

“NOT TO GLORY, BUT TO SERVE.”

## THE MUSICAL GIFTS OF JOHANN FRIEDRICH PETER<sup>1</sup>

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Johann Friedrich Peter played a three-fold role in the music of the Moravians in America: first, he was perhaps the most gifted of the Moravian composers in America, with nearly 100 compositions; second, he copied many musical compositions of others in Germany and took them to America; and third, as organist, teacher, and music director, he brought music to life in worship, in the classroom, and in all of life for the Moravians in America.

Johann Friedrich Peter was born in Heerendijk to German Moravian parents. He was educated in Moravian schools in the Netherlands and in Germany. With his brother Simon, he came to America in 1770, and he seems to have begun composing shortly after his arrival. He served the Moravians in Pennsylvania 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. Under his energetic and capable leadership a musical tradition was established in Salem which benefited the community long after his departure in 1790. He afterwards served Moravian congregations in Maryland, New Jersey, and Bethlehem, where he was clerk, secretary, and organist at the Central Moravian Church. He died in Bethlehem on July 13, 1813, shortly after playing organ for a children's service.<sup>2</sup> Example 1 shows a brief chronology of his life.

Johann Friedrich Peter's earliest documented musical activity is as a copyist. Beginning as early as 1764 (he was 18 and a student at the seminary at Barby), and continuing throughout his life, he copied literally hundreds of works, both instrumental and vocal, which carried an abiding influence on the musical life of the Moravians in America, and which remain invaluable sources to the musicolo-

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1 The title is taken from hymn 496 in the *Moravian Book of Worship* by C. Daniel Crews: “Let us never claim your blessings / come as trophies we deserve; make the goal of all our living / not to glory, but to serve”.

2 For a more detailed biography, see C. Daniel Crews, *Johann Friedrich Peter and His Times*, Moravian Music Foundation, 1990.

gical world today. These represent a cross-section of European musical culture which provides the context for a better understanding of the works of the masters.

All of the *Collegia musica* of the American Moravians benefited greatly from Peter's copying work. As an example, the *Collegium musicum* collection in Salem alone contains nearly 200 works in his hand; of these, he copied 27 between 1764 and 1769, another 16 in 1771-1776 in Bethlehem, and 61 more in 1785-1790 in Salem.<sup>3</sup> The *Collegium musicum* in Bethlehem similarly knew the fruits of his labor. Among these are several which are only known surviving copies in the world; and the earliest known copy of Haydn's *Symphony nr. 17*.

In addition to these instrumental works, he also copied many works for the congregation music, the sacred vocal collections of the Moravians in America, especially in Salem and Bethlehem. Indicative of the close connection between the northern and southern American Moravian communities is the fact that after Peter left Salem in 1790, he continued to copy works, especially those with English texts, when they arrived in Bethlehem, for use in Salem for the growing number of services being held in English. In the 1790's, in fact, despite the documented presence of able music copyists in Salem, no Salem musician copied new manuscripts for the congregation collection; Peter still supplied most of the works added to this collection during that decade.<sup>4</sup> And one of his most interesting copying jobs must have been the preparation of the parts for Haydn's *Die Schöpfung*, for its 1811 performance in Bethlehem.

Dating probably from the late 1790's and early 1800's is his personal resource book for music – his own commonplace book, known in the Moravian Music Foundation's cataloging scheme as the Peter Codex. This was a very small book; he must have had very precise close vision! In her 1979 study of the Peter Codex, Jeannine Ingram describes it as a sketchbook, with which his purpose was probably 'to copy music which might later either be requested by others in the community or be used in music classes...'.<sup>5</sup> The book contains 143 numbered pages, beginning (most regrettably) with page 99; we have found no record of what the first ninety-eight pages contained. In the 143 pages we do have, there are

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3 Thomas J. Anderson, *The Collegium Musicum Salem, 1780-1790: Origins and Repertoire*. Ph.D. dissertation, Florida State University, 1976, pp.250-2.

4 Frances Cumnock, ed. *Catalog of the Salem Congregation Music*. Chapel Hill, NC, 1980, p. 19.

5 Jeannine Ingram, "A Musical Potpourri: The Commonplace Book of Johann Friedrich Peter" in: *Moravian Music Foundation Bulletin* XXIV/1 (Spring-Summer, 1979), p. 2.

278 individual works, all either originally written for keyboard, songs for voice and piano, or keyboard reductions of vocal works.

A number of the pieces in this book are written only in a skeletal form, with marginal notes to aid in their reconstruction. Also, for many, Peter indicates how much space will be required to produce a good copy of the work. These two features support the use of the commonplace book as an idea book, a quick pocket-size reference guide for himself, a sort of source book for pieces he liked and might later find a use for.

Throughout most of his life Peter's duties included teaching or supervision at one of the Moravian schools. He found a great deal of satisfaction in this work, and once again, his influence is quite widespread – and only beginning to be fully recognized. For instance, scholar Pauline Fox has traced Peter's hand through the musical copybooks of many students and teachers at the girls' schools, many of whom were boarding students from outside the Moravian Church. This influence was also known within the Moravian communities, as he was responsible for giving organ lessons to promising students, to supply the future needs of the ongoing worship life of the community.

Modern-day church musicians have a vivid first-hand knowledge of the responsibilities often lumped together under the title "music director". One must assist with worship planning, including special services on two days' notice. One must choose, arrange, or write music suitable for the occasion and for your musicians. One must be on the lookout for, and encourage, talented young people. One must run efficient rehearsals in too little time. One must make sure that all the parts are copied and legible. One must help raise funds for the music program, and manage a budget, including copyists' fees and violin strings which must be shipped from a distance. And one must resolve the violinists' complaints about the quality of the strings and their ineffectiveness in the hot weather. We in the church music world today recognize that there really is no such thing as a 'part-time' church music position. However, these varied duties made up only a portion of Peter's responsibilities in Salem. He often traveled to the surrounding country congregations to provide musical support for church anniversaries and other special occasions – often having to sing all the 'choir' parts as well as play the organ! When he left Salem in 1790, the Elders divided his musical duties alone among five persons.

In addition to his musical duties, he served as an ordained minister; thus he preached, conducted marriages, presided at the Holy Communion, served as interim pastor at Salem and as supervisor of the boys' school.

Peter certainly did fulfill his charge: to raise the level of the church's musical life, by means of his compositions, his teaching, his music direction, and his

preparation of service odes or 'psalms', as they were then called. Those which he prepared for festival occasions show a degree of musical and textual unity and 'flow' which is enviable today. As part of the nineteenth Moravian Music Festival held in June of 1996 in Winston-Salem, NC, Daniel Crews and I collaborated in the reconstruction of Peter's psalm for the celebration of 13 November 1789 in Salem.<sup>6</sup> For this event, Peter composed only one new work: a setting for soprano, choir, and strings, of the watchword for the day from the Daily Texts, Daniel 9:23.

Da du anfingest zu beten, ging ein Befehl aus, und ich komme darum, dass ich dir's anzeige, denn du bist lieb und werth.<sup>7</sup>

As is typical for Peter's work, and indeed the works of most of the eighteenth and nineteenth century Moravian composers, the text is set to be clearly understood; the entire text is sung by the solo soprano, and the last line is repeated by the choir for emphasis.

The structure of the entire psalm is laid out in Example 2. The entire psalm shows a delightful textual unity. Peter's work in this regard, writing a setting of the daily text, using six additional anthems by four other composers, and interspersing them with hymns appropriate to the festival, shows his ability to manage larger-scale musical form and harmonic flow, within the boundaries of a well-established tradition of service order. 'As minister, copyist, keeper of the manuscripts, performer, and composer, Peter could compile psalm texts in the light of his intimate knowledge of the choral repertory, compose needed anthems, or dip into his personal library, and oversee performance – all with the ease and assurance of a master.'<sup>8</sup>

These musical gifts of Johann Friedrich Peter – copyist and teacher, as preserver and communicator of a rich heritage, and music director and worship planner – are worthy of immense regard, and perhaps carried far more lasting influence in the worship and musical life of the Moravians in America than did his own compositions. However, Johann Friedrich Peter is the best-known and most highly regarded of the early Moravian composers in America. He is credited with nearly 100 works; about thirty of these have been published in this century.<sup>9</sup>

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6 The 13 November festival is the occasion for Moravians to celebrate and reaffirm the headship of Jesus Christ as "Chief Elder".

7 At the beginning of your supplication a word went out, and I have come to declare it, for you are greatly beloved. (NRSV)

8 Cumnock, p. 19.

9 Nearly a dozen of Peter's works are missing or are represented only by incomplete sets of parts or fragments. Although he is not known to have begun composing before coming to America in 1770, copies of ten of his works are in the Unity Archives in

My examination of slightly less than half his works thus far has revealed none that are insignificant or poorly done. The comments that follow, then, are observations based upon an *incomplete* look at his works; but even this incomplete picture reveals Peter to be a composer of extraordinary facility and craftsmanship. Whatever the size and scope of the work, whatever the occasion for its composition, each of Peter's pieces displays a clarity of vision, a consistent adroitness in his handling of character and themes, and an unfailing gift of producing music which serves its purpose effectively and is musically satisfying. And this from a man whose formal training in music is largely undocumented, and whose extra-musical responsibilities and gifts appear often overwhelming nowadays.

Before we look at his vocal music, however, let me comment about what is often regarded as Peter's 'claim to fame' in musicological circles: the six string quintets which he completed in 1789. These are the earliest known chamber music written in America; the only instrumental works Peter is known to have composed; and as such, their very existence is an enigma to me. They are, moreover, quite lovely works, and I hope that detailed analysis of them may also aid in the dating of some puzzles regarding his larger choral works.<sup>10</sup>

Now on to Peter's vocal works. I have examined them in three groups: first, those identified as settings of the Daily Text for a specific occasion; second, those bearing a date but not actually settings of the text; and third, those to which I have thus far been unable to assign a date. I fully expect that further research over the coming years will allow me to whittle away at the undated list, but there may always remain some for which I cannot identify the date or occasion of their composition.

One interesting fact which appeared throughout this examination: the undated works are generally significantly longer, with more involved orchestration, than the dated works, as is seen in Example 3. In summary, those with dates are significantly shorter, and far more likely to be orchestrated with strings alone, than those without dates.

One can only speculate as to the reasons for this correlation. Did Peter write his Daily Text settings at the last minute in preparation for a service? Or did their function within the service – mostly at the beginnings of the psalm, literally setting a focus for the text of the ode, influence him to keep the Daily Text settings short and to the point? And in regard to those works yet undated, were they written

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Herrnhut. The bibliography lists those of his works which are published to date. A number of others have been edited but remain unpublished.

10 They have been newly recorded by members of Philharmonia Baroque, along with the string trios of John Antes.

over a longer span of time, perhaps with no specific occasion in mind? Or will these conjectures prove meaningless as we determine the dates of composition of these works?

If, indeed, he *was* working on larger compositions over a span of months or years, this might provide some insight into an obscure passage in his *Lebenslauf* about his musical gift being a danger to him. For, as Crews makes clear, the entire focus of musical composition – indeed, of all activity – was the immediate and lasting good of the community. If indeed he was writing works not immediately to be shared, did Peter feel that he was betraying his duty to the community? Further research may lead to answers regarding the dating of these works, through studies of papers, inks, and handwriting, through more study of diaries, and analysis of the details of his compositional techniques over time. Research into Peter's music is, indeed, a 'work in progress'.

As a beginning composer, did Peter receive advice from Gregor, or just learn from copying Gregor's work? The two share an interesting manuscript trait: a shorthand in the organ parts. Of course, the practice of figuring a bass line to indicate harmony was well established by Peter's time; Gregor and Peter both use a similar process for the melody lines in their organ parts, providing a very easy-to-read shorthand for intervals below the melody. Example 4 gives one such instance, transcribed into modern notation for ease of reading.

Time permits us only a brief look at Peter's compositional gifts. To do so, I have chosen two anthems for us to listen to. The first is one of his longer works, *Anbetung Dir, Du Heil der Sünder* (All Praise to You, the Sinners' Savior), believed to have been written around 1812. Copies of this work exist in the congregation music collections of Herrnhut, Salem, Bethlehem, and Nazareth, in versions for SSAB and SATB choir. *Anbetung Dir* uses Peter's largest orchestra, with parts for 2 flutes, 2 bassoons, 2 clarini in D, 2 horns in D, strings, and organ. The text is as follows:

Anbetung Dir, du Heil der Sünder! Vollbracht ist nun Dein Werk! Und alle Menschenkinder sind Dein erkaufes Eigenthum. Geöffnet ist die Thür zum ewigen Leben. Hier wie von allen Erden und Völkern, des Dankes Stimmen und der Freude zu Dir, Versöhner, sich erheben. Dir sey Lob, Ehr und Preis und Ruhm!<sup>11</sup>

This is a fairly long text, and is set in a long work: 142 measures, through-composed, in five short sections separated by instrumental interludes. The piece

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11 All praise to you, the sinners' Savior! Your work is now complete, and all of humankind becomes your redeemed property. Now open is the door to life eternal. Uniting every land and all people, the voices of thanksgiving and rejoicing to you, our Savior, be uplifted. To you be glory, laud, and praise.

is in D major, which Peter tends to use for his liveliest works. The harmonic progression is simple and straightforward.

Several details of the work caught my eye and ear as I became familiar with it; Peter uses these same techniques in other works, and I mention them here as instances of his craftsmanship and ability to infuse the work with a great deal of sparkle and interest.

Some text-painting is evident through the careful use of unisons in choir and orchestra following a series of imitative entries. The text here is talking about uniting every land and all people – a nice place to use unisons! The voices stay in unison through ‘Dankes Stimmen’ (voices of thanks), and divide again – with a leap of a seventh in the soprano – at ‘der Freude’ (joy, rejoicing). The continuation begins with the voices in quite close structure, and they move apart through the words ‘zu Dir, Versöhner, sich erheben’ (to you, Savior, be uplifted). Rhythmic drive and energy in the concluding section is enhanced both by choral and orchestral writing. In this triple-meter anthem, the choir in one measure enters on beat one and on beat two of the following measure. The orchestration is quite ‘busy’, with fanfares in clarini and horns, driving arpeggiated figures in low strings, bassoons, and organ, and similar ones in high strings when the bass instruments sustain a pedal tone. This energetic drive continues all the way to the end.

Peter's orchestration shows great attention to detail. Parts for clarini and horns are independent; he uses the softer horns with the chorus, and reserves the clarini for the introduction, interludes, imitative entries (where the text has already been clearly heard), and fanfares in the concluding section. He consistently writes *forte* dynamics in interludes and *piano* dynamics at each choral entry, and during the choral sections orchestral dynamics, when added, are one or two levels lower than choral dynamics. Peter's organ part is sort of a skeleton of the orchestration, with partially figured bass, melody with some inner parts, and some flute cues (see example 5). He also indicates sections for manuals only and when the pedals should return. In the published edition of this work, I've used Peter's organ part, including the figured bass and his flute cues, and added simple realization of the figures, also in cue-size notes; this part can thus serve either as an independent accompaniment or as a continuo part.

Thus *Anbetung Dir*, one of Peter's largest works, is filled with variety and interest, but unified not so much by recurring theme or motive but by harmony and lively character.

The other work we shall examine, albeit briefly, is *Dem aber, der euch kann behüten*, a setting of Jude 1: 24-25:

Dem aber, der euch kann behüten ohne Fehl, und stellen vor das Angesicht Seiner Herrlichkeit unsträflich mit Freuden, dem Gott, der allein weise ist, unserm Heilande, sey Ehre und Majestät und Gewalt und Macht, nun und zu aller Ewigkeit, Amen!<sup>12</sup>

This is the doctrinal text for May 4, 1782, and was used as the final anthem in the ode for services at Salem on that day. The work is considerably shorter than *Anbetung Dir*, with 64 measures, set for SSAB choir, strings, and organ, in F major, marked *Vivace*.

Short as it is, the work is in two parts, with a remarkable degree of unity. The fifteen-measure orchestral introduction (nearly one-quarter of the length of the work!) introduces all the thematic material: the opening melody, marked by a leap of a fifth up and a stepwise descent; the dotted rhythms in the accompaniment in the second half of the piece, and the ascending string scale passages which link choral phrases. Part 1 is marked by a descending stepwise melody. There is a smooth modulation to the dominant key, with a short interlude; and the second part of the work is marked by the dotted rhythms in the strings and organ bass line. What to me was surprising was that Peter returns, in the final choral phrases, to the descending stepwise melody of the first half, but with the dotted rhythms of the second half.

We have no portrait of Johann Friedrich Peter, and the one known verbal description of him comes more than a century after his death. We have seen that his musical gifts were varied, and that their impact on the music of the American Moravians was extensive and enduring. This work not only shows the formal and thematic coherence of a gifted composer, but also gives insights into his entire work at its best: not to bring glory to himself, but to serve his Lord.

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12 Now to him who is able to keep you from falling, and to make you stand without blemish in the presence of his glory with rejoicing, to the only God our Savior, through Jesus Christ, be glory, majesty, power, and authority, before all time and now and forever. Amen. (NRSV)



## Example 1: Johann Friedrich Peter's Life

### Europe

- 1746 Born May 19 at Heerendijk
- 1748 Sent to Moravian infants' school, Haarlem (later moved to Zeist)
- 1755 Entered Moravian boarding school, Niesky
- 1756 School moved to Gross Hennersdorf; possibly received first musical training from J. D. Grimm
- 1759 Suffered lengthy illness
- 1760 School moved back to Niesky; Peter benefited from counsel of Bishop von Watteville
- 1765 Entered seminary at Barby; began making copies of composers' works
- 1767 Had another long illness; fell behind in his studies
- 1769 Finished seminary, was called to service in America
- 1770 Left Barby in January to begin journey to America, spent five weeks in London

### Pennsylvania

- 1770 Arrived in Bethlehem in May, began work in boys' school in Nazareth, composed his first known music for church
- 1773 Called to Bethlehem to work with boys and keep books; began copying Gregor's anthems
- 1776 Town life disrupted when American Continental army hospital moved to Bethlehem; Peter and others had to vacate the Brothers' House
- 1778 Moved back into Brothers' House
- 1779 Called to Lititz as record keeper and secretary

### North Carolina

- 1780 Arrived in Salem; became record keeper and music director and ordained minister
- 1782 Began service as interim pastor in Salem, and supervisor of boys' school

- 1785 Injured in fall from horse
- 1786 Married Catharina Leinbach
- 1789 Finished his six string quintets
- 1790 Left Salem to accept call to North

Maryland, Pennsylvania, New Jersey

- 1790 Arrived as interim pastor in Graceham, Maryland
- 1791 Called to Bethlehem
- 1791 Arrived in Hope, New Jersey, to supervise Moravian school
- 1792 Made his last entry in his *Lebenslauf*, very unhappy

Pennsylvania

- 1793 Called to Bethlehem as bookkeeper, diarist, and musician
- 1802 Sent as pastor to Mountjoy (Donegal), Pennsylvania
- 1804 Recalled to Bethlehem
- 1806 Consecration of Central Church, Bethlehem
- 1813 Died very shortly after playing organ for children's service

Example 2: 13 November 1789 ode structure

Psalm for 13. November 1789 in Salem

Outline of Movements

<i>Ch. 1</i>	Da du anfindest zu beten (Peter) Munter und gesetzt 36 Takte	G
<i>Gem.</i>	Herr und Aeltster deine Kreuzgemeinde	
<i>Beyde C.</i>	Siehe da, das ist unser Gott (Handel) Andante Larghetto 53 Takte	Eb
<i>Gem.</i>	Wenn wir jetzt vermögend wären	

<i>Beyde C.</i>	Singet dem Herrn ein neues Lied (Freydt) Vivace 38 Takte	C
<i>Gem.</i>	Tiefgebeugt, tiefgebeugt	
<i>Beyde C.</i>	Lobet den Herrn, alle Seine Heerschaaren (Herbst) Munter 55 Takte	Bb
<i>Gem.</i>	Ihm, der da lebt in Ewigkeit	
<i>Lit.</i>	Dein Lob wird weit erschallen	
<i>Ch.</i>	Schöpfer, Erlöser, Herr Himmels und Erde (Naumann) Allegro staccato e maestoso 118 Takte	C
<i>Gem.</i>	Ja, lass Deine Heerde mit jeglichem Schritte	
<i>Beyde C.</i>	Lobet Gott den Herrn in den Versammlungen (Freydt) Etwas munter 103 Takte	Eb
<i>Gem.</i>	Seinen Ruhm in Heiligthum	
<i>Beyde C.</i>	Ehre sey unserm Heiland (Herbst) Grave 35 Takte	Eb
<i>Alle</i>	Amen, Hallelujah!	

Example 3. Peter's Compositions, Dates, Length, and Orchestration

Reference <u>Date</u>	Average <u>Length</u>	Number of <u>Works</u>	Strings <u>only?</u>	Strings with <u>winds?</u>
Daily Text	56 m.	38	20 (53%)	18 (47%)
Other date	60 m.	28	15 (54%)	13 (46%)
No date	79 m.	22	7 (31%)	15 (69%)

Example 4: Dem aber, der euch kann behüten, mm. 30-33, organ

Published Works of Johann Friedrich Peter<sup>13</sup>

Anbetung dir, du Heil der Sünder

S291; N9.3; N314.2; SS185.3; B390

SSAB, 2 flutes, 2 bassoons, 2 horns, 2 clarini, strings, organ

*All praise to you, the sinners' Savior* HMC 1520, 1996, ed. Knouse

Auf Seele schicke dich, dein Heiland

B538.1

SATB, strings, organ

*Adorn yourself, my soul* HMC 1123, 1990, ed. Köpe

Christ our shepherd faithful is

S207; H404.1; LMB12.15; B670A.2; SS47

var. text: Der uns hat so wohl bedacht L138.2

var. text: Jesus unser Hirt ist treu

var. text: Wir glückselgen Schäfelein SATB, 2 flutes, bassoon, strings

*Christ our Shepherd faithful is* HMC 1521, 1996, ed. Knouse

Das Heiligthum ist aufgethan

B525.1

SATB, 2 flutes, clarinet, bassoon, strings, organ

*The golden gates are lifted up* Gray MCM 3, 1954, ed. Dickinson

Das Land ist voll Erkenntnis des Herrn

BS29.1

SSAB strings

*The earth is full of the knowledge of God* HMC 1519, 1996, ed. Knouse

Dem aber, der euch behüten kann

S101.2, SS7.4

SSAB, strings, organ

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13 Catalog numbers are as follows: S: Salem Congregation Collection; B: Bethlehem Congregation Collection; H: Johannes Herbst Collection; SS: Salem Sisters Collection; L: Lititz Congregation Collection; N: Nazareth Congregation Collection; LMB: Lititz Manuscript Book; BS: Bethlehem Scores Collection.

*Now unto him who can preserve you* HMC 1522, 1996, ed. Knouse

Der Herr ist in Seinem heiligen Tempel

H332.1; S82.1; BS44.1

S solo, strings

*The Lord is in his holy temple* B&H S2610, 1963, ed. Johnson & McCorkle

Der Herr ist mein Theil

H364.3; B250.2; B251

SSAB, flute, cello or bassoon solo, strings, organ

*The Lord is my portion* HMC 1492, 1996, ed. Knouse

Der Herr segne euch

H300; S116.1; B411.2; L156.2

SSAB, 2 flutes, strings, organ

*The Lord shall increase you* B&H 5788, 1971, ed. Stillwell & Nolte

Die Liebe Gottes ist ausgegossen

S104.4; SS62.1

SSAB, strings, organ

Alt text: *The love of God is shed abroad* B356.2; B482; B721.1

SSAB, 2 flutes, 2 horns, strings, organ

*The love of God is shed abroad* HMC 1474, 1996, ed. Knouse

Die mit Thränen säen

H337; S82.5; SS67.3; B560.1

SSAB, flute, strings

*He who soweth weeping* NY Public Library, 1964, ed. David

Die Tage deines Leides

S35.2

S solo, strings, organ

*The days of all thy sorrow* B&H VAB 31, 1958, ed. Johnson & McCorkle

Du, meine Seele, singe

B804

SSAB, 2 horns or trumpets, strings, organ

*O sing, my soul, rejoicing* HMC 1493, 1996, ed. Knouse

Es ist ein köstlich Ding

S371; B174.4; B682.1; B841.2; BS20.3; L162.1

SS or SB duet, strings, organ

*It is a precious thing* Gray MCM 2, 1954, ed. Dickinson

*Glory be to him, who is the resurrection*

S219.3, D42.2

SSAB, 2 flutes, 2 horns, strings, organ

Brodth 1001, 1955, ed. McCorkle

Herr, wie sind deine Werke

H362.2; S82.4

SSAB, strings

*Lord, thy creations, how great* B&H 5918, 1978, ed. Kroeger

Ich danke dir ewiglich

S113.2; BS38.2; BS383.

SSAB, strings

*My thanks to you forever* HMC 1475, 1996, ed. Knouse

Ich will den Herrn singen

H362.1; S173.7; SS67.4

SSAB, 2 horns, strings

*I will sing to the Lord* H.W. Gray MMCCM22, 1957, ed. Dickinson

Ich will dir ein Freudenopfer

H364.2; SS79.1; S87.5; B508.2

SSTB, 2 horns, strings

*I will freely sacrifice to thee* B&H 5787, 1971, ed. Stillwell & Nolte

Ich will mit euch

S43.2

S solo, strings, organ

*I will make an everlasting covenant* B&H VAB 31, 1958, ed. Johnson & McCorkle

Ihre Priester will ich  
H335; S81.3; SS67.1

SSAB, 2 flutes, 2 trumpets, strings, organ

*I will clothe thy priests* B&H 6004, 1978, ed. Kroeger

Kindlein, bleibet bey ihm  
H424, S172.1b; B370A.1; L139.3

SS duet, 2 flutes, bassoon, strings, organ

*Harken, stay close to him* Fischer CM 7900, 1975, ed. Kroeger

Kommt danket dem Helden mit freudigen  
S153.3; D39.1; H436; SS41.3

SSAB, 2 flutes, 2 horns, strings, organ

*Come now, thank Jehovah* B&H 5917, 1978, ed. Kroeger

Kommt lasset uns singen  
H421; S206.4; S219.6; B370A.2; B586.4

var. text: Da werdet ihr singen B164.2; L51[B]; N337; N336.2a

var. text: Froh lasset uns singen

var. text: Ihr werdet singen SATB/SSAB, 2 flutes, 2 clarinets, bassoon, 2 horns, strings, organ

*So come then with singing* HMC 1496, 1996, ed. Knouse

Leite mich in deiner Wahrheit  
BS20.1

S solo, strings

*Lead me in thy truth* Peters, 1947, ed. David

Lobe den Herrn meine Seele  
H359.4; S172.3; S334.4; B54.2; L158

SSAB, strings

*Praise the Lord, O my soul* B&H 5891, 1974, ed. Kroeger

Selig wer in Jesu Wunden seine

S315; SS173.1; B546

SSAB, 2 flutes, 2 horns, strings, organ

*Blessed are they* Gray MCM 21, 1954, ed. Dickinson

Singet ihr Himmel

S206.2; S228.1; B7.4; B371; L187; N314.1

SATB or SSAB, 2 flutes, 2 clarinets, 2 horns, 2 clarini, 2 bassoons,  
trombone, strings, organ

*Sing O ye heavens* Gray MCM 1, 1954, ed. Dickinson

So spricht der Herr Zebaoth: Es soll

H339; S90.2

SSB, 2 flutes, 2 horns, strings

*Behold, how my people prosper* Fischer 8079, 1979, ed. Kroeger

Uns ist ein Kind geboren

B758.2; S252.1; B377.1

SSAB, 2 flutes, bassoon, 2 horns, strings

*Unto us a child is born* Fischer CM 8008, 1976, ed. Ingram

Unser Herr Jesus Christus ist für uns

S82.3; B442.4; BS44.3

SSAB, strings, organ

*Our dear Lord Jesus Christ* B&H 5919, 1978, ed. Kroeger

*Psalm of Joy*

SSAB with solos, 2 flutes, 4 horns, 2 trumpets, 2 trombones, strings,  
organ

B&H BK 768, 1974, ed. Gombosi

*Six Quintets*

PSB1327

Peters, 1955, ed. David

Works of Johann Friedrich Peter in the Unity Archives



Singet ihr Himmel frohlocket auf Erden, V (2), choir, orch

Coro / Singet, ihr Himmel! Frohlocket auf Erden p / Zum [...] -- [S.l.] : [s.n.], 1810

D HER: Mus.A 17:38

Lob sei deiner heiligsten und ehrwürdigsten Ruhe, choir, orch, org

I., Zum Grossen Sabbath d. 28. Merz 1812. -- [S.l.] : [s.n.], 1812

D HER: Mus.A 17:40

Du wirst Lust haben am Herrn, V, cemb, B major

Losung / zum 7ten Januar 1813. / componirt und [...] -- [S.l.] : [s.n.], ca. 1813

D HER: Mus.A 17:41

Uns ist ein Kind geboren, choir, strings, G major

[Manuscript music, untitled] -- [S.l.] : [s.n.], between 1775 and 1799

D HER: Mus.A 16:115

Dich gemacht hat ist dein Mann, choir, strings, G major

[Manuscript music, untitled] -- [S.l.] : [s.n.], between 1775 and 1799

D HER: Mus.A 16:115

Tage deines Leides sollen ein Ende haben, S, strings, F major

[Manuscript music, untitled] -- [S.l.] : [s.n.], between 1775 and 1799

D HER: Mus.A 16:115

Anbetung dir du Heil der Sünder, choir, orch, bc

Partitur des Textes: Anbetung dir, du Heil der Sünder p [S.l.] : [s.n.], ca. 1812

D HER: Mus.A 17:39

Jesus unser Hirt' ist treu

Partitur / einer musikalischen Composition / der vier Verse: [...] -- [S.l.] : [s.n.], ca. 1809

D HER: Mus.A 17:37

Kommt danket dem Helden mit freudigen Zungen, choir (2), orch, G major  
zu Ostern 1783. -- [S.l.] : [s.n.], between 1775 and 1799  
D HER: Mus.A 16:115

Gott ist mein Hort, choir, orch, org  
Zum 4.ten May 1802. [!]. -- [S.l.] : [s.n.], 1812  
D HER: Mus.A 17:40

### Selected Annotated Bibliography

Anderson, Thomas J. *The Collegium Musicum Salem, 1780-1790: Origins and Repertoire*. Ph.D. dissertation, Florida State University, 1976.

Includes list of those works confirmed to have been in the SCM collection during the 1780-1790 time, identifying those copied by Peter, including copy date, verification of identity where possible.

Crews, C. Daniel. *Johann Friedrich Peter and His Times*. Winston-Salem, NC, Moravian Music Foundation, 1990.

Scholarly yet highly readable account of Peter's life and works, from primary sources.

Crews, C. Daniel. *Moravian Composers: Paragraph Biographies*. Winston-Salem, NC, Moravian Music Foundation, 1990.

Brief biographical sketches of 31 European and American Moravian composers.

Cumnock, Frances, ed. *Catalog of the Salem Congregation Music*. Chapel Hill, NC, University of North Carolina Press, 1980.

For each work in the collection, the following information is included: catalog number, composer, title, number of measures, key, text source (if known), cross-references to other related works in the catalog, parts, musical incipit.

Gombosi, Marilyn. *A Day of Solemn Thanksgiving*. Chapel Hill, NC, University of North Carolina Press, 1977.

Historical account of the July 4, 1783, celebration in Salem, organized by Peter; includes scholarly reconstruction of the musical ode for the lovefeast.

Gombosi, Marilyn, ed. *Catalog of the Johannes Herbst Collection*. Chapel Hill, NC, University of North Carolina Press, 1970. See Cumnock above.

Ingram, Jeannine. "A Musical Potpourri: The Commonplace Book of Johann Friedrich Peter," *Moravian Music Foundation Bulletin XXIV/1* (Spring-Summer, 1979), 2-7, 12.

McCorkle, Donald M. *Moravian Music in Salem: A German-American Heritage*. Ph.D. dissertation, Indiana University, 1958.

General overview of Moravian musical heritage; this dissertation heightened the awareness and interest in Moravian music throughout the scholarly community.

Rierson, Jr., Charles F. *The Collegium Musicum Salem: The Development of a Catalogue of Its Library and the Editing of Selected Works*. Ed.D. dissertation, University of Georgia, 1973.

This is a catalogue only of the published works in the SCM collection.

Schnell, William Emmett. *The Choral Music of Johann Friedrich Peter, 1746-1813*. D.M.A. dissertation, University of Illinois at Urbana-Champaign, 1973.

Steelman, Robert, ed. *Catalog of the Lititz Congregation Collection*. Chapel Hill, NC, University of North Carolina Press, 1981. See Cumnock above.

#### Discography: Johann Friedrich Peter

*John Antes, String Trios; Johann Friedrich Peter, String Quintets*, recorded by the American Moravian Chamber Ensemble; New World Records 80507-2; 700 Seventh Avenue, New York, NY 10036-1596.

*Lost Music of Early America: Music of the Moravians*, recorded by Boston Baroque, Martin Pearlman, conducting; Telarc CD-80482; Telarc International Corporation, 23307 Commerce Park Road, Cleveland, OH 44122

#### **Nola Reed Knouse, "Nicht zum Rühmen, sondern zum Dienen". Die musikalischen Gaben von Johann Friedrich Peter**

Johann Friedrich Peter wurde 1746 in Heerendijk geboren. Mit seinem Bruder Simon kam er 1770 nach Amerika und er scheint kurz nach seiner Ankunft mit Komponieren begonnen zu haben. Er diente der Brüdergemeine in Pennsylvanien

in Nazareth, Bethlehem und Lititz und wurde 1780 nach Salem (North Carolina) geschickt. Unter seiner Leitung wurde eine musikalische Tradition in Salem begründet, aus der die Gemeinde noch lange nach seiner Abreise 1790 Nutzen zog. Danach diente er Gemeinden der Brüdergemeine in Maryland, New Jersey und Bethlehem, wo er Gemeinhelfer, Schreiber und Organist an der Central Moravian Church war. Er starb am 13. Juli 1813, kurz nachdem er die Orgel für einen Kindergottesdienst gespielt hatte.

In dreifacher Weise war Johann Friedrich Peter von grosser Bedeutung für die Musik der Brüdergemeine in Amerika. Erstens war er vielleicht der begabteste der Komponisten der Brüdergemeine in Amerika, der nahezu 100 Werke komponierte; zweitens schrieb er viele Kompositionen anderer Komponisten in Deutschland ab und brachte sie mit nach Amerika und drittens, brachte er als Organist, Lehrer und Kantor Musik im Gottesdienst, im Klassenraum und in allen Bereichen des Lebens der Brüdergemeine in Amerika zum Klingen.

Example 5: Anbetung Dir, Du Heil der Sünder, excerpt from organ part

The image shows a handwritten musical score for an organ part, consisting of four systems. Each system includes a vocal line with German lyrics and a corresponding organ accompaniment line. The lyrics are:
   
1. *brauchst, sollst auch ich in dir Wohl!*
  
2. *al-la, la Magnificus in tuum et al-la, la Magnificus,*
  
3. *al-la, al-la Magnificus in tuum et al-la, la Magnificus.*
  
4. *Gott ist, Gott ist, Gott ist, Gott ist dir für immer*

Performance markings include *Fl.* (Flute), *Uff.* (Trumpet), *Temp. ad.* (Tempo ad libitum), *Tutti*, *Allegro vivace*, *f. f. s.* (fortissimo), and *Ped.* (Pedal). Fingerings and articulations are indicated with numbers 1-5 and symbols like  $\frac{1}{2}$ ,  $\frac{3}{4}$ , and  $\frac{5}{8}$ .