

A Loving Home's A Happy Home
19th-Century Moravian Parlor Music by Lisetta and Amelia Van Vleck,
Carl Van Vleck & F. F. Hagen

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It is often stated that, for Moravians, *music* is an essential part of life, not something added later on when the essential things have been taken care of. We have long known of the great emphasis the Moravians placed on *education* of both boys and girls. Over the more than five hundred and fifty years since the founding of the *Unitas Fratrum*, these two emphases have been woven together into a rich and colorful history of music-teaching and music-making.

The renewed Moravian Church in the eighteenth century, following Zinzendorf's recognition that men and women in various stages of life have different spiritual expressions, needs, and gifts, encouraged expressions of faith by women as well as by men. While we know of no Moravian women composers of sacred vocal music in the eighteenth century, there survive an immense number of hymn texts written by women—in fact, in an informal overview, the proportion of texts written by women seems to be greater in the 1778 *Gesangbuch* (German Moravian hymnal) than in the 1995 *Moravian Book of Worship*. Many of these are ones still known and loved today.

Pauline Fox, notes that music manuscript books used from the mid-18th through mid-19th centuries among the Pennsylvania Moravians (like those originating among the Moravians in North Carolina) contain a wide variety of musical styles and genres—hymns, simple devotional songs, popular songs and piano works often appearing very soon after their publication. These books were used both for instruction and for enjoyment in the home. Many of these volumes were passed down in families, or from teacher to student; the contents of some span three generations. The use of even “secular” music for pedagogy was possible for the Moravian educators because they were “unencumbered . . . by constraints imposed by mutually exclusive categories of ‘sacred’ and ‘secular’”. Thus it appears that they held an extraordinarily flexible aesthetic perspective in which disparities such as abstract music and non-Scriptural texts could be compatible with, and even contribute to, growth in piety.”¹

This emphasis on music instruction in Moravian schools continued throughout the nineteenth century. Music performance—especially piano—“was regarded as one of the few public accomplishments appropriate for young women.”² At the Bethlehem Seminary for Young Ladies, music instruction was the most popular of the “ornamental branches of instruction”.³ Since becoming a music teacher was one of the few respectable ways a woman could be gainfully employed, the parents of many students at this school insisted that their daughters learn music thoroughly, including the theory and history of music as well as performance, so that they could obtain teaching positions.⁴

The difference between musical instruction for women and for men was primarily in the instruments one could learn. For example, at the Moravian female seminary in Bethlehem, women could study piano, melodeon, and guitar (and by 1853, organ; by 1858, harp); at the

¹ Fox, p. 39.

² Smith, Abstract, n.p.

³ Smith, p. 97.

⁴ Smith, p. 104-5.

same time, the men at Nazareth Hall could also study organ, violin, flute, and other musical instruments. The men students had opportunity to play in the school orchestras and perform chamber music. Moravian-sponsored education is an area needing much more study—to just what extent did the Moravians really influence the musical culture of America not through their own sacred compositions, but through their instruction of the daughters and sons of many non-Moravian families, who themselves went on to become musicians and teachers of further generations?

Perhaps the most “colorful” and engaging women in Moravian musical history are the three “Van Vleck sisters” of the nineteenth century. Born into a family of musical Moravian ministers spanning several generations, these three women all inherited—and made use of—the musical gifts of their ancestors. There were four children in the family—the three sisters and a brother who died in 1863 as a prisoner of war. The biographical notes below are taken primarily from his/her “memoir,” a spiritual autobiography most often written by the individual himself/herself, completed by the pastor after the person’s death to be read at the funeral, and housed in the Moravian Archives (Southern Province) in Winston-Salem, NC.

Louisa Cornelia Van Vleck was born on August 20, 1826, in Bethania, NC, where her father was pastor. As he accepted a call to serve a congregation in Newport, Rhode Island, her childhood was spent there; he later served in Lancaster and York, Pennsylvania, and she was educated at the Bethlehem Female Seminary (class of 1837). Her father later served at Greeneville, Tennessee, as the president of a college for young women; he died there in December of 1845, after which her mother moved the family back to Salem. “Miss Lou” taught at Salem Female Academy and at other places. She also was very involved in the church, singing in the choir and teaching Sunday school. Her memoir reports that “she gently fell asleep about 8 on Tuesday evening, April 22nd, 1902, & her face assumed a lovely look of repose from which the lines of care & mortal weakness were smoothed away. Her age was 75 years 9 months & 2 days.”

Lisetta Marie Van Vleck was born on April 13, 1830, in Newport, Rhode Island, the third child of the family. Her memoir reports that “Members of her family always spoke of her precociousness as a child, or her remarkable memory and her unusual musical ability which showed itself already at the age of two years where she sang a solo in the church of which her father was pastor.” Like her older sister, she was educated at the Bethlehem Female Seminary (class of 1839). Beginning at age sixteen she taught piano, and in 1852 she began teaching at the Salem Female Academy, and continued until her marriage in 1868 to talented musician and artist Alexander Meinung. Her memoir reports, “Both Br. and Sr. Meinung being gifted musicians, their home was for many years a music center in the community and there many of the young people of Salem & vicinity received their first musical instruction & inspiration for future study.” After Meinung’s death on April 15, 1908, she continued to live in their house, and as her memoir says, “During the long years of our sister’s residence among us she made many friends and used her musical & intellectual gifts to give them much enjoyment.” She died on September 20, 1914.

Amelia Adelaide Van Vleck was the youngest of the sisters. She was born on October 18, 1835, and was educated at Salem Female Academy. At age eighteen she became a teacher at Salem, teaching piano, guitar, and mandolin. She taught there for more than sixty years—one of the longest periods of continuous service in the history of Salem Academy and College. She shared her sisters’ interest in missions as a member of the Woman’s Missionary Society. She also

served as accompanist for the Sunday school for more than fifty years. Her memoir reports, “Her special efforts for the Christmas entertainments and the evident joy in the services made a deep impression upon teachers and scholars and the influence of it will abide for long.” She traveled extensively, and read widely, and was “possessed of a happy and cheerful disposition . . . her capacity for forming friendships was quite beyond the ordinary. [...] She was a rarely talented musician, a brilliant pianist, a composer of real merit and one who used her talent in unstinted measure for the glory of God and the enjoyment and entertainment of her many friends. [...] The announced coming of ‘Miss Amy’ and ‘Miss Lou,’ as the sisters were familiarly known, was an event in which the entire family was interested, and gave promise always of an evening of pleasure and delight.” For over five years Miss Amy was a “shut-in”, and received many visitors. “On Tuesday, August 20, 1929 about 4 o’clock in the afternoon, she fell asleep in Jesus. Her age was 93 years, 10 months and 2 days.”

In addition to the music of “Miss Amy” and “Miss Lisetta,” a few works by two Moravian male composers of the nineteenth century are here included. **Francis Florentine Hagen** (1815–1907) was born in Salem (now Winston-Salem, NC), and received theological training at the Moravian Theological Seminary in Pennsylvania. He served as a teacher at the Moravian school for boys in Nazareth, PA, then as pastor of several congregations in North Carolina. In later life he returned to serve in the north, and died in Lititz, Pennsylvania, in 1907. Though he spent his “professional” life as a teacher and pastor, he was always devoted to music. His compositional style reflects eighteenth-century Moravian roots blended with influences of later Romanticism and American gospel music. His compositions include anthems, an orchestral overture, solo songs, solo piano works, and both original compositions and arrangements for organ, many of which were published during his lifetime.

Carl Anton Van Vleck (1794–1845), the son of Moravian pastor and composer (and later, bishop) Jacob Van Vleck, and the father of the Van Vleck sisters and their brother Arthur, was born in Bethlehem, PA, where his parents were superintending the school for girls. Following his education at Moravian schools in Bethlehem and Nazareth, he served as a teacher and organist at the Moravian boys school in Nazareth, and later at the Moravian Theological Seminary there. He served pastorates in North Carolina, Rhode Island, and Pennsylvania; and taught again at the school in Nazareth and at the Theological Seminary in Bethlehem. In 1845 he accepted the invitation to assume the administration of a public school in Greeneville, Tennessee, where his son would also teach; he served there less than six months before his death, and at his request his body was brought back to Salem for burial.

The Young Ladies’ Seminary in Bethlehem, and Salem Academy and College (Salem Female Academy): Moravian Musical Instruction for Women in the 19th Century

In 1742, less than two years after the Moravian settlers moved from Georgia to Pennsylvania, Benigna Zinzendorf (Count Zinzendorf’s daughter) opened a school for girls in Germantown, PA. According to Jewel A. Smith, “this school, which later became known as the Young Ladies’ Seminary, is believed to be the oldest girls’ school of importance in the New World. . . .”⁵ The school moved to various locations in Bethlehem and Nazareth; and became a boarding school,

⁵ Smith, 36.

open to students beyond the Moravian Church, in 1785. The Seminary “offered courses in five broad areas: spiritual and moral guidance, intellectual and cultural pursuits, vocational training, social cultivation, and physical excellence”.⁶ While the principals of the school were invariably Moravian men, the instructors were primarily women, mostly Moravian but some from beyond the Moravian Church. Students came to the school between the ages of eight and fourteen, remaining until they were sixteen; in the 1860s, however, the enrollment age was raised to ten, and there was no automatic termination of enrollment, so that students in their early twenties were still enrolled as students. The school became very highly regarded, and “by 1857 it had enrolled students from every state in the union”.⁷ Music was the most popular of all the “ornamental branches of instruction,” not only as a means to possible future employment, but as a means of refining the mind and enhancing devotion to God. The Young Ladies’ Seminary, later known as the Moravian Seminary for Girls, merged with the Moravian Preparatory School for boys in 1971 to form Moravian Academy, known as the ninth oldest independent school in the United States.

Salem Female Academy, now Salem Academy and College, in Winston-Salem, North Carolina, traces its beginnings to within a year of the establishment of Salem as the principal settlement congregation of the Moravians in North Carolina in 1771. Sister Elisabeth Oesterlein “was asked to look after the young daughters of Traugott Bagge and Jacob Meyer. Given the ages of the children, this could only have been a nursery school at first, but from this humble beginning there developed what became Salem Academy and College, an educational institution for women which has faithfully served succeeding generations with great distinction”.⁸ As early as 1762, visitors had asked to be able to send their children for schooling among the Moravians; these continuing requests were noted in 1792. Students were received and instruction begun in May of 1804. By 1812 there were 83 boarding students and 26 day students.⁹ While there were some continuing requests for a similar boarding school for boys, and some plans were laid, this was not accomplished in Salem until 1826; it was closed in 1828 because of a financial depression in the country. The day school for boys continued in operation as it had been for so many years earlier, and through the rest of the nineteenth and early 20th century the boys school struggled with financial woes, closing and reopening as the finances would allow.

The boarding school for girls remained under the leadership of the church throughout the century, even after its incorporation in 1866 as “Salem Female Academy”, the name that had been used for a number of years.¹⁰ It began offering four-year degrees in 1889, and began advertising itself as “Salem Academy/College,” a name that seems never to have been formally adopted; but by 1905 reports from the institution were labeled as from “Salem Academy and College”.¹¹ Salem College is identified by the American Council on Education as the oldest women’s college in the nation, and the 13th oldest college overall. Salem Academy, a college preparatory/boarding school for young women in the 9th–12th grades, shares the campus with the college.

⁶ Smith, 37.

⁷ Smith, 41.

⁸ Crews/Starbuck, p. 85.

⁹ Crews/Starbuck, p. 214.

¹⁰ Crews/Starbuck, p. 380.

¹¹ Crews/Starbuck, p. 442.

About the Music

Most of the compositions of these four composers were written for very small forces. Many of the piano pieces written by “Miss Amy” and “Miss Lisetta” bear the names of other women—*Mollie March*, *Hannah Polka*, and the like. These pieces may well have been named for their friends, possibly even written as gifts. Most of their music is known to survive only in their manuscript books—did they indeed write these here, and give fair copies to the honorees? In addition, a number of their works were published during their lifetimes, and for these no manuscript copies are known to survive.

Seventeen of the works on this recording are found only in manuscript form, fourteen in a single manuscript book—Salem Manuscript Book SMB 34. The original ownership of Salem Manuscript Book 34 is unknown; in the inside cover is the notation “John [illegible], June 9th, [illegible]”; whether this was the original owner or a much later owner is impossible to determine. The book contains 106 works, copied in several different hands, presumably over many years. Of the first 79 works copied into this volume, 78 are for voices with piano (mostly solo voice; a few duets, and one SATB work), and only seven are in English with the rest in German. Many different composers are represented—Karl Heinrich Graun and Wolfgang Amadeus Mozart among lesser known others. The music of the Van Vleck sisters begins at SMB 34.80, and all of the vocal music from that point on is in English. Several other works in this last section of the book are anonymous, and there is at least one nocturne by Chopin included.

The other manuscript works on this recording are found in the Moravian Music Foundation’s uncatalogued nineteenth-century manuscript collection. The published works are found in the Foundation’s extensive uncatalogued sheet music collection.

For pianist Barbara Lister-Sink, this music provided a glimpse through a window into a time and place very deeply familiar to her. The deeper she explored the music, the more she realized that these works are unique creations, written by strong characters formed by the very environment Lister-Sink has lived in for most of her life—the same brick pathways, the same peaceful tree-lined walks, grown from the same roots in nineteenth-century North Carolina agrarian society, the same focus on musical excellence and quality education. She finds it extraordinary that “someone right here, in Salem, had composed this very beautiful, refined, subtle music that could stand beside anybody’s.” While Salem Female Academy, like most American schools in the nineteenth century, imported many of its music teachers from Europe, the Van Vleck sisters were not European men. Rather, they were Salem women, products of the Moravian musical culture—like Barbara Lister-Sink herself, who studied as a child at Salem, whose great-aunt most likely studied piano with Amelia Van Vleck. She remains astonished and delighted at the virtuosic technique required by this music, along with the subtleties of touch and tone required in its performance; this is highly advanced music, requiring consummate skill and finesse, resonating with the legacy of the golden age of piano playing of the turn of the twentieth century. As performer and as North Carolina native, Barbara Lister-Sink pulls the subtleties of the music not only from the legacy of the European male composers, but out of her own past, out of her own roots.

The Moravian Music Foundation expresses deep appreciation to Dr. Thomas Cimarusti for his painstaking editing work on the piano and vocal music of the Van Vleck sisters. This recording would not have been possible without the many hours he spent working from their sometimes-difficult manuscript.

Disc One

1. The *Irma Waltz*, by Amelia Van Vleck, was published in 1897 by Louis H. Ross & Co. of Boston, and dedicated “To Mr. and Mrs. W. D. Baldwin, Washington, D.C.” The identities of Mr. and Mrs. Baldwin remain a mystery; one wonders if Mrs. Baldwin’s first name was “Irma.” The particular charm of this waltz lies in the gracefulness of the ornamentation, the variety of thematic materials that, although contrasting, flow seamlessly to form a single unified composition, and the composer’s use of the colors and range of the piano.

2. *A Loving Home’s a Happy Home*, with words and music by F. F. Hagen, was published in 1882 by W. F. Shaw and “Inscribed to Miss Mary E. Johnson”. “Miss Mary E. Johnson” is presumably the “Mrs. Mary Johnson Woodhead” to whom *Mowing the Harvest Hay* is dedicated; nothing further is known about her (Hagen Collection Ha 12). *Verses sung by Hannah Rose Carter and Glenn Siebert; chorus by quartet.*

A loving home’s a happy home, None other can be so: Love cheers its hearth, dispels its gloom, and lightens ev’ry woe. A loving home’s a welcome place to parent, child, or friend. Love greets them all with smiling face, Its kindness knows no end. A loving, happy home for me, With kindred souls around, An earthly paradise ’twill be, Where love and peace abound.

A loving home’s a safe retreat, From sin’s destructive snare, Far sweeter joys the young there meet Than in the world’s false glare. In mother’s arms, on father’s knee, Amid the smiles of all, Sweet infants chirp with merry glee, Delighting great and small.

A loving home’s a blessed home, ’Tis heav’n on earth begun. Glad orisons to Mercy’s throne Arise, each morning’s sun. This loving home, this happy home Is like to that above, Where strife and discord ne’er can come, And all is peace and love.

3. The *Nettie Galop*, by Lisetta Van Vleck, was published by S. Brainard & Son in Cleveland in 1866, dedicated “To Mr. Frank Jordan.” His identity is unknown, and any relationship for the unidentified “Nettie” whose name this piece bears is likewise a mystery. To complicate matters even further, a manuscript copy of this same piece, contained in Salem Manuscript Book SMB 34.83, is entitled *Lucy Gallop*—and we don’t know who Lucy was, either! One of the more technically challenging works in this collection, the *Nettie Galop* is marked by extreme leaps in both hands, running melodies in octaves, and contrasting themes and moods. The subordinate theme in the Trio section carries its own air of subtle mystery and unresolved tensions.

4. *Hannah Polka*, by Lisetta Van Vleck, begins with an introduction in improvisatory style, setting the stage for this polka with its plethora of themes. The polka itself, a short ternary form, begins with wide-ranging arpeggios for its first theme, with a contrasting, very florid, very rapid melodic flourish as the second theme, before returning to the first theme. The trio, again a short ternary form, begins with the melody in the lower mid-range of the piano, surrounded by the left hand crossing back and forth. The second theme in the trio alternates very high and very low range of the piano, with a great deal of hand-crossing to cover the entire keyboard, making the performance almost as much fun to watch as to hear (Salem Manuscript Book SMB 34.88)!

5. *Our Words of Love*, by Lisetta Van Vleck; text source unknown (Salem Manuscript Book SMB 34.80). *Sung by Ms. Carter*.

Our words of love are works of love, A fact well hath sung, And while through life's drear path we rove a kindly glance may a solace prove, though silent be the tongue.

Oh! then when sorrowing hearts are nigh, Who that sorrows not, Let the kind language of the eye like brighter paintings from the sky Beam o'er the mourner's lot.

6. Upon listening to the *Mollie March*, by Lisetta Van Vleck (Salem Manuscript Book SMB 34.87), with its slow harmonic rhythm, stately character, and brass-fanfare-like repeated notes and chords, it is no surprise that this march was arranged for the 26th N.C. Regimental Band. This band was made up of Moravian players from Salem, NC, and was known as one of the best bands of the Confederate army; their band books are the only known surviving complete set of band books belonging to a Confederate band, and contain a wide variety of music. The arranger was the noted William H. Hartwell, and one supposes that “Mollie” was not considered a suitable name for a military march; the arrangement was entitled *Military Parade March* (Salem Band books SB 5.16).

7. *Salem Band Waltz*, by Amelia Van Vleck, is a lovely waltz in extended rondo form. With its title, one wonders why it appears *not* to have been arranged for the regimental band!

8. *Alma Mater*, with words and music by F. F. Hagen, is noted as an “Ode on the removal of the old school building at Salem Female Academy, N.C. and the erection of the new, in the year 1854, dedicated to the Rev. Robert W. De Schweinitz, Principal.” DeSchweinitz (1819–1901) was “Inspector” of the girls school at Salem, NC, from 1853–1866, guiding the school through the construction of what is now known as “Main Hall”, dedicated in 1854, and through the difficult years of the Civil War. One of his last acts was to arrange for the incorporation of the school in 1866, and the consequent change of the school’s director’s title from “Inspector” to “President” (Hagen Collection Ha 2). *Verses sung by Ms. Carter; chorus by quartet*.

O loved abode! Thine ancient walls Reared by the hand of faith and love, Must crumble soon to native dust, Fit emblem of mortality. And though ere long, in beauty new And lofty grandeur will arise A stately mansion in thy place, We would to thee this tribute bring, Alma mater, loved abode! A long, a last, a fond farewell!

O stay the hand! Destroy not yet These time-worn walls, our youth's loved home, Till we revisit once again Each quiet haunt to memory dear. 'Twas there, in yonder calm retreat, We often mused in solitude, On by gone days—on scenes of home, And distant friends—and wept a tear.

And here, the gentle hand of love Did kindly soothe our youthful griefs, And pure affection's bond was twined And cherished oft by converse sweet. Yea here, our tender youth did find A safe abode, paternal care, Instruction mild and heavenly grace, To fit us, both for life and death.

And now since Heaven's blessings pour So rich and free—too narrow are Thine hallowed walls, to treasure all Who fain would shelter 'neath thy wings, And wisdom seek, the ornament Of grace, and crown of glory bright. Oh! Mater alma, we must part—And bid a last, a fond farewell.

9. The anonymous sacred poem *The Hope, The Star, The Voice*, set to music by Carl Anton Van Vleck and “Dedicated to his beloved Brother The Rev. W. H. Van Vleck”, was published by Hewitt, 137 Broadway, New York, n.d. William Henry Van Vleck was the older brother of C. A.

Van Vleck and the first graduate of Moravian Theological Seminary in Nazareth, PA (founded 1807). He was also a pastor, later elected bishop, and served congregations in Philadelphia, Bethlehem, and New York, and was president of the Provincial Elders Conference of the Southern Province from 1836–1849. *Sung by Mr. Siebert.*

There is a blessed hope More precious and more bright, Than all the joyless mockery The world esteems delight.

There is a lovely star That lights the darkest gloom, And sheds a peaceful radiance o'er The prospects of the tomb.

There is a cheering Voice That lifts the soul above, Dispels distrustful, anxious doubt And whispers GOD is love.

That Voice is heard from Calv'ry's height And speaks the soul forgiven, That Star is Revelation's light, that Hope the hope of heaven.

10. The date of Amelia Van Vleck's composition of *The Unknown Soldier Boy* is not known; was it written in response to the death of her brother Arthur as a prisoner of war in 1863? The song is reminiscent of Schubert in its profound simplicity (Salem Manuscript Book SMB 34.90). *Sung by Hannah Rose Carter and Mary Siebert.*

No Mother's gentle whisper to greet his weary ear, To smooth his death-damp pillow And drop a pitying tear; To note the ceasing pulses Of her dear boy's very hand, And to smooth his lonely passage Into the silent land. Sleep, gently sleep; Sweet flowers will bloom above thee, Thy grave will be kept green by the stranger friends who love thee.

11. *My Dear One's Waltz*, by Amelia Van Vleck is one of the loveliest, most delicate yet deeply expressive, waltzes soon to enter the piano repertoire. The primarily stepwise movement of its lyrical, graceful melody is made more expressive by the leaps, themselves made dramatic by their placement within the phrases. The trio has a similar character, but with its own lyrical melody ornamented with graceful trills. The sheer exquisiteness of this waltz leads inevitably to the question: Who was the "dear one" for whom Miss Amy was writing (Salem Manuscript Book 34.90)?

12. The music to *The Grave of My Wife* was written by Francis Florentine Hagen to a poem by Rev. William C. Reichel (1824–1876). Hagen's first wife, Clara Cornelia Reichel (W. C. Reichel's older sister), died in 1862; Reichel's first wife, Mary Jane Gray, died in 1863. The song was published by G. André & Co, Chestnut Street, Philadelphia in 1866 (Hagen Collection Ha 7). *Sung by Jason McKinney.*

With snow all bedight In the winter's midnight Is the grave of her whom I love. Dark shadows are round On the whitening ground and the cold starlight above. The keen winds blow And they drift the snow On the grave of her whom I love; Yet I know she is warm And heeds not the storm, A beatified Spirit above. In the sunshine of May, She was summoned away, And she was ready to answer the call. Yet it tore my soul, my inmost soul To think I was robbed of my all. With her raven hair, Tresses rich and rare She was clad in the spotless shroud, The picture of rest, Of ineffable rest, Her brow without shadow or cloud. And thus calmly she lies with ever closed eyes, In the grave where they laid my love. Yet I know she is warm And heeds not the storm, In the bosom of Jesus above.

13. The *River Waltz*, by Amelia Van Vleck, is marked by a waltz section which is ethereal in its light, delicate texture and gentle gracefulness, in contrast with a trio section characterized by warm, thicker textures in the lower mid-range of the piano, with coloristic harmonic progressions unusual among “Miss Amy’s” work (Salem Manuscript Book SMB 34.89).

14. The *Annie Schottisch*, by Lisetta Van Vleck, was dedicated to Miss Annie Spencer, whose identity remains a mystery. This charming work features extreme and rapid leaps and octave runs in the melody (Salem Manuscript Book SMB 34.81).

15. *Waltz*, by Amelia Van Vleck, was arranged by Moravian composer Edward W. Leinbach (1823–1901) for the 26th N. C. Regimental Band, Confederate States of America, as *Serenade Waltz* (Salem Manuscript Book SMB 34.92; Salem Band books SB 4.40).

Disc Two

1. *Mowing the Harvest Hay* was written by F. F. Hagen to a text by Minnie Gilmore, and dedicated to Mrs. Mary Johnson Woodhead, presumably the “Miss Mary E. Johnson” to whom *A Loving Home’s A Happy Home* is dedicated; nothing further is known about her.. It was published in 1887 by The W. F. Shaw Co (Hagen Collection Ha 14). *Verses sung by Ms. Carter and Mr. Siebert.*

The late sun furls her golden sails, And turns her red prow west; The wind blows sweet with rye and wheat, The blue jay seeks her nest; The patient kine wind to their ranch, The homeward horses neigh, And down the grass the swift scythes pass, Mowing the harvest hay.

The brown young farmer stalks beside, And cheers the meek team on; His eyes are blue, his heart is true, And warm as summer’s sun. He gaily whistles tune on tune, To while the time away, And down the grass the swift scythes pass, Mowing the harvest hay.

From near the barn a clear voice calls The milch cows one by one, Beside the gate the farmer waits, The faithful team goes on; The pretty milkmaid leaves her pails, To hear what he would say, And down the grass the scythes still pass, Mowing the harvest hay.

O sweet old tale that never tires! O love forever new! The dusk to hear steals softly near, Adown the bridge of dew; The brown young farmer pleads his pray’r, the pretty maid says “aye” And down the grass the swift scythes pass, Mowing the harvest hay.

2. The *Centennial March*, by Amelia Van Vleck, was “Dedicated to the Faculty and Pupils of the Salem F. Academy and College, N.C.”, for the centennial celebration of that institution in 1905, and “published for the author” by Hatch Music Company in Philadelphia. This march has a thicker texture, making it particularly apt for performance in a larger venue; one wonders if it may have been used to accompany an academic processional.

3. *The Sky Lark*, by Amelia Van Vleck, features ornate soprano melismas to imitate the singing of the skylark (Salem Manuscript Book SMB 34.80). *Sung by Ms. Carter.*

Bird of the wilderness, Blithesome and cumberless, Sweet be thy maitin o’er moorland and lea. Emblem of happiness, Blest is thy dwelling place, Oh! to abide in the desert with thee. Tra la la.

Wild is the lay and loud; Far in the downy cloud, Love gives it energy, love gave it birth. Where on thy dewy wing, Where art thou journeying? Thy lay is in heaven, thy love is on earth.

O’er fell and fountain sheen, O’er moor and mountain green, O’er the red streamer that heralds the day. Over the cloudlet dim, Over the rainbow’s rim, Musical cherub, soar singing away.

*Then when the evening comes Low in the heather blooms, Sweet will thy welcome and home of love
be. Emblem of happiness, Blest is thy dwelling place. Oh! to abide in the desert with thee.*

4. The *Annie March*, by Lisetta M. Van Vleck, begins with stately dotted-rhythm repeated octaves, using the piano's wide ranges. The following section is more playful, almost spritely, in the center of the keyboard. A third section, in the subdominant key, is marked by the use of crossed hands, combining a melody in triplets with the dotted rhythms of the first theme, followed by a repeat of that first section (Salem Manuscript Book SMB 34.85).

5. The *Carolina March*, by Amelia Van Vleck, is another that was arranged, most likely by Edward W. Leinbach, for the 26th Regimental Band. A shipment of several boxes received by the band on December 13, 1863, at Orange Court House, Virginia, included "eatables , clothing, etc. [and] a good deal of music, amongst the latter being a march and waltz composed for us by our good friend, Miss A. A. Van Vleck." The band arrangement is somewhat longer; the piano version was published by S. Brainard in Cleveland after the war (Salem Manuscript Book SMB 34.93; Salem Band book SB 4.41).

6. The anonymous *Come Hunters Young and Old* was published in Philadelphia by Lee and Walker (successors to Geo. Willig) in 1850, and "Arranged as a Duett (from the German) and dedicated to the Young Ladies Academy of Salem, N. Carolina" (Moravian Music Foundation uncataloged sheet music collection). *Sung by Ms. Carter and Ms. Siebert.*

*Oh how sweet at break of morn the Alpine hunters horn. Come hunters young and old up over hill
and wood, from peak to peak we roam, oh who so free, so merry as we? We care not for storm or
cold, but scale the mountain's side. We rouse the wild goat from his hold and sing with a hunter's
pride, Tra la Tra la!*

*Oh how sweet our welcome home When at eve no more we roam. When o'er wood and fold Our
parting blast hath told, We seek our cottage home. Oh still so free and happy are we. For now our
prizes bearing We leave the mountain's side; We laugh at deeds of daring and sing with a hunter's
pride.*

7. *Her Last Words at Parting*, by F. F. Hagen; text source unknown (Hagen Collection Ha 9). *Sung by
Mr. Siebert.*

*Her last words at parting, how can I forget? Deep treasure thro' life in my heart shall they stay. Like
music whose charms in the soul lingers yet when its sounds from the ear have long melted away. Let
fortune assail me; her threatenings are vain; these still breathing words shall my talisman be:
remember in absence, in sorrow and pain, there's one heart unchanging that beats but for thee.*

*From the desert's sweet well tho' the pilgrim must die, never more of that fresh springing fountain to
taste, he had still of its bright drops a treasured supply whose sweetness lends life to his lips thro' the
waste. So dark as any fate is still doomed to remain, these words shall my well in the wilderness be:
remember in absence, in sorrow and pain, there's one heart unchanging that beats but for thee.*

8. *The Rainy Day* was written by Amelia Van Vleck on a text by Henry Wadsworth Longfellow (1807–1882), and dedicated to Miss A. M. Herman, presumably Adelaide Herman (Salem Manuscript Book SMB 34.100). *Sung by Mr. McKinney.*

The day is cold, and dark, and dreary; it rains, and the wind is never weary; the vine still clings to the mouldering wall, but at every gust the dead leaves fall, and the day is dark and dreary.

My life is cold, and dark, and dreary; it rains, and the wind is never weary; my thoughts still cling to the mouldering past, but the hopes of youth fall thick in the blast: and my life is dark and dreary.

Be still, sad heart, and cease repining! Behind the clouds is the sun still shining; thy lot is the common lot of all: into each life some rain must fall: some days must be dark and dreary.

9. *L'Amitié Waltz*, by Lisetta Van Vleck, was published by Lee & Walker in Philadelphia (date illegible). It is dedicated "To her friend Miss Cordelia Levers," who was a classmate of Lisetta's at the Young Ladies Seminary in Bethlehem, graduating in the class of 1842. While titled a waltz, the piece has more the character of a *Ländler*, with its arpeggiated melody and themes that are reminiscent of Alpine music.

10. *Lullaby*, with words and music by Amelia Van Vleck. *Sung by Ms. Siebert.*

Lullaby, baby, day with its sunshine is past, and soon, in the gloaming, the sandman is coming to scatter his sand thick and fast. So lullaby, baby, and close your dear eyes "just as tight," and then you won't see him, but only will feel him pass by in the shadowy night. Lullaby, sleep little baby so dear, darling, you've nothing to fear.

Lullaby, baby, Mother is holding your hand, the angels are watching above you, my darling, while soft by their wings you are fanned. So lullaby, baby, while Father's fond prayer is for you, that sweetly you rest, by God ever blest, and fresh as the morn wake anew. Lullaby, birdies have all gone to rest. You must go too, so good night to you, the sun has sunk low in the west.

11. *The Watch-Tower Light* was composed by Carl Anton Van Vleck and dedicated to Misses Lavinia & Henrietta Van Vleck, daughters of Abraham H. Van Vleck of Newark, New Jersey; Henrietta was in the same class as Louisa Van Vleck at the Seminary for Young Ladies in Bethlehem (class of 1837), and Lavinia graduated in the class of 1828. We presume that they were in some way related to the Van Vleck sisters whose music is on this recording. *Sung by Ms. Carter.*

'Tis midnight deep the storm is loud; and wild the gale is roaring, and from a dark and watery cloud impetuous rain is pouring. No star to gild the threatening sky with cheerful light is gleaming, but bright from yonder beacon high the watch-tower light is streaming.

And though the night is dark and drear, and though the storm grows wilder, that light the gathering gloom can cheer, and make its terrors milder. It shines like youth's unclouded dreams, when hope and joy are beaming; and bright as truth's unsullied beams, the watch-tower light is streaming.

So on life's dark tempestuous way, where pain and bliss are twining, may holy Hope's unclouded ray on me be ever shining. And blest Religion's tranquil light be ever round us beaming, as o'er this dark and dreary night the watch-tower light is streaming.

12. The *Laura Polka*, by Lisetta Van Vleck (Salem Manuscript Book SMB 34.86 and 58.4), is delicate and lyrical in nature, with a hint of mystery in the second theme of the polka. The trio has a more spritely character, more playful, before returning to end with the lovely lyricism of the polka.

13. *Colonel Belo's March*, by Amelia Van Vleck, was named for Alfred H. Belo, initially Captain of Company A, Forsyth County (North Carolina) troops (Forsyth Rifles), Confederate States of America; this company served in the 11th Regiment, N.C Volunteers, which was later renamed the 21st Regiment, North Carolina Troops. Later promoted to Colonel, he migrated to Texas shortly after the end of the Civil War, vowing to continue fighting; finding his cause to be truly and irrevocably lost, he built himself a newspaper empire, now known as the Belo Corporation. The primary theme of this extended march is marked by rapid repeated notes which sound like double-tonguing on a brass instrument (Salem Manuscript Book SMB 34.96).

14. *Early Friends*, by Carl Anton Van Vleck, was published by A. Fiot, Chestnut Street, Philadelphia (no date). The cover reads: "The words by Rich'd Manley, The Music composed & dedicated to his esteemed friend Rev. A. H. Schultz by C. A. Van Vleck." Augustus Heinrich (or Heinrich Augustus, or Henry August) Schultz (or Schulz; 1805–1895), born in Suriname, studied at the Moravian Theological Seminary in Nazareth, PA. He taught at the Moravian boys school in Salem (now Winston-Salem), NC, and served several NC congregations as pastor, and later served congregations in Philadelphia, Bethlehem, Lancaster, York, and Nazareth, PA, as well as being inspector of the Young Ladies' Seminary in Bethlehem (1844–1847). *Sung by Ms. Carter.*

*Ah! where are those we valued once, When life was young and gay? The friends of earlier years?
They're gone, to brighter worlds away.*

*But we still love to think upon, The time we've spent with them, And cherish feelings soft that glow
On friendship's sacred stem.*

*The verdant meads, the purling streams, The peaceful woodland bowers Where once we wander'd
carelessly, Recall those happy hours.*

*Recall to mind, not to enjoy, For ah! they're ever past; The joys of early friendships were By far too
sweet to last.*

*But shall not hearts united here By stronger ties of love Still meet, when all life's ills shall close, In
brighter worlds above?*

*I'll mourn not then my griefs below, Nor all their baneful train, So I, at last, may meet above My
early friends again.*

15. *Parthenia, Valse Sentimentale*, by Lisetta Van Vleck, was "Composed & affectionately dedicated to Miss Adelaide M. Hermann," and published by Lee & Walker, Philadelphia, 1854. Adelaide M. Hermann (1829–1873) was born in Bethlehem, PA, the daughter of Moravian pastor and bishop John Gottlieb Herman and Anna Schober. She studied at the Young Ladies Seminary in Bethlehem at the same time that Lisetta Van Vleck was there. Following several years in Germany, with her family she moved to Salem, NC, in 1849, and taught at Salem Female Academy beginning in 1851; thus her path crossed Lisetta's both in Pennsylvania and North Carolina. Lisetta seems to have been exploring the extreme high range of the piano in this waltz, along with syncopated rhythms unusual in her work.

16. *A Friend in Need, Is a Friend Indeed* is a strophic song with words and music by F. F. Hagen, dedicated "to my old Friend the Rev. Ambrose Rondthaler." Rondthaler (1822–1890) studied at the Moravian seminary in Nazareth, PA, served congregations in Pennsylvania and New York, and was in charge of the parochial school in Bethlehem. Subtitled "A Song for the Times," it was published by W. F. Shaw in 1883 (Hagen Collection Ha 5). *Verses sung by soloists; chorus by quartet.*

“A friend in need’s a friend in deed:” So all men say, and they say true; But tho’ they say, some take good heed To stop right there, and never do! “Be warmed and filled, ye starving poor!” A pious phrase from holy writ They quote in full, but from their door They turn the poor, nor help a whit. O charity, thou rarity! How beauteous is thine humble form; How sweet thy tender, piteous eye; Thy kindly deeds, and heart so warm.

In times of plenty and of cheer, Men swarm like flies around your board; But to the house of mourning drear, How few will come and help afford. “A friend in need’s a friend in deed!” This saying’s made by actions true, But, when and where? me thither lead, Where men are found, who say and do!

“Go with me to yon humble cot, And see how poor ones flock with aid.” Ah! little do some rich folk wot, How poor men’s needs by poor are staid. Oh charity, thou rarity! How beauteous is thine humble form; How sweet thy tender, piteous eye; Thy kindly deeds, and heart so warm.

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. Hus’s followers organized a society called the “Unity of the Brethren” (*Unitas Fratrum*) in 1457, devoted to piety and congregational participation in worship, including hymn-singing. 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); 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, PA; 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 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 to other denominations. A reason for its relatively small size is that in evangelizing, the Moravians have not focused on making more Moravians, but rather simply of winning people to Jesus Christ—who were then encouraged to become a member of whatever denomination they wished! The worldwide Moravian Unity today has twenty-one provinces along with a growing number of mission provinces and mission areas, with over a million members worldwide.

Moravian music

The eighteenth and nineteenth-century Moravians considered music as a necessity of life, not as a cultural veneer. Many Moravian clergy and lay people were trained in music by the same composers who influenced Mozart and Haydn; thus they came to the New World fully conversant with the taste and practice of European classicism. In Moravian life there was no distinction between what the “sacred” and “secular,” nor between what part of life is musical and what is not. 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. Instruments came to America early with the Moravians; by 1742 Bethlehem had flutes, violins, violas da braccio, violas da gamba, and horns. 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. Of the music by Moravian composers, by far the greater portion is today called “sacred”—anthems and solos for liturgical use.

While there are a number of instrumental pieces by Moravian composers, 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 Moravians’ interest in instrumental music is demonstrated by their continuation of the German tradition of the *Collegium musicum*. 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. 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 around 1765, Nazareth around 1780, and Salem around 1786—the latter continuing on until around 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 consists of some 500 compositions, of which about 150 are in manuscript form! Moravian contributions to this collection include works by David Moritz Michael and Johann Christian Bechler (1784–1857), both of whom were quite able composers of church anthems as well as light-hearted woodwind ensembles.

By the middle and later nineteenth century, the Moravian settlements were not as isolated as in earlier years, and as more music became more readily available, the Moravian-written music was less and less used. How then did it survive at all?

Moravians keep records of almost incredible depth and breadth. 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, PA, 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 501 (c) (3) 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 to encourage contemporary composition. Of the roughly 10,000

pieces in MMF holdings, some 800 have been edited and performed in recent years.

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.

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. 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.

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 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.

About the Performers

Hannah Rose Carter, soprano, grew up in Ontario, Canada and upstate New York. Ms. Carter received her Bachelor’s degree in vocal performance and music education at SUNY Potsdam’s Crane School of Music. She relocated to Greensboro in 2003, and attended the University of North Carolina at Greensboro, where she earned her Master’s in vocal performance. She has appeared as a soloist with the The Kerner Chorale, Piedmont Chamber Singers, Greensboro Choral Society, Dei Laudes Choir, Bel Canto Company, Kensington Consort, and at St. Andrew’s Episcopal Church.

Susan Keck Foster, piano accompanist, holds organ and harpsichord performance degrees from Converse College and Shenandoah Conservatory, with additional study at the Eastman School of Music, the Oberlin Baroque Performance Institute and the Peabody Conservatory of Music. She has performed as a solo concert artist and chamber musician throughout the Eastern United States, in Mexico, and in Europe. Specializing in Baroque performance practice of keyboard and chamber music, she founded the Winchester Baroque Ensemble in 1996, a period instrument ensemble that continues to actively perform in the Washington, DC area. Her numerous professional music positions have included a faculty position at Shenandoah Conservatory of Music, Director of the Shenandoah Conservatory Arts Academy, and accompanist for Winchester (VA) Musica Viva, BachChor Ortenau (Germany), and the Roanoke (VA) and Greensboro Symphony Orchestra choruses. Currently, she is organist for Home Moravian Church in historic Old Salem, Winston-Salem, NC and a free-lance concert artist, accompanist, and continuo player.

Barbara Lister-Sink, piano soloist, is an internationally acclaimed performer and leader in injury-preventive keyboard technique. She is currently Director of the School of Music, Salem Distinguished Professor, and Artist-in-Residence at Salem College, Winston-Salem, NC. Her critically acclaimed video/DVD *Freeing the Caged Bird* won the 2002 MTNA-Frances Clark Keyboard Pedagogy National Award. Former keyboardist for the Royal Concertgebouw Orchestra of Amsterdam, she has taught at Duke University, the Brevard Music Center and the Eastman School of Music. She has performed throughout Europe, North America and Australia, and has collaborated with some of the world's most distinguished musicians. Lister-Sink directs the United States's first fully accredited Professional Certificate Program in Injury-Preventive Keyboard Technique at Salem College. She is pursuing research in pedagogy, movement science and neuroscience to determine the most effective means of teaching injury-preventive technique and maximizing artistry.

Jason McKinney, bass-baritone, is originally from Milwaukee, Wisconsin. As a Boys and Girls Clubs of America scholarship recipient, he discovered music through authentic New Orleans jazz. His talents with the Albert system clarinet and his vocal abilities brought him to North Carolina to study at the University of North Carolina School of the Arts with Glenn Siebert and Marilyn Taylor. An active performer, he has appeared throughout the United States, Europe, Australia and Mexico in concert and opera. His one-man show *Paul Robeson* has received high acclaim. Recent performances include the role of Porgy in *Porgy and Bess* with Skylight Theater in Milwaukee, Banquo in Verdi's *Macbeth* with Opera Memphis and *Carmina Burana* with the North Carolina Symphony Orchestra and the Eugene Symphony Orchestra.

Glenn Siebert, tenor, has appeared with many of the world's most acclaimed symphony orchestras. His operatic appearances include leading roles in the operas of Mozart, Britten, Donizetti, Rossini and others with the Hamburgische Staatsoper, San Francisco Opera, Santa Fe Opera, Washington Opera, Opera Theater of St. Louis, Denver Opera, Asturias Festival in Oviedo, Spain; Baltimore Opera, Cleveland Opera, Minnesota Opera, and Hawaii Opera. His recordings include Mendelssohn's *Paulus* with the Royal Scottish National Orchestra, Handel's *Acis and Galatea* with the Seattle Symphony, Berlioz's *Lelio* with the Milwaukee Symphony Orchestra, Schubert's *Mass in E flat* with the Atlanta Symphony, *Nothing Divine is Mundane: Songs of Virgil Thomson*, Beethoven's Ninth Symphony with Brussels' Anima Eterna and *George Whitefield*

Chadwick: Songs with pianist Peter Kairoff. He teaches at The University of North Carolina School of the Arts, is the Founder/Director of the Magnolia Baroque Festival and is Director of Music for Home Moravian Church in Winston-Salem.

Mary Siebert, alto, was raised in Western Montana, graduated in vocal music from Indiana University and studied at the Hochschule für Musik in Vienna, Austria. In 1987 she was a National Winner in the Metropolitan Opera National Council Auditions. She has sung with opera theaters and symphony orchestras nationwide including Houston Grand Opera, Minnesota Opera, New Orleans Opera, Opera Delaware, Treasure State Opera, The Grand Teton Music Festival, and others, and performed more than fifty solo recitals with Community Concerts. Ms. Siebert has performed an eclectic variety of other genres, including jazz, cabaret, country-western, folk, and music theater. She recorded Broadway pre-production demos with Paul Simon for his musical *The Capeman*. Her freelance writings have appeared in nationally published magazines including *Cosmopolitan* and *Parenting*. Ms. Siebert currently serves as Arts Coordinator for the Arts Based Elementary School in Lewisville, North Carolina.

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John Antes / Johann Friedrich Peter

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A LOVING HOME'S A HAPPY HOME:
19TH-CENTURY MORAVIAN PARLOR MUSIC BY LISETTA AND AMELIA VAN
VLECK, CARL VAN VLECK & F. F. HAGEN

Barbara Lister-Sink, solo piano; Hannah Rose Carter, soprano; Mary Siebert, alto; Glenn Siebert, tenor; Jason McKinney, bass-baritone; Susan Keck Foster, piano accompaniment

80757-2 [2 CDS]

DISC 1 [TT: 56:35]

1. *Irma Waltz* (piano) 5:33
2. *A Loving Home's a Happy Home* (quartet) 3:48
3. *Nettie Galop* (piano) 3:11
4. *Hannah Polka* (piano) 2:28
5. *Our Words of Love* (soprano) 1:32
6. *Mollie March* (piano) 2:39
7. *Salem Band Waltz* (piano) 5:01
8. *Alma Mater* (quartet) 6:04
9. *The Hope, The Star, The Voice* (tenor) 1:58
10. *The Unknown Soldier Boy* (soprano/alto duet) 2:55
11. *My Dear One's Waltz* (piano) 5:26
12. *The Grave of My Wife* (bass) 5:51
13. *River Waltz* (piano) 3:10
14. *Annie Schottisch* (piano) 2:12
15. *Waltz* (piano) 4:07

DISC 2 [TT: 60:06]

1. *Mowing the Harvest Hay* (quartet) 3:18
2. *Centennial March* (piano) 4:40
3. *The Sky Lark* (soprano) 6:09
4. *Annie March* (piano) 2:34
5. *Carolina March* (piano) 2:47
6. *Come Hunters Young and Old* (soprano/alto duet) 3:32
7. *Her Last Words at Parting* (tenor) 4:09
8. *The Rainy Day* (bass) 3:31
9. *L'Amitié Waltz* (piano) 3:11
10. *Lullaby* (alto) 4:14
11. *The Watch-Tower Light* (soprano) 3:50
12. *Laura Polka* (piano) 3:11
13. *Colonel Belo's March* (piano) 5:21
14. *Early Friends* (soprano) 3:35
15. *Parthenia* (piano) 2:27
16. *A Friend in Need, Is a Friend Indeed* (quartet) 2:59