

Endphase der Arbeit stößt der Autor auf historisches Neuland vor. Das persönliche Engagement, das auch im Titel "Dank an die Diaspora" zum Ausdruck kommt, stört die Sachlichkeit der Darstellung nicht, ist aber sicher Ursache dafür, daß die Arbeit überhaupt entstand. Dem Autor ist für diesen wichtigen Baustein für eine zukünftige Geschichte der Brüdergemeine, die sich auch dem 20. Jahrhundert widmet, zu danken. Eine solche zusammenfassende Geschichte liegt in deutscher Sprache noch nicht vor. Daß in ihr die Diaspora eine wichtige Rolle spielen muß, ist nicht zuletzt durch Schabergs Monographie erwiesen.

Bad Boll

Helmut Bintz

*James Boeringer, Morning Star: The Life and Works of Francis Florentine Hagen (1815-1907), Moravian Evangelist and Composer. Cranbury, NJ: Associated University Press; The Moravian Music Foundation Press, Winston-Salem, N.C.) 1986.*

James Boeringer's book is the first publication to chronicle F. F. Hagen's life comprehensively and to provide a complete catalogue of the 81 compositions he wrote between 1834 and 1898. The volume should therefore be a welcome addition to Moravian collections and to music libraries. The text is augmented with photographs, music examples, title page reproductions, and two editions of Hagen's well-known anthem "The Morning Star". Four appendices furnish details on the history of the tunes and text of "The Morning Star", a discussion of other applications of the term "morning star", an alphabetical catalogue of Hagen's compositions, and brief biographies of Hagen's immediate family, other musicians named Hagen, and Hagen's publishers.

While some Moravians may not be familiar with the name F.F. Hagen, all American Moravians will recognize the composer's antiphonal anthem "The Morning Star", traditionally sung by a child soloist and choir during the Christmas love-feast. Written by Hagen on Christmas eve in 1836 for this celebration in his hometown, Salem, North Carolina, the anthem is one of his earliest compositions and his most famous. Indeed, Boeringer states that "it may be the best known of all the thousands of choral-instrumental works that Moravian

composers have produced" (p. 18). The title *Morning Star* for this volume is thus a fitting tribute to the chief musical success of an amateur 19th-century composer whose musical interests often came into conflict with his fervent devotion to God.

The two appendices devoted to this anthem further establish its popularity and importance in American Moravian musical history. The first provides detailed chronological documentation of the many variants, translations, and musical settings of Johannes Scheffler's hymn text "Morgenstern" or "Morning Star" from 1657 to 1963. Featured in greatest detail are Hagen's manuscript versions and editions. Boeringer states that the list is by no means definitive and solicits additions from readers. The second appendix deals with a variety of unrelated historical examples of how man has used the concept of the morning star - that is, the planet Venus - to symbolize an individual or phenomenon that causes a certain sequence of events.

The larger portion of this book documents the details of Hagen's life (without a single footnote) through a pastiche of quotations from his *Lebenslauf* (Memoir) of 1860, five diaries (1838-80), an English autobiography in two versions, his birthday book, records from Moravian communities, and comments from family and friends. Boeringer weaves this material together with additional historical and religious information to achieve a colorful portrait of this dedicated, evangelical Moravian who served communities from Pennsylvania to Iowa. Because Hagen had many roles in life besides that of musician, the author uses separate chapters to describe him as "Husband, Father, Deacon, Presbyter", as "Evangelist", and finally as "Musician". Boeringer's choice of extracts from primary sources highlights Hagen's love for children and Family, his problems as a twice-widowed husband and father of eleven, his will to serve God and mankind despite ill health, his conflicts between desire and sin, his vigorous evangelical efforts, and his accomplishments as a translator of historical Moravian materials. The author lists Hagen's writings and translations in the bibliography, often with comments.

Little is known of Hagen's training as a musician except that by the age of twelve he was playing the organ and his favorite instrument was the violin. Boeringer substantiates that he also conducted frequently. Among 19th-century Moravian composers he was one of the more prolific and better-known, but still essentially an amateur. Hagen himself confesses in his own writings that his love for music was thwarted by the fact that it took time from devotion to God. This

clearly accounts for the fact that of his 81 compositions only four are considered by Boeringer as "'pure' music, that is, works unrelated to words" (p. 79; two piano compositions, one overture and one waltz <now lost> for orchestra). An addendum to the catalogue, bringing the total number of compositions to 82, is actually a piano solo that adds a fifth composition to this list. All Hagen's other works were text-related (sacred or moral), including numerous settings of hymn tunes for keyboard. His primary interest was in works for chorus, of which he composed one cantata, seventeen anthems, six smaller choral pieces, and ten songs for chorus with piano.

The author provides interesting quotations on Hagen's analysis of Moravian music (two styles exist, the "choral" and the "rhythmical"), his rationale for writing a new "Tune Book", and his appreciation for gospel hymns (pp. 82-85), all of which show that his musical efforts were directed toward religion. Boeringer refrains from subjective comment of analysis of Hagen's compositions, short of stating that "Hagen was extremely competent as a composer" (p. 90). A detailed musical analysis of twenty-five of Hagen's compositions from the Moravian archives in Winston-Salem and Bethlehem was completed by James W. Pruett as a Master's thesis (University of North Carolina, Chapel Hill, 1957; not a Ph.D. dissertation as stated by Boeringer on p. 118), and this work still provides an excellent introduction to his compositional techniques. Boeringer's achievements in tracking down additional compositions of Hagen's since 1957 are to be praised, for indeed the number has more than doubled.

A complete catalogue of Hagen's compositions constitutes the third appendix. The works are listed alphabetically by title or text and are also numbered. The instrumentation, source (with comments and sometimes information on performances), and editions and publication data are listed, but musical incipits are not included. Facsimiles of all known printed title pages (a total of 14) are interspersed throughout the catalogue and the text.

The compilation of a catalogue of any composer's works is a tedious, painstaking process; one of the hardest tasks is to establish consistency and accuracy. Alas, even, a cursory reading of Boeringer's catalogue of Hagen's compositions presents some concerns. On page 133 the *Church and Home Organist's Companion* (OC) is listed with no publication data. This means that references to someone named "Williams" in a discussion of the publication make no sense. The careful reader may remember that title pages of both the periodical and hardbound editions are reproduced earlier (pp. 80-81; Boeringer neglects

to mention these reproductions in the catalogue), where one can find that Fred Williams of Philadelphia was the publisher. More troublesome is the fact that this large collection is referred to twice elsewhere in the book as the *Home and Church Organist's Companion* (pp. 168, 170).

Another important source is listed as New Dorp I, II, or III in the catalogue but is not identified in the list of abbreviations. Only upon searching does one find it in the bibliography under New Dorp (why not under Hagen?). The author never states where these manuscripts are located (is it in New Dorp, Staten Island?), but he does explain that they are three printed-stave musik notebooks that contain eleven previously unknown autographs of Hagen.

An oversight that occurs on occasion in the catalogue, in the "Biographies" (Appendix 4), and in the useful Hagen "Chronology" at the beginning of the book, is the omission of city or state names. Especially for a reader not familiar with American Moravian history or publishers' street addresses, state and city names provide a necessary geographical frame of reference.

The final appendix in *Morning Star* is an alphabetical compendium of biographies of Hagen's relatives, children, publishers, and other musicians named Hagen. While it serves as a quick reference tool and an opportunity for the author to provide up-to-date and accurate information on the Hagen family, little of the material on the 19th-century publishers is new or informative. This is not necessarily the fault of the author, but rather reflects a lacuna in the annals of musical research that only primary source work in Philadelphia, New York, and Boston will solve. Boeringer has been remiss in one respect, however, for though he cites the name "Gerson" and page numbers for information on Philadelphia publishers, he omits Robert A. Gerson's large volume on *Music in Philadelphia* (Philadelphia, 1940) from the bibliography.

The bibliography is preceded by an "Abbreviations" list that identifies typical Moravian organizations and terms (i.e., P.E. C., Provincial Elders Conference) used throughout the text and as early as the "Chronology" on page 11. It would have served the reader better had it been placed at the beginning of the book rather than the end.

Boeringer has compiled a great deal of research in this small volume on F.F. Hagen. His combination of flavorful 19th-century prose with historical illustrative material achieves a vivid biography of a Moravian whose zealous evangelism caused controversy among the brethren and whose love for God often conflicted with his musical desires. Hagen's cata-

logue numbers 81 compositions plus an addendum of one, and we can assume it will grow as more works are discovered. Boeringer asks for help in identifying other compositions or people mentioned in the "Biographies" (Appendix 4). If moravian communities use this book to understand the history of their music and one of their brethren, and oblige in turn with information for the author, the volume will have served its purpose well.

Ardmore, Pennsylvania

Jean K. Wolf