JOHN ANTES
STRING TRIOS

JOHANN FRIEDRICH PETER
STRING QUINTETS

AMERICAN MORAVIAN CHAMBER ENSEMBLE

NEW WORLD RECORDS
80507-2

STRING CHAMBER MUSIC IN THE MORAVIAN MUSICAL HERITAGE

During the late eighteenth and early nineteenth centuries, the Moravians in America fostered musical activities of high quality and rich diversity, both instrumental and vocal, both in organized worship services and in recreational pursuits. The early Moravian settlers in America enjoyed a rich musical culture, which has been preserved to a remarkable degree; their musical life thus represents a significant contribution to the American musical scene, though they had little appreciable influence upon it, due to their relative isolation, which was the result of their desire to live apart. No examination of the music of early America can be complete without taking the Moravians into account. J. F. Peter's six string quintets are the earliest known chamber music written in this country, according to current research. John Antes crafted one of the earliest violins made in America, and his "Three Trios," although they were written abroad, are the earliest known chamber music composed by an American.

John Antes' String Trios

John Antes (1740-1811) was born and raised in Pennsylvania. After working for a few years as an instrument maker in Bethlehem, he was invited to come to Europe, where he undertook several kinds of business with little success. Called to serve the church as a missionary in Egypt beginning in 1769, he survived many adventures both in travel and in his work there. He was tortured and nearly killed by followers of Osman Bey, a local official of the Ottoman Empire. After undergoing the bastinado (beating of the soles of the feet), he was finally released. It was sometime during this Egyptian period of his life that Antes wrote the trios (identified as Opus 3) and a set of string quartets (which are missing); in fact, a letter to Benjamin Franklin with which he sent a copy of the quartets is dated some four months *before* his torture. The trios may have been written earlier as well, or they may have been written during his convalescence. As C. Daniel Crews notes in his biography of Antes, "The global sweep of this little episode is amazing: here we have an American-born missionary in Egypt sending copies of his quartets to an American diplomat in France, quartets which he had written for an English nobleman and his associates in India! This makes his dedication of the *Three Trios* to the Swedish ambassador in Constantinople almost an anti-climax."

This same letter to Franklin also illuminates another side of Antes: in this letter he interceded for the American Moravians in their hardships during the American Revolution. Antes was recalled to Germany in 1782, and beginning in 1785, served as a business manager in Fulneck, England. His composition of sacred concerted vocal works (some three dozen in all) began during the 1780s, and he retired to Bristol, England, in 1808, and died there on December 17, 1811.

The trios were published in London by John Bland in the early 1790s, with the following notations on the title page:

> *Tre Trii, per due* Violini *and* Violoncello, *Obligato Dedicati a Sua Excellenza il Sigre G. J. de Heidenstam, Ambassatore de Sa Maj il Ri de Suede a Constantinople, Composti a Grand Cairo dal* Sigre Giovanni A-T-S. *Dillettante Americano. Op. 3. London, Printed & Sold by J. Bland at his Music Warehouse No. 45 Holborn*

They found their way to America, with a nearly complete copy (lacking the first page of the cello part) surviving in the collection of the Salem, North Carolina, Collegium Musicum. One other partial copy (lacking the first violin part) was purchased in 1941 by the Eastman School of Music. No other copies are known to exist.

Each of the trios (No. 1 in E-flat major, No. 2 in D minor, and No. 3 in C major) has three movements. Formal structures are marked by classical balance, with sections delineated not by sharp thematic contrast but rather by key area; most of the movements are in a rounded binary or sonata-like structure, but quite often in his recapitulation Antes omits the opening melodic material entirely, or just alludes to it, rather than making a literal restatement. Later themes, stated in the first half of the movement in the dominant (or, in the case of the D minor trio, in the relative major) are clearly restated in the tonic in the recapitulation. At least in Antes' practice, then, the form is based on harmonic balance, and articulated by the fact that all of the primary themes are eventually stated in the tonic key, be it in the exposition or in the recapitulation.

Antes writes for three instruments of equal importance in the texture. Musicologist Karl Kroeger rightly points out the density and consistency of texture in the trios; rarely does any one have a full measure of rest. Antes also shows careful control of register, for instance in the development section of the Adagio of Trio I, where he places the three instruments in very close proximity and then moves first violin up and 'cello down, before closing the section in dramatic octaves.

Antes' string quartets may yet be rediscovered. Given the beauty and grace of the Antes Trios, and the majesty and expressiveness of his vocal works, the very possibility of finding more music by this gifted composer is intriguing and exhilarating.

Johann Friedrich Peter's String Quintets

Johann Friedrich Peter (1746-1813) was born in Heerendijk, Holland, to German Moravian parents. He was educated in Holland and Germany and, with his brother Simon, came to America in 1770. Peter appears to have begun composing very shortly after his arrival in the New World. He served the Pennsylvania Moravians in Nazareth, Bethlehem, and Lititz, and was sent to Salem, North Carolina, in 1780. There, among other duties, he assumed the position of music director for the community. Under Peter's energetic and capable leadership a musical tradition was established in Salem which benefited the community long after his departure in 1790. He afterward served Moravians in Graceham, Maryland, Hope, New Jersey, and Bethlehem, Pennsylvania, where he was clerk, secretary, and organist at the Central Church.

All of Peter's known compositions (nearly one hundred in all), with the exception of the string quintets, are sacred concerted vocal works. Of these, most are known to have been written for a specific occasion, often using a Scriptural text assigned for the day. In keeping with Moravian compositional practice, Peter's vocal works are marked by clarity and simplicity: The text is always of primary importance, and the instrumental writing highlights the text, never overshadowing the vocal parts. In the vocal works, his writing for strings in particular shows that the instrumentalists at his disposal were accomplished players; the writing is consistent with Classic-era style and technique. Peter's compositions have earned him the reputation of being the most gifted among Moravian composers in America.

Peter's compositional gifts brought him great joy and satisfaction; they also gave him cause for concern. In his *Lebenslauf* (spiritual autobiography), he wrote that his musical gift was troubling to him; he saw that this was valued by "the world," and he questioned his own motivation for composing music. (It is interesting to note that he wrote this section of his *Lebenslauf* before composing the quintets--his only known "secular" works!)

The full score of Peter's six string quintets is dated 9 January 1789, and the parts are dated 28 February 1789, indicating the probability that these works were composed during his later years in Salem. Peter kept no personal diary as such; there is thus no evidence as to why he wrote these works, or over how long a period of time he worked on them. As his only purely instrumental works, their very existence is a mystery, as these would not have been seen as "necessary" to the life of the church. Were they written simply out of the compulsion to compose, the need to use his gift for instrumental writing without the restrictions of text and occasion? Was he "experimenting"?

The string writing in the quintets is, not surprisingly, more virtuosic than in the vocal works. The formal structures adhere to Classic principles of statement, digression, and return, often within a clear sonata-like structure. In Quintet #4, however, he stretches the norms by introducing a foreign key (major submediant) and new thematic material in the development of the first movement, and by using asymmetrical phrase structures in the third movement.

Throughout the quintets, Peter shows an admirable facility in writing for the instruments, varying textures by using pairs or trios (themselves varied in recapitulations; what began as first and second violins in opposition to first and second violas may be repeated as first violin and viola in opposition to second violin and viola).

Johann Friedrich Peter's string quintets, then, are lovely and compelling examples of the genre in their own right, worthy of careful attention and rewarding to performer and listener alike. They also provide a foil to his sacred vocal works, showing a facet of his musical gift that is not always readily apparent in the vocal works: a gift for sustaining a larger-scale form, with variety and interest, while maintaining coherence and unity.

The Moravian Church

The Moravian Church traces its origins back to the followers of Jan Hus (1369-1415), a Czech priest and reformer who was executed as a heretic in 1415. One of his contentions, that worship should be in the language of the people, has remained a hallmark of the Moravian Church.

Hus' followers organized a society called the Unity of the Brethren (Unitas Fratrum) in 1457, devoted to piety and congregational participation in worship. For about 200 years this group led a precarious life, mainly in Bohemia, Moravia, and Poland. They made significant contributions in hymnody, theology, and education, but the Counter-Reformation and the Thirty Years' War nearly destroyed the small church, forcing its remnants underground.

In 1722 some of the descendants of these "Bohemian Brethren" settled on the estate of Count Nicholas von Zinzendorf in Saxony, and under his protection they re-established their church. Almost from that day the Moravian Church, as it came to be known, was highly evangelical, sending out missionaries to places such as Greenland; the West Indies (in 1732, to minister to the slaves); Africa; and the British colonies, coming first to Georgia in 1735. The first permanent Moravian settlement in North America was established in Pennsylvania in 1741 and named Bethlehem. Other settlements were founded soon after, in Nazareth and Lititz, Pennsylvania; and Bethabara, Bethania, and Salem in North Carolina.

Always essential to the Moravians has been the emphasis on a "heart religion" of piety and joy; on the role of music in worship and in life; and on education for all. For some fifty to seventy years the American Moravian settlements were primarily closed communities, serving both as places where the Moravians could live the life they chose, and places from which many missionaries were sent out--for example, to the Native Americans, whose languages the Moravians learned, in order to preach in the language of the people.

The Moravian Church has continued to spread, albeit slowly in comparison with other denominations. A reason for its relatively small size is that in evangelizing, the Moravians were not focusing on making more Moravians, but rather simply of winning people to Jesus Christ--they were then encouraged to become a member of whatever denomination they wished. Today as an extremely rough figure, there are some 58,000 Moravians in the United States, some 100,000 in Central America, and more than 350,000 in Africa--as well as very many in Europe, England, Canada, and so on.

Moravian Music

The eighteenth and nineteenth century Moravians considered music a necessity of life. Many Moravian clergy and lay people were well trained in music, and thus came to the New World fully conversant with the taste and practice of European Classicism. In Moravian life there was no distinction between what we now call "sacred" and "secular," nor between what part of life is musical and what is not. Each person's gifts were used for the benefit of the entire community. While there was little emphasis given to music as a distinct profession--many of the composers were also teachers and pastors--music was an essential part of everyone's education and daily life.

Of the music which was written by Moravian composers, by far the greater portion is what today is called "sacred"--anthems and solos for liturgical use. Throughout the history of the Moravian Church, instruments have been used consistently in worship. The Moravian settlers brought with them the concept of the *Collegium musicum,* the German tradition of amateur musical organizations which played both sacred and secular music. Instruments came to America early with the Moravians; by 1742 Bethlehem had flutes, violins, violas da braccio, violas da gamba, and horns. By 1788 the Salem *Collegium musicum* was proud to have at least three violins, a viola, a cello, a flute, two horns, and two trumpets. These instruments were played not by professionals but by accomplished amateurs, who enjoyed orchestral and chamber music as well as accompanying vocal solos and anthems for worship.

There are a number of instrumental pieces by Moravian composers, but the far greater portion of the instrumental works in Moravian collections were not written by Moravians. The sheer volume of instrumental music in the collections, however, gives the lie to any thought that the Moravians disliked instrumental music. The Bethlehem *Collegium musicum* was formed in 1744, for the twofold purpose of the edification of the players and the improvement of the community's church music. This group finally began to thrive after the arrival in 1761 of Jeremias Dencke and Immanuel Nitschmann from Germany. By the time they left Germany, orchestrally-accompanied church music was being used extensively in Europe and gaining in popularity among the Moravian congregations there. It is likely that these two men brought this greater emphasis with them to America.

By the 1780s the Bethlehem *Collegium musicum* was playing the music of the best composers of the day--Bach's sons, Hasse, Stamitz, Haydn, and many others, now lesser known. Other *Collegia musica* were founded--Lititz (c. 1765), Nazareth (c. 1780), and Salem (c. 1786)--the latter continuing until about 1835. The increasing demand for music by these groups stimulated the American Moravians to a veritable frenzy of copying and transcribing from European masterworks as well as composing their own works.

The Salem *Collegium musicum* collection holds about 500 compositions, of which about 150 are in manuscript form. The nucleus of all of the American Moravian *Collegia musica* was the string quartet. String music is prevalent in all of the instrumental music collections, with genres ranging from works for unaccompanied violin through classical symphonies. However, chamber music comprises some two-thirds of the Salem *Collegium musicum* collection, showing that the preference (either by taste or necessity) was for smaller ensembles. The earlier works in these collections are predominantly string quartets; later additions included parts for horns, flutes, clarinets, and bassoons. This parallels the instrumentation used in the concerted anthems as well.

When, and where, outside of worship services, did these musicians play? At least in Nazareth, there were actual concerts, as indicated by the *Register of Music Performed in Concert, Nazareth, 14 October 1796*. This impressive document provides a list of music performed in Nazareth from the first entry of 14 October 1796 to the last entry for 30 January 1845. The absence of such specific listings for Bethlehem, Lititz, or Salem, however, must not in itself be construed as meaning that such performances did not take place.

Wherever or for whomever they played, these groups of musicians must have been quite versatile. In addition to traditional forms, their appetite for new music was voracious, and during the first three quarters of a century of the Moravians' settlements in America, hundreds of works were copied and added to the *Collegia musica* collections. Notable exceptions to the Moravian composers' predilection for writing vocal music for worship (as opposed to purely instrumental music) occur in the works of Peter (the quintets), Antes (the trios), and David Moritz Michael (fourteen woodwind parthias, plus two "water music" suites). Peter's quintets may thus have been written both to satisfy his own compositional urgings and to supply the Salem *Collegium* with additional music of that genre.

Preservation and Rediscovery

By the middle and later nineteenth century, the Moravian settlements were not as isolated as in earlier years. As more music became more readily available, and with the increasing use of English in place of German-language works, the Moravian-written music was less and less used. As the music was

less used, it was not thrown out, but rather stored in boxes, crates, cabinets, attics, basements, and so on. In the 1930s and 1940s some of this music was uncovered, and as research began it became apparent that this was a treasure store. The first Early American Moravian Music Festival was held in Bethlehem, Pennsylvania, in 1950, conducted by Dr. Thor Johnson (who went on to conduct the first eleven Moravian Music Festivals). Other festivals and seminars followed, and in 1956 the Moravian Music Foundation, an independent nonprofit institution, was chartered for the purpose of preserving the music, preparing modern editions for publication and performance, and generally making it available for performers, churches, researchers, and scholars worldwide, as well as encouraging contemporary composition.

Significance of the Moravian musical heritage

The Moravian musical heritage is an important piece of musical and cultural history for several reasons: First, because of its craftsmanship, musicality, and sincere portrayal of spiritual values. As written for capable amateurs, it avoids virtuosic display, but it is far from simplistic or condescending. Second, this music represents the finest body of music written or performed in America during the eighteenth and early nineteenth centuries. During the eighty years from about 1760 to 1840, American Moravians wrote hundreds of anthems, duets, solo sacred songs, and instrumental pieces, and collected hundreds of others--both printed and hand-copied. Visitors to the Moravian communities were consistently high in their praise of Moravian musical activities. Third, the Moravians performed the best of European music, often prior to performances of the same works in larger American cities. The question of "firsts" is difficult to establish in any historical discipline, but there is no doubt that the Moravians were aficionados of the finest in contemporary music from Europe and America.

American Moravian Chamber Ensemble

Anthony Martin (Antes, violin 1; Peter, viola 1) is a founding member of Frans Brüggen's Orchestra of the 18th Century, Aston Magna, the Bach Ensemble, the Smithsonian Chamber Players, the Boston Early Music Festival Orchestra, the American Bach Soloists and the Artaria Quartet. Mr. Martin holds degrees from Stanford University and the Peabody Conservatory. While training in musicology at Boston University he studied violin with Joseph Silverstein and chamber music with Eugene Lehner. He is on the faculty of Stanford University and the San Francisco Conservatory of Music.
Violin: David Rubio, Cambridge 1988; viola: Aegidius Kloz, Mittenwald 1790.

Joseph Edelberg (Antes, violin 2) has performed with the Sierra String Quartet and the new music ensemble EARPLAY throughout California, and with the Philharmonia Baroque Orchestra and the American Bach Soloists nationwide and internationally. He has played for many years in the San Francisco Opera Orchestra, has served as concertmaster for the Berkeley Symphony under Kent Nagano, and has recently been appointed concertmaster of the Santa Rosa Symphony Orchestra under Jeffrey Kahane. Mr. Edelberg is a graduate of Amherst College and studied violin with Phillip Naegele and Felix Galimir.
Violin: French, 18th century.

Paul Hale (Antes, cello) is active performing on both early and modern cellos with the Philharmonia Baroque Orchestra, the American Bach Soloists, the Magnificat Baroque Orchestra, the Oakland Symphony, the California Symphony, and the San Francisco Chamber Symphony. He studied with Irene Sharp, and with Margaret Rowell at the University of California at Berkeley, where he is now an instructor.
Cello: Joseph Grubaugh & Sigrun Seifert, Petaluma, California 1988.

Katherine Kyme (Peter, violin 1) is a member of the Philharmonia Baroque Orchestra, the American Bach Soloists, and the Artaria Quartet. She has performed widely with the Sierra String Quartet and the Arcadian Academy. Ms. Kyme is also the conductor of the California Youth Symphony Preparatory String Orchestra. She is a graduate of the University of California at Berkeley and Yale University, where she studied with Broadus Erle.
Violin: Carlo Antonio Testori, Milan 1720.

Carla Moore (Peter, violin 2) performs with the Philharmonia Baroque Orchestra, the American Bach Soloists, and the chamber ensembles Music's Re-creation [sic] and the Streicher Trio. She has also performed with Roger Norrington and the London Classical Players, Tafelmusik, and the Boston Early Music Festival Orchestra. Ms. Moore is a graduate of Indiana University, where she studied with Stanley Ritchie.
Violin: Andreas Hoyer, Klingenthal 1760.

George Thomson (Peter, viola 2) performs with the Philharmonia Baroque Orchestra and the American Bach Soloists. He has conducted and performed with the new-music ensemble EARPLAY (of which he is a founding member) as well as with the Berkeley Contemporary Chamber Players, the Berkeley Contemporary Opera, and Composers Inc. Mr. Thomson is also music director of the Prometheus Symphony, a community orchestra in Oakland, and is assistant conductor of the Berkeley Symphony Orchestra.
Viola: Otto Erdesz, New York 1963.

David Morris (Peter, cello) performs with the Philharmonia Baroque Orchestra and the American Bach Soloists, and is music director of the baroque opera collective *Teatro Bacchino*. He has been principal cellist with the Israeli baroque orchestra *Tizmoret Salomone* and a guest with the Los Angeles Baroque Orchestra and the Portland Baroque Orchestra. Mr. Morris is a graduate of the University of California and was the recipient of the University's Eisner Prize for excellence in the performing arts.
Cello: John Morrison, London c. 1780.

The Moravian Music Foundation

The Moravian Music Foundation was founded and chartered in North Carolina in 1956, to preserve, study, edit and publish the music retained in the Archives of the Moravian Church in America, Northern and Southern Provinces. Since its establishment, the Foundation has acquired many additional items, including the Irving Lowens Collection of early American tunebooks; the band books of the 26th North Carolina Regimental Band (from the Civil War); and a reference library of over 6,000 volumes, specializing in Protestant church music and American music history. The Moravian Music Foundation is responsible for many first modern-day performances of music from the eighteenth and nineteenth centuries. The Foundation serves as a resource for scholars, performers, and students worldwide as well as for church musicians. Over 40 orchestral works from the Foundation's holdings have been edited and placed in the Fleisher Collection of the Philadelphia Free Library. The collections of the Moravian Music Foundation contain some 10,000 manuscripts and early imprints of vocal and instrumental music, sacred and secular, from the sixteenth through the twentieth centuries. Not all of this was written by Moravian composers, but it is all music which the Moravians used and enjoyed. Included in the collections of the Moravian Music Foundation are works by Haydn and Mozart, J. C. Bach, Abel, Johann Stamitz, and a host of lesser-known composers. A number of these are the only known copies in the world. The Moravian collections, then, provide a cross-section of classical musical culture, placing the masters in their proper historical perspective.

—Dr. Nola Reed Knouse

Dr. Nola Reed Knouse *is Director of the Moravian Music Foundation, Inc*.

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JOHN

ANTES

(1740–1811)

STRING TRIOS

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PETER

(1746–1813)

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AMERICAN MORAVIAN CHAMBER ENSEMBLE

DISC 1

JOHN ANTES

Trio #1 in E-flat Major

1 I Adagio 4:55
2 II Allegro 3:38
3 III Allegro assai 4:51

Trio #2 in D Minor

4 I Allegro 9:40
5 II Andante un poco adagio 3:52
6 III Presto 6:32

Trio #3 in C Major

7 I Larghetto 4:41
8 II Grave sostenuto 2:02
9 III Allegro 6:54

Anthony Martin, violin 1; Joseph Edelberg, violin 2; Paul Hale, cello

JOHANN FRIEDRICH PETER

Quintet #1 in D Major

10 I Allegro con brio 4:28
11 II Andante amoroso 4:36
12 III Allegro brillante 5:13

Katherine Kyme, violin 1; Carla Moore, violin 2; Anthony Martin, viola 1; George Thomson, viola 2; David Morris, cello

DISC 2

JOHANN FRIEDRICH PETER

Quintet #2 in A Major

1 I Allegretto 7:13
2 II Poco adagio 2:43
3 III Presto assai 4:02

Quintet #3 in G Major

4 I Presto dolce 5:47
5 II Polonaise 3:57
6 III Menuet/Trio 4:40
7 IV Presto 1:59

Quintet #4 in C Major

8 I Vivace assai 5:37
9 II Andantino 3:01
10 III Allegro non tanto 4:28

Quintet #5 in B-flat Major

11 I Allegro moderato 8:01
12 II Adagio 3:52
13 III Allegro 7:21

Quintet #6 in E-flat Major

14 I Allegro maestoso 4:53
15 II Andante grazioso 2:30
16 III Prestissimo 1:58

Katherine Kyme, violin 1; Carla Moore, violin 2; Anthony Martin, viola 1; George Thomson, viola 2; David Morris, cello

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JOHN ANTES **New World Records 80507**
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All of Peter's known compositions (nearly one hundred in all), with the exception of the string quintets, are sacred concerted vocal works. Of these, most are known to have been written for a specific occasion, often using a Scriptural text assigned for the day. In keeping with Moravian compositional practice, Peter's vocal works are marked by clarity and simplicity: The text is always of primary importance, and the instrumental writing highlights the text, never overshadowing the vocal parts. In the vocal works, his writing for strings in particular shows that the instrumentalists at his disposal were accomplished players; the writing is consistent with Classic-era style and technique. Peter's compositions have earned him the reputation of being the most gifted among Moravian composers in America.

Peter's compositional gifts brought him great joy and satisfaction; they also gave him cause for concern. In his *Lebenslauf* (spiritual autobiography), he wrote that his musical gift was troubling to

him; he saw that this was valued by "the world," and he questioned his own motivation for composing music. (It is interesting to note that he wrote this section of his *Lebenslauf* before composing the quintets--his only known "secular" works!)

The full score of Peter's six string quintets is dated 9 January 1789, and the parts are dated 28 February 1789, indicating the probability that these works were composed during his later years in Salem. Peter kept no personal diary as such; there is thus no evidence as to why he wrote these works, or over how long a period of time he worked on them. As his only purely instrumental works, their very existence is a mystery, as these would not have been seen as "necessary" to the life of the church. Were they written simply out of the compulsion to compose, the need to use his gift for instrumental writing without the restrictions of text and occasion? Was he "experimenting"?

The string writing in the quintets is, not surprisingly, more virtuosic than in the vocal works. The formal structures adhere to Classic principles of statement, digression, and return, often within a clear sonata-like structure. In Quintet #4, however, he stretches the norms by introducing a foreign key (major submediant) and new thematic material in the development of the first movement, and by using asymmetrical phrase structures in the third movement.

Throughout the quintets, Peter shows an admirable facility in writing for the instruments, varying textures by using pairs or trios (themselves varied in recapitulations; what began as first and second violins in opposition to first and second violas may be repeated as first violin and viola in opposition to second violin and viola).

Johann Friedrich Peter's string quintets, then, are lovely and compelling examples of the genre in their own right, worthy of careful attention and rewarding to performer and listener alike. They also provide a foil to his sacred vocal works, showing a facet of his musical gift that is not always readily apparent in the vocal works: a gift for sustaining a larger-scale form, with variety and interest, while maintaining coherence and unity.

The Moravian Church

The Moravian Church traces its origins back to the followers of Jan Hus (1369-1415), a Czech priest and reformer who was executed as a heretic in 1415. One of his contentions, that worship should be in the language of the people, has remained a hallmark of the Moravian Church.

Hus' followers organized a society called the Unity of the Brethren (Unitas Fratrum) in 1457, devoted to piety and congregational participation in worship. For about 200 years this group led a precarious life, mainly in Bohemia, Moravia, and Poland. They made significant contributions in hymnody, theology, and education, but the Counter-Reformation and the Thirty Years' War nearly destroyed the small church, forcing its remnants underground.

In 1722 some of the descendants of these "Bohemian Brethren" settled on the estate of Count Nicholas von Zinzendorf in Saxony, and under his protection they re-established their church. Almost from that day the Moravian Church, as it came to be known, was highly evangelical, sending out missionaries to places such as Greenland; the West Indies (in 1732, to minister to the slaves); Africa; and the British colonies, coming first to Georgia in 1735. The first permanent Moravian settlement in North America was established in Pennsylvania in 1741 and named Bethlehem. Other settlements were founded soon after, in Nazareth and Lititz, Pennsylvania; and Bethabara, Bethania, and Salem in North Carolina.

Always essential to the Moravians has been the emphasis on a "heart religion" of piety and joy; on the role of music in worship and in life; and on education for all. For some fifty to seventy years the American Moravian settlements were primarily closed communities, serving both as places where the Moravians could live the life they chose, and places from which many missionaries were sent out--for example, to the Native Americans, whose languages the Moravians learned, in order to preach in the language of the people.

The Moravian Church has continued to spread, albeit slowly in comparison with other denominations. A reason for its relatively small size is that in evangelizing, the Moravians were not focusing on making more Moravians, but rather simply of winning people to Jesus Christ--they were then encouraged to become a member of whatever denomination they wished. Today as an extremely rough figure, there are some 58,000 Moravians in the United States, some 100,000 in Central America, and more than 350,000 in Africa--as well as very many in Europe, England, Canada, and so on.

Moravian music

The eighteenth and nineteenth century Moravians considered music a necessity of life. Many Moravian clergy and lay people were well trained in music, and thus came to the New World fully conversant with the taste and practice of European Classicism. In Moravian life there was no distinction between what we now call "sacred" and "secular," nor between what part of life is musical and what is not. Each person's gifts were used for the benefit of the entire community. While there was little emphasis given to music as a distinct profession--many of the composers were also teachers and pastors--music was an essential part of everyone's education and daily life.

Of the music which was written by Moravian composers, by far the greater portion is what today is called "sacred"--anthems and solos for liturgical use. Throughout the history of the Moravian Church, instruments have been used consistently in worship. The Moravian settlers brought with them the concept of the *Collegium musicum,* the German tradition of amateur musical organizations which played both sacred and secular music. Instruments came to America early with the Moravians; by 1742 Bethlehem had flutes, violins, violas da braccio, violas da gamba, and horns. By 1788 the Salem *Collegium musicum* was proud to have at least three violins, a viola, a cello, a flute, two horns, and two trumpets. These instruments were played not by professionals but by accomplished amateurs, who enjoyed orchestral and chamber music as well as accompanying vocal solos and anthems for worship.

There are a number of instrumental pieces by Moravian composers, but the far greater portion of the instrumental works in Moravian collections were not written by Moravians. The sheer volume of instrumental music in the collections, however, gives the lie to any thought that the Moravians disliked instrumental music. The Bethlehem *Collegium musicum* was formed in 1744, for the twofold purpose of the edification of the players and the improvement of the community's church music. This group finally began to thrive after the arrival in 1761 of Jeremias Dencke and Immanuel Nitschmann from Germany. By the time they left Germany, orchestrally-accompanied church music was being used extensively in Europe and gaining in popularity among the Moravian congregations there. It is likely that these two men brought this greater emphasis with them to America.

By the 1780s the Bethlehem *Collegium musicum* was playing the music of the best composers of the day--Bach's sons, Hasse, Stamitz, Haydn, and many others, now lesser known. Other *Collegia musica*

were founded--Lititz (c. 1765), Nazareth (c. 1780), and Salem (c. 1786)--the latter continuing until about 1835. The increasing demand for music by these groups stimulated the American Moravians to a veritable frenzy of copying and transcribing from European masterworks as well as composing their own works.

The Salem *Collegium musicum* collection holds about 500 compositions, of which about 150 are in manuscript form. The nucleus of all of the American Moravian *Collegia musica* was the string quartet. String music is prevalent in all of the instrumental music collections, with genres ranging from works for unaccompanied violin through classical symphonies. However, chamber music comprises some two-thirds of the Salem *Collegium musicum* collection, showing that the preference (either by taste or necessity) was for smaller ensembles. The earlier works in these collections are predominantly string quartets; later additions included parts for horns, flutes, clarinets, and bassoons. This parallels the instrumentation used in the concerted anthems as well.

When, and where, outside of worship services, did these musicians play? At least in Nazareth, there were actual concerts, as indicated by the *Register of Music Performed in Concert, Nazareth, 14 October 1796*. This impressive document provides a list of music performed in Nazareth from the first entry of 14 October 1796 to the last entry for 30 January 1845. The absence of such specific listings for Bethlehem, Lititz, or Salem, however, must not in itself be construed as meaning that such performances did not take place.

Wherever or for whomever they played, these groups of musicians must have been quite versatile. In addition to traditional forms, their appetite for new music was voracious, and during the first three quarters of a century of the Moravians' settlements in America, hundreds of works were copied and added to the *Collegia musica* collections. Notable exceptions to the Moravian composers' predilection for writing vocal music for worship (as opposed to purely instrumental music) occur in the works of Peter (the quintets), Antes (the trios), and David Moritz Michael (fourteen woodwind parthias, plus two "water music" suites). Peter's quintets may thus have been written both to satisfy his own compositional urgings and to supply the Salem *Collegium* with additional music of that genre.

Preservation and rediscovery

By the middle and later nineteenth century, the Moravian settlements were not as isolated as in earlier years. As more music became more readily available, and with the increasing use of English in place of German-language works, the Moravian-written music was less and less used. As the music was less used, it was not thrown out, but rather stored in boxes, crates, cabinets, attics, basements, and so on. In the 1930s and 1940s some of this music was uncovered, and as research began it became apparent that this was a treasure store. The first Early American Moravian Music Festival was held in Bethlehem, Pennsylvania, in 1950, conducted by Dr. Thor Johnson (who went on to conduct the first eleven Moravian Music Festivals). Other festivals and seminars followed, and in 1956 the Moravian Music Foundation, an independent nonprofit institution, was chartered for the purpose of preserving the music, preparing modern editions for publication and performance, and generally making it available for performers, churches, researchers, and scholars worldwide, as well as encouraging contemporary composition.

Significance of the Moravian musical heritage

The Moravian musical heritage is an important piece of musical and cultural history for several reasons: First, because of its craftsmanship, musicality, and sincere portrayal of spiritual values. As written for capable amateurs, it avoids virtuosic display, but it is far from simplistic or

condescending. Second, this music represents the finest body of music written or performed in America during the eighteenth and early nineteenth centuries. During the eighty years from about 1760 to 1840, American Moravians wrote hundreds of anthems, duets, solo sacred songs, and instrumental pieces, and collected hundreds of others--both printed and hand-copied. Visitors to the Moravian communities were consistently high in their praise of Moravian musical activities. Third, the Moravians performed the best of European music, often prior to performances of the same works in larger American cities. The question of "firsts" is difficult to establish in any historical discipline, but there is no doubt that the Moravians were aficionados of the finest in contemporary music from Europe and America.

American Moravian Chamber Ensemble

Anthony Martin (Antes, violin 1; Peter, viola 1) is a founding member of Frans Brüggen's Orchestra of the 18th Century, Aston Magna, the Bach Ensemble, the Smithsonian Chamber Players, the Boston Early Music Festival Orchestra, the American Bach Soloists and the Artaria Quartet. Mr. Martin holds degrees from Stanford University and the Peabody Conservatory. While training in musicology at Boston University he studied violin with Joseph Silverstein and chamber music with Eugene Lehner. He is on the faculty of Stanford University and the San Francisco Conservatory of Music.

Violin: David Rubio, Cambridge 1988; viola: Aegidius Kloz, Mittenwald 1790.

Joseph Edelberg (Antes, violin 2) has performed with the Sierra String Quartet and the new music ensemble EARPLAY throughout California, and with the Philharmonia Baroque Orchestra and the American Bach Soloists nationwide and internationally. He has played for many years in the San Francisco Opera Orchestra, has served as concertmaster for the Berkeley Symphony under Kent Nagano, and has recently been appointed concertmaster of the Santa Rosa Symphony Orchestra under Jeffrey Kahane. Mr. Edelberg is a graduate of Amherst College and studied violin with Phillip Naegele and Felix Galimir.

Violin: French, 18th century.

Paul Hale (Antes, cello) is active performing on both early and modern cellos with the Philharmonia Baroque Orchestra, the American Bach Soloists, the Magnificat Baroque Orchestra, the Oakland Symphony, the California Symphony, and the San Francisco Chamber Symphony. He studied with Irene Sharp, and with Margaret Rowell at the University of California at Berkeley, where he is now an instructor.

Cello: Joseph Grubaugh & Sigrun Seifert, Petaluma, California 1988.

Katherine Kyme (Peter, violin 1) is a member of the Philharmonia Baroque Orchestra, the American Bach Soloists, and the Artaria Quartet. She has performed widely with the Sierra String Quartet and the Arcadian Academy. Ms. Kyme is also the conductor of the California Youth Symphony Preparatory String Orchestra. She is a graduate of the University of California at Berkeley and Yale University, where she studied with Broadus Erle.

Violin: Carlo Antonio Testori, Milan 1720.

Carla Moore (Peter, violin 2) performs with the Philharmonia Baroque Orchestra, the American Bach Soloists, and the chamber ensembles Music's Re-creation [sic] and the Streicher Trio. She has also performed with Roger Norrington and the London Classical Players, Tafelmusik, and the Boston Early Music Festival Orchestra. Ms. Moore is a graduate of Indiana University, where she studied with Stanley Ritchie.

Violin: Andreas Hoyer, Klingenthal 1760.

George Thomson (Peter, viola 2) performs with the Philharmonia Baroque Orchestra and the American Bach Soloists. He has conducted and performed with the new-music ensemble EARPLAY (of which he is a founding member) as well as with the Berkeley Contemporary Chamber Players, the Berkeley Contemporary Opera, and Composers Inc. Mr. Thomson is also music director of the Prometheus Symphony, a community orchestra in Oakland, and is assistant conductor of the Berkeley Symphony Orchestra.

Viola: Otto Erdesz, New York 1963.

David Morris (Peter, cello) performs with the Philharmonia Baroque Orchestra and the American Bach Soloists, and is music director of the baroque opera collective *Teatro Bacchino.* He has been principal cellist with the Israeli baroque orchestra *Tizmoret Salomone* and a guest with the Los Angeles Baroque Orchestra and the Portland Baroque Orchestra. Mr. Morris is a graduate of the University of California and was the recipient of the University's Eisner Prize for excellence in the performing arts.

Cello: John Morrison, London c. 1780.

The Moravian Music Foundation

The Moravian Music Foundation was founded and chartered in North Carolina in 1956, to preserve, study, edit and publish the music retained in the Archives of the Moravian Church in America, Northern and Southern Provinces. Since its establishment, the Foundation has acquired many additional items, including the Irving Lowens Collection of early American tunebooks; the band books of the 26th North Carolina Regimental Band (from the Civil War); and a reference library of over 6,000 volumes, specializing in Protestant church music and American music history. The Moravian Music Foundation is responsible for many first modern-day performances of music from the eighteenth and nineteenth centuries. The Foundation serves as a resource for scholars, performers, and students worldwide as well as for church musicians. Over 40 orchestral works from the Foundation's holdings have been edited and placed in the Fleisher Collection of the Philadelphia Free Library. The collections of the Moravian Music Foundation contain some 10,000 manuscripts and early imprints of vocal and instrumental music, sacred and secular, from the sixteenth through the twentieth centuries. Not all of this was written by Moravian composers, but it is all music which the Moravians used and enjoyed. Included in the collections of the Moravian Music Foundation are works by Haydn and Mozart, J. C. Bach, Abel, Johann Stamitz, and a host of lesser-known composers. A number of these are the only known copies in the world. The Moravian collections, then, provide a cross-section of classical musical culture, placing the masters in their proper historical perspective.

—Dr. Nola Reed Knouse

Dr. Nola Reed Knouse *is Director of the Moravian Music Foundation, Inc.*

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JOHN ANTES JOHANN FRIEDRICH PETER 80507-2
STRING TRIOS STRING QUINTETS
American Moravian Chamber Ensemble

Disc 1
JOHN ANTES (1740-1811)
Trio #1 in E-flat Major
1 I Adagio
2 II Allegro
3 III Allegro assai

Trio #2 in D Minor
4 I Allegro
5 II Andante un poco adagio
6 III Presto

Trio #3 in C Major
7 I Larghetto

8 II Grave sostenuto
9 III Allegro
Anthony Martin, violin 1; Joseph Edelberg, violin 2; Paul Hale, cello

JOHANN FRIEDRICH PETER (1746-1813)
Quintet #1 in D Major
10 I Allegro con brio
11 II Andante amoroso
12 III Allegro brillante
Katherine Kyme, violin 1; Carla Moore, violin 2; Anthony Martin, viola 1; George Thomson, viola 2; David Morris, cello

Disc 2
JOHANN FRIEDRICH PETER
Quintet #2 in A Major
1 I Allegretto
2 II Poco adagio
3 III Presto assai

Quintet #3 in G Major
4 I Presto dolce
5 II Polonaise
6 III Menuet/Trio
7 IV Presto

Quintet #4 in C Major
8 I Vivace assai
9 II Andantino
10 III Allegro non tanto

Quintet #5 in B-flat Major
11 I Allegro moderato
12 II Adagio
13 III Allegro

Quintet #6 in E-flat Major
14 I Allegro maestoso
15 II Andante grazioso
16 III Prestissimo
Katherine Kyme, violin 1; Carla Moore, violin 2; Anthony Martin, viola 1; George Thomson, viola 2; David Morris, cello

American Moravian Chamber Ensemble
Anthony Martin, violin 1 (Antes), viola 1 (Peter)
Joseph Edelberg, violin 2 (Antes)
Paul Hale, cello (Antes)
Katherine Kyme, violin 1 (Peter)
Carla Moore, violin 2 (Peter)

George Thomson, viola 2 (Peter)
David Morris, cello (Peter)

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