well-known Lititz schoolmaster John Beck and his wife Johanna Augusta Reinke Beck. He was educated at his father's school and also at Nazareth Hall in Bethlehem, where he was taught to be perpetually inquisitive about the world and peoples around him. After his graduation he became a teacher at Nazareth Hall for two years and then joined his father at the Beck School in Lititz. Abe learned his lessons well, and at his father's retirement in 1865, he opened his own Beck Family School for Boys at 125 South Broad Street. He named his home Audubon Villa in honor of the famous ornithologist John James Audubon. When he opened his school, fifteen students between the ages of eight and eleven were enrolled. His father's fastidious reputation followed Abraham to his new Beck School, so that it soon became so well known that a waiting list for enrollment was established.

Following in the Beck family tradition of scholars, artists, musicians, and adventurers Abraham put it upon himself to gain as much knowledge of the world as he could possibly gather. This was important to his teaching methods in the “modern era” of education. He wrote many letters to his family while traveling and most were signed “Your son Ham,” his mother's pet name for Abraham. He also communicated with Rudyard Kipling, and they became quite good friends.

~ continued on page 11