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A BRIEF HISTORY OF THE MORAVIANS:
THEIR ORIGINS, BELIEFS, AND MUSICAL TRADITIONS

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by

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The American Colonies witnessed and endured the blending and merging of many cultures and religious sects, making the country a "melting pot" of sorts. One group that tended not to "melt" into the cultural, religious, or musical mainstream was the Unitas Fratrum, which established permanent settlements at Bethlehem, Nazareth, Lititz, and Lancaster in Pennsylvania and at Salem, Bethabara, Bethania, Friedland, Friedberg, and Hope in North Carolina. Other names by which the sect has been known at various times include "Moravians," "Moravian Brethren," "Unity of Brethren," "Moravian Church," "Herrnhutters," "United Brethren," "Bohemian Brethren," and "Bruder-Unitat."

The Moravians were the first church to break entirely away from the Papacy. Dating from 1467, they were already firmly established as a separate church by the time Martin Luther tacked his Ninety-five Theses on the Wittenberg door. By the time of the Lutheran Reformation in 1517, the Moravians were maintaining around four hundred parishes with a membership numbering two hundred thousand. They also had by Luther's time two printing houses to publish their church literature and their own hymnal, which was first published in 1501, making it the earliest Protestant hymnal.¹

One of the most important characteristics of the Moravians was the unique place of music and religion in all facets of their day-to-day lives. Religion and music permeated all their activities, both in Europe and in the New World. They quietly influenced both Martin Luther, who included several Moravian hymns in his first book of chorales, and John Wesley, who was impressed by their religious and musical enthusiasm and felt compelled to

¹Donald M. McCorkle, "Moravian Music in Salem: A German-American Heritage" (Ph. D. dissertation, Indiana University, 1958), p. 17.

translate a number of Moravian hymns for his Collection of Psalms and Hymns, published in 1737.²

The history of the Moravian Church generally begins with John Hus (1369-1415), a Bohemian religious reformer who was strongly influenced by the writings of John Wycliffe.³ Its history rightfully begins much earlier with the introduction of Christianity into Moravia.

In 863, Duke Rastislav requested that Christian missionaries from Rome be sent to his homeland. Thomas Anderson claims in his dissertation that the Duke made this request more from an obsession to repel Germanic influence than from any " . . . personal sense of evangelism." Whatever the reasons, Christianity spread rapidly through Duke Rastislav's Moravia and its neighbor Bohemia. The heathen priests and soothsayers were nearly banished by the end of the eleventh century.⁴

From this beginning, Rome steadily gained influence and authority in Bohemia and Moravia. In 1079, Pope Gregory VII banned the use of the Slavonic language in worship. Local leaders were often displaced by Roman loyalists. As well as being the Christian leader and authority of the Western world, the Church was also politically and economically strong. The people of Moravia and Bohemia endured the oppressiveness of the Roman Catholic Church for centuries.

Although it was not a time when attempts at reform were met with widespread approval, several Moravian-Bohemian churchmen, notably Conrad of Waldhausen, Milic of Kremsier, and Matthias von Janow, were quite bold in

²See Charles Truman Lawson, "Musical Life in the Unitas Fratrum Mission at Springplace, Georgia, 1800-1936" (Ph. D. dissertation, Florida State University, 1970) pp. 13-18 for a discussion of the influence of the Moravians on Lutheranism and Methodism.

³John Wycliffe (1320-1384) was an Englishman who vigorously opposed the abuses of the Roman Catholic Church. Many of his ardent disciples, including Bohemian students at Oxford, spread his teachings throughout central Europe.

⁴Thomas Jerome Anderson, "The Collegium Musicum Salem, 1780-1790: Origins and Repertoire" (Ph. D. dissertation, Florida State University, 1976), p. 9.

their objections to corruption within the Catholic Church.⁵ These outspoken men were the predecessors of John Hus, who is usually considered the founder of the Unitas Fratrum.

Hus, born in Husines, Bohemia, July 6, 1369, was a professor at the University of Prague, later serving it as Dean of the Philosophy Faculty and Rector of the Bethlehem Chapel. In 1402, he was ordained into the Catholic priesthood. He wasn't a priest for long before he began fighting what he felt were gross misconducts within the Church. In 1407, he delivered a sermon " . . . which was so laden with invectives against Rome that it ultimately led to his being deposed as synodical preacher, forbidden to preach, and put under the ban."⁶ In 1412, Hus verbally attacked the Pope himself over the abusive sale of indulgences. This led to Hus' full excommunication, the execution of three of his supporters, and a request from King Wenzel that he go into exile.

From his exile, Hus accepted an "invitation" to appear before the Council of Constance, which began in November, 1414. The King of Bohemia, Sigismund, guaranteed his safe conduct to the Council. Hus had no difficulty making it to the Council; however, he should have demanded safe conduct afterwards. Instead of victory or vindication by attending the Council and explaining his position, Hus was arrested on November 28, 1414, and imprisoned until July 6, 1415. On this day, he was sentenced. He was publically degraded from the priesthood before a large crowd at the Cathedral of Constance; all his writings were burned; and he was punished as a heretic. "Hus was turned over to Sigismund (the guarantor of his safe passage) for execution and taken from the Cathedral with over one thousand armed guards."⁷ Declining a last chance to repent of his heresy, Hus was burned at the stake,

⁵Anderson, p. 10.

⁶Ibid., p. 10.

⁷Ibid., p. 12.

his ashes and the soil around them were reburied, and all were thrown into the Rhine river.

Followers and believers in John Hus became known as Hussites. For sixteen years (ca. 1417-1433), the Pope tried in vain to suppress them and their cause. In 1421, the Hussites adopted a platform, known as the Four Articles of Prague, expressing their demands. The Four Articles asked for preaching in the vernacular, sharing the communion cup with the congregation, removal of the civil power from the clergy, and equal treatment for all classes of people. The Council of Basel conceded these Four Articles in 1433, bringing a temporary truce between Rome and the Hussites.

There were two factions within the Hussites--the Taborites, who rejected the agreement of the Council of Basel and wanted to fight for more concessions from the Roman Catholic Church, and the Utraquists, who were much more moderate and felt their basic demands had been met by the Council of Basel. This internal dissention is usually referred to as the Hussite Wars (ca. 1419-1434). The Utraquists won out over the fanatical Taborites and under the leadership of John of Rokycana, eventually became the National Church of Bohemia.

A group emerged within the Utraquist Church known as the Brethren of Chelcic. This society believed that " . . . the dogmatic was subordinate to the practical."⁸ They opposed capital punishment and oath-taking; and they were strong pacifists. All of these ideas strongly influenced the later history of the Moravians in America.

The Brethren of Chelcic moved gradually away from the mainstream of the Utraquists. In 1464, they decided, probably by lot, to separate totally from the Roman-Utraquists and to establish their own ministerial order. In 1467, Matthais of Kunwald became the first bishop of the Unitas Fratrum, as the Chelcic Brethren eventually became known. This group declared themselves a

⁸Ibid., p. 14.

Christ-centered church, with the Bible rather than the Pope as their sole standard of authority.⁹

Edicts were issued declaring that all Bohemians must either join the Roman Catholic Church or the Utraquist; no other worship services were allowed. It was punishable by death for the clergy to conduct unofficial worship services. The Diet of Beneschau in 1468 specifically outlawed the Unitas Fratrum.

During the remainder of the fifteenth century as well as the sixteenth and seventeenth centuries, the Unitas Fratrum had an erratic existence. It was the focus of religious intolerance and political tyranny. Religious activities were forced underground. The outbreak of the Thirty Years' War (1618-1648) sent members of the Unitas Fratrum farther underground, with exile seeming their only alternative.

Bishop John Amos Comenius (1592-1670) was largely responsible for the survival of the Unitas Fratrum during this difficult time. Through his writings and secret visits to members, he kept the spirit of the "hidden seed" alive. Through his numerous publications, including Ratio Disciplinae, he publicized the history, beliefs, and plight of the sect. He also collected funds for their support.

Comenius was well known as a scholar and as an educational innovator of his time. Donald McCorkle says in his dissertation that "Comenius' pedagogical philosophy gained him an international reputation during the 17th century and showed him to be a precursor of Pestalozzi and John Dewey."¹⁰ His reputation won him high respect in America, where Governor John Winthrop offered to appoint him president of the then young Harvard College.

Seeing man as a good and rational creature who needs and craves knowledge,

⁹Later Lutheran pronouncements agreed basically with the Unitas Fratrum's ideas concerning religious reform. Probably the main points of agreement were the corrupt practices within the Church and clergy and the idea of salvation by faith or grace.

¹⁰McCorkle, p. 3.

Bishop Comenius was basically a humanist. According to Comenius, man, having been created in God's image, needed to learn self-control and to always keep the Creator uppermost in his mind. Didactica Magna, published in 1632, sets forth these educational ideas.¹¹

As a way to help keep the Unitas Fratrum strong, Bishop Comenius advocated maintaining a strong cultural heritage through education. His educational treatises often mention the importance of music in the education of children of all ages, an idea quite a bit before its time.

By the early eighteenth century, the members of the Unitas Fratrum were seriously looking for a new place to settle where their religious beliefs would be tolerated. In May of 1722, Christian David, a shepherd-carpenter who travelled a great deal, brought word that Nicholas Lesis, Count of Zinzendorf, was willing to give them shelter on his estate, known as Berthelsdorf, in Saxony if they could escape across the border. The Moravians' new settlement on Count Zinzendorf's estate was named Herrnhut, meaning literally "in the Lord's care."

Count Zinzendorf (1700-1760), a fervent Protestant and follower of the German Pietists Spener¹² and Francke, originally hoped to convert the Moravians to his own brand of Lutheran Pietism.¹³ Although he never accomplished such a conversion, he was extremely influential in further developing the religious and musical beliefs and practices of the Moravians.

The Count is usually considered the founder of the Renewed Unitas Fratrum in 1727. Often overcharged and zealous with emotionalism, Zinzendorf evoked opposition from both the orthodox Lutherans of his vicinity and the somewhat radical Pietists of the time. He was actually banished from Saxony from 1736

¹¹Harry Hobart Hall, "The Moravian Wind Ensemble: Distinctive Chapter in America's Music" (Ph. D. dissertation, George Peabody College for Teachers, 1967), p. 12.

¹²Spener was Zinzendorf's godfather.

¹³Pietists generally advocated and sought after a return to a simpler, more practical Christianity.

to 1747. During this time he travelled widely in Europe and in the American Colonies surveying his dutiful flocks. Zinzendorf became a Lutheran minister in 1734 and was ordained a Bishop of the Moravian Church in 1737. Although he held these dual religious positions for the remainder of his life, he spent the years after his exile in the service of the Moravian Church he had rescued and renewed.

The Moravians who came to Herrnhut had no specific doctrine or creed and their members had a variety of religious traditions. "The Bible was regarded as the source of all religious truths; Christ, and not the Pope, was revered as the head of God's Church, and religious piety and ethical conduct were stressed far more than adherence to a specific set of beliefs."¹⁴

Zinzendorf insisted that it was Christ who made God accessible to man, a belief shared by Luther and Spener; men's sins had been paid for through Christ's suffering on the cross. "Zinzendorf believed that since Christ had atoned for the sins of man, man no longer was forced into eternal penitence but instead was free to love and adore God. To attain salvation it was not sufficient merely to believe in God and Christ; one had to learn to love Him . . ."¹⁵ The road to salvation was through love and adoration of Christ-- a joyful, happy experience, rather than a process of guilt or distress, as emphasized by other Pietists of the time. It was indeed a "religion of the heart." Zinzendorf also stressed that a Christian's life was marked by a diligent and conscientious attitude toward work. This attitude was not entirely unlike the Calvinists' belief in hard work; however, the Moravian's work was closely, if not inseparably, tied to his religion. Work/religion and "good works" were of equal value and at times considered to be one and the same thing.

¹⁴Gillian Lindt Gollin, Moravians in Two Worlds (New York: Columbia University Press, 1967), p. 9.

¹⁵Ibid., p. 12.

The Moravians were devoted to missionary work. In order to evangelize the heathen, they travelled and settled in remote corners of the earth. During the 1730's, Moravian Missionaries went to West Africa, Ceylon, Greenland, Lapland, and to the Samoyedes on the shore of the Arctic Ocean. During this same decade, the Moravians established settlements in the Western Hemisphere--in the West Indies in 1732 and in South America and Georgia in 1735.

Unlike the Puritans, Pilgrims, Catholics, Quakers, or other persecuted sects, the Moravians did not come to America for religious freedom, for they already had that by the time they left Europe. Instead, their main purpose in coming to the New World was to save the heathen whites and Indians. Count Zinzendorf also hoped for a union among the Protestant churches in America. He felt that a feeling of interdenominationalism would spread as others observed the Moravians' devotion and evangelism. Obviously, this plan failed miserably, and has continued to fail to this day, because of the many irreconcilable diversities among the numerous Protestant denominations. Lack of a common language was only one of many obstacles. Nevertheless, the Moravians were probably the first Protestant sect to engage in the modern missionary movement.

Count Zinzendorf was granted a tract of land in Georgia, at which time it was agreed by the Georgia Trustees that the Moravians would be exempt from military duty. A misunderstanding over this military exemption caused the pacifistic Moravian missionaries in Georgia to look elsewhere for heathens to save. The Moravians began moving from Georgia to Pennsylvania as early as 1737.

In May of 1740, a small group moved to part of George Whitefield's property, located at the forks of the Delaware River. Whitefield's friendship and support waned approximately six months later, when he and the

Moravian leaders disagreed over the issue of predestination. By June, 1741, the Moravians had moved to the site that was later to become Bethlehem, Pennsylvania, their first permanent settlement in the New World. Eventually, they also bought the original Whitefield property and it became the site of Nazareth, Pennsylvania.

In August, 1752, a little more than a decade after the establishment of Bethlehem, Bishop Spangenberg and a surveying party went to inspect several tracts of land in North Carolina. The Moravians purchased 98,985 acres from Lord Granville, a well known British nobleman. In November, 1753, a small group of Moravians set down roots in North Carolina. The first village established was Bethabara, but Salem eventually became the most important Moravian settlement in the South.

The Moravians lived, worked, and worshipped in mission stations, congregations, or settlements during the eighteenth and nineteenth centuries. "Mission stations" were established among the Indians.¹⁶ A "congregation" was merely a group of Moravians in a town or village, where they might have their own separate chapel (Saal) and possibly a school. A "settlement" (Gemeinen) was a colony established by the Moravians and inhabited solely by them.

These Moravian settlements were in essence communal theocracies. All of the land in these communities was owned by the church and those who lived in the town worked together pooling their resources for the common good.

Each settlement was governed by local boards that were either elected or appointed by the congregation. Each board had a specific responsibility. The Elders Conference (Aeltesten Conferenz) was responsible for the spiritual affairs of the congregation. Membership in the Elders Conference was limited

¹⁶One very important mission station was established among the Cherokees at Springplace, Georgia. When the Cherokees were brought along the Trail of Tears for relocation in the Indian Territory (Oklahoma), Moravian missionaries moved with them.

to ordained ministers of the church, their wives, and representatives of the various choirs. The Board of Overseers (Aufseher Collegium) took care of the financial and material operations, or the secular affairs, of the community. The Helpers Conference (Helfer Conferenz) consisted of all adult communicants within the settlement. Each board kept detailed and meticulous official minutes, which were faithfully preserved from year to year.

A communal organization known as the Choir System was developed under Count Zinzendorf's guidance in Herrnhut and continued in the American settlements. The choirs weren't musical choruses, but instead, were devotional, residential, and economic groups based on sex, age, and marital status. Nine choirs made up a settlement: small boys, small girls, older boys, older girls, single men, single women, married couples, widowers, and widows. The spiritual and physical well-being of each choir was cared for by the Choir Helper and the Choir Overseer.

Members of the widowers', widows', single mens' (Brethren), and single womens' (Sisters) choirs usually maintained their own individual living quarters known as community houses. Crafts and industries were carried on in the community houses by the members who lived there, turning over their profits for the good of the community. For their services, members were given their room and board and other necessities of life.

The settlement was also supported by community-owned businesses such as a town store, mill, blacksmith shop, and tannery. These establishments were maintained and managed by married church members who were given a regular salary.¹⁷

The Moravians remained a very close-knit sect, even though they maintained settlements, congregations, and mission stations all over the world. A unique bond of fellowship existed among these people partially because of

¹⁷McCorkle, p. 30.

the Congregational Reports (Gemein-Nachrichten). These reports contained current events, births, deaths, names of new church members, marriages, news of visitors, and even outstanding sermons. Each village's Congregational Report was sent to a central point, where it was recopied, possibly condensed, and sent to other Moravian villages throughout the world. The condensed version was known as the town's Memorabilia.¹⁸

One particularly noteworthy item found in the Congregational Reports was known as the Lebenslaufe, which was essentially a spiritual autobiography. It was read as a eulogy at the individual's funeral then forwarded to other villages.¹⁹

The Moravians' day to day lives were engulfed in religious fervor. To help guide them spiritually, there were three ranks of chaplains--bishops, priests or presbyters, and deacons. There were also two kinds of pastors--those ordained or seminary trained and the person who spiritually guided each choir.²⁰

There were many daily and weekly opportunities for worship among the Moravians. These services varied in length, type, and levels of formality. Worship each day included:

- (1) Hourly Intercession. Every hour, twenty hours a day, some member of the congregation was in prayer.
- (2) Morning Benediction. Each Choir went to its Prayer Hall at six o'clock in the summer and seven o'clock in the winter for a brief service of scripture, hymns, and prayer.
- (3) Children's Hour. The children, and all others who were free, gathered at 8:30 or 9:00 A.M. for hymns, sermon and prayer.
- (4) Noon Meal. A hymn was sung.

¹⁸See Adelaide L. Fries, ed. Records of the Moravians in North Carolina, Vol. V 1784-1792 (Raleigh: The North Carolina Historical Commission, 1941), pp. 2003-2008 for a translated Congregational Report.

¹⁹See McCorkle, pp. 293-303 for the translated Lebenslaufe of John Frederick Peter.

²⁰McCorkle, pp. 30-31.

- (5) Congregation Hour. This took place around 7:00 P.M. and consisted of an organ prelude, hymns and sermon.
- (6) Choirs Meetings. These sometimes replaced the Morning Benediction and took place after the Congregation Hour. Litanies were often used.
- (7) Singing Hour. The entire congregation gathered around 9:00 P.M. for a service of music.
- (8) Evening Benediction. Each Choir had its own service at 10:00 P.M.²¹

The content and length of the numerous daily services varied. For a time during the eighteenth century, Saturday was a day of communion and rest. Sunday was always the day on which the principal worship service was held.

John C. Ogden gave a description of the Sunday principal worship service in An Excursion into Bethlehem and Nazareth, in Pennsylvania in 1799. His description also points out the piety and lack of ostentation of the clergy as well as the congregation:

Previous to the arrival of the minister, a voluntary was played upon the organ. While this was doing, the Bishop came in and took his seat under the gallery, at the head of a number of elderly men, some of whom had been missionaries. This appeared to be the only seat of distinction prepared for him and the clergy. No throne, no mitre, no velvet cushion or costly robe, designate this dignitary of his brethren. The piety of their lives, meakness of manners and condescending affability, appear to inspire that confidence and veneration, which ennobles man and exalt religion. Far removed from austerity, and demureness, or pomp, they exhibit no ostentation of superior sanctity; and no disposition to gain sway, except by doing good and communicating happiness and joy, upon pious, rational and christian principles.

We were placed as strangers, on a similar seat next to the wall on the right hand of the minister.

One half of this chapel is devoted to men and the other to women. Each choir or fraternity and sisterhood sit together. The children, both boys and girls, are placed in the seats in front of their respective sexes.

The minister immediately upon reaching his seat near a table, opposite the middle aisle, gave out a psalm in German, line by line, which was sung by the whole congregation. He then read a chapter in German out of the gospel, and a second hymn was sung, accompanied also by the organ, and the assembly was dismissed with a benediction. The

²¹Franklin Parker Poole, "The Moravian Musical Heritage: Johann Christian Geisler's Music in America" (Ph. D. dissertation, George Peabody College for Teachers, 1971), pp. 20-21.

whole congregation stood while the minister left the chapel. He was followed by the Bishop and the other old men, and then by the congregation at large; the men passing out at one door and the women at the other. The gravity, decorum and melody in this place, are more easily imagined than described. All was free from pomp and ostentation, and far removed from silent austerity, or emotions resulting from the external appearance of sanctity.²²

Ogden makes no mention of a sermon or special music by a choir. In describing the principal service, Marilyn Gombosi mentions the congregational singing, but also says that "following the sermon, which was usually based on one of the day's prescribed texts, the service closed with prayer, the performance of an anthem by the choir and orchestra or a chorale by the congregation, and the Benediction."²³

Some of the Moravian services made use of liturgies which consisted of sung litany-type exchanges between the minister and choir or congregation. The singing was always accompanied by the organ. These exchanges were interspersed with prayers, hymns, anthems, and scriptural readings. The Moravians developed set liturgical forms for the various rites and sacraments of the church such as Baptism, Communion, Confirmation, Ordination, Marriage, and Burial. They also had specific liturgies for specific days and seasons of the year. These included Advent, Christmas Day, Epiphany, Lent, Easter, Ascension Day, Whitsunday, Trinity Sunday, and All Saints' Day.

Hymns have always occupied a position of importance in the Moravian Church. The ancient Unitas Fratrum was the first Protestant church to publish a hymnal. Published in 1501 in Prague, this hymnal contained versions of old Latin Hymns, and numerous original compositions in the vernacular Bohemian, mostly by John Hus and Bishop Luke of Prague.²⁴ Appearing also in Polish and

²²Quoted in McCorkle, pp. 31-32.

²³Marilyn Gombosi, A Day of Solemn Thanksgiving (Chapel Hill: The University of North Carolina Press, 1977), p. 5.

²⁴See Appendix I for examples of hymns attributed to Hus and Luke.

German, subsequent issues of this hymnal appeared up to 1569. The tunes, which were printed at the head of each hymn were of various origins: Gregorian chants, folk-song melodies, and original compositions.²⁵

The Renewed Unitas Fratrum, which came to be known as the Moravian Church, continued the practice of hymn singing. The first hymnal used by the Moravians in Herrnhut was a private collection of hymns by Count Zinzendorf published in 1725 entitled Sammlung geistlicher und lieblicher Lieder. The first official hymnal of the Renewed Church was compiled by Zinzendorf and published in German in 1735.²⁶

The first English Moravian Hymnal was published in London in 1741 by James Hutton,²⁷ a longtime friend of Moravian interests in England.

Entitled The Tunes for the Hymns, In the Collection with several Translations from the Moravian Hymn-Book (London: Printed for James Hutton, at the Bible and Sun in Little Wild-street, near Lincolns Inn-Fields, n.d.), this curious collection consists entirely of settings in pre-classic homophonic style and abounding with all manner of embellishments.²⁸

Revisions followed in succeeding decades. The first English Litany was included in the 1746 edition. Modifications of the English Litany were done by the Moravian poet James Montgomery for the 1849 version of the hymnal.

The first English Moravian Hymnal published in America appeared in 1813. It was a reprint of the 1801 edition of the British Moravian Hymnal. In 1851 the first original Hymn Book of the Moravian Church in America appeared. Based mainly on the 1849 British edition, it differed enough to make it truly "American." Between 1864 and 1873, successive Provincial American Synods worked on a thorough revision of the Moravian Liturgy and Hymns. This was

²⁵Hymnal and Liturgies of the Moravian Church (Unitas Fratrum), p. 3.

²⁶See Appendix II for an example of a hymn by Zinzendorf.

²⁷See Appendix III for an example of a hymn compiled by James Hutton.

²⁸McCorkle, p. 54.

completed in 1876.

Another Hymnal and Liturgy Revision Committee began work in 1914. The result was Hymnal and Liturgies of the Moravian Church (Unitas Fratrum) which was published in 1920 by authority of The Board of Elders of the Northern Diocese of the Church of The United Brethren in the United States. The printing was done by the Globe-Times Printery in Bethlehem, Pennsylvania. The Liturgy was revised in this 1920 edition to include five new Forms of Worship: a Preparatory service to Communion, a Service of Prayer for Schools and Colleges, a Patriotic Service, an Introductory Missionary Service, and an alternate Burial of the Dead Service. The eighth printing of this hymnal came out in 1956.²⁹

Hymn singing was not left to chance in American Moravian congregations. Although technical skill wasn't the most highly prized aspect of a performance, church leaders emphasized and gave attention to more polished performances as a means of better communicating the ideas contained in the hymns. The minutes of the May 24, 1787 Salem Congregational Council state that "As there are now a number of Hymn Books in town, and the lining out of the hymns sung before the sermon is not pleasant, it was agreed that in the future all those having Hymn Books shall bring them to the preaching service."³⁰ Church leaders also gave directions for interpreting specific markings in their music. The March 6, 1786 minutes of the Salem Aeltesten Conferenz as translated by Adelaide Fries says, "In regard to our congregation music it was suggested that when tutti is indicated, the soprano and alto shall be sung by the Sisters and the tenor and bass by the Brethren. No objection raised."³¹

The Singing Hour or Singstunde was a service devoted specifically to

²⁹Hymnal and Liturgies of the Moravian Church (Unitas Fratrum), pp. 1-6.

³⁰Adelaide L. Fries, ed. Records of the Moravians in North Carolina, Vol. V 1784-1792 (Raleigh: The North Carolina Historical Commission, 1941), p. 2184.

³¹Fries, p. 2132.

singing. The minister, or other leader, would select several hymns, possibly even individual verses, that all pertained to a particular devotional subject. The congregational hymns were often interspersed with anthems from the choir. Donald McCorkle says that the Singstunde served three purposes: ". . . to enable the congregation to learn the hymns for the principal worship service, to enable the choir to learn the extensive choral repertoire, and to instill in both groups the beauty of worship through music."³²

The Singstunde was held frequently in Moravian congregations. From their very beginnings, the Moravians favored worship, including singing, in the vernacular. For this reason, it isn't entirely surprising to find the use of polyglot singing among the Moravians in the New World. "The first recorded use of this purely functional technique was at Bethlehem in 1745. The . . . carol 'In dulce jubilo,' was sung in eleven languages: English, German, Swedish, Bohemian, Dutch, French, Greek, Latin, Welsh, and Wendish, as well as in two Indian dialects, Mohawk and Mohican."³³ McCorkle says that although there are no references to polyglot singing in the Salem diaries, it probably did occur at least in the early years because of the many divergent groups in the area, including besides the Moravians, English, Saxons, Danes, Swiss, and others.

In 1731, the first printed version of the Daily Texts, or devotional readings appeared. The Daily Texts consisted of two parts--the Losung, which was from the Old Testament, and the Lehr-Text, which was from the New Testament. A hymn verse that elaborated the meaning of the Scripture was also included. These texts were chosen by lot two years in advance. Besides being used as daily individual devotions, the Daily Texts were also often used as the textural basis for anthems composed for that particular day.

The anthem was a basic musical form used by many Moravian composers.

³²McCorkle, p. 33.

³³Ibid., pp. 60-61.

Frequently referred to as a "Coro," it was usually scored for a mixed chorus with string, organ, and often wind accompaniment. There was seldom a tenor part. (They may have been as hard to find then as they are now.) Instead, the mixed chorus consisted of two soprano parts, alto, and bass. For the most part, anthems were written in the musical style of the Moravians' European contemporaries--simple, non-ostentatious Classical structures. The Moravians believed that the art of music was a vital means to the worship and praise of God, but they avoided all displays of virtuosity and any musical devices that would detract from understanding the text. There is very little use of canon, fugue, imitation, or other contrapuntal devices. Instead, there are solo and duet passages, antiphonal effects, and an emphasis on rhythmic articulation. Variety was also achieved through the adjustment of phrase lengths, dynamics, and varying tessituras. According to Karl Kroeger, "The anthem is usually between three to five minutes in length and normally consists of two large choral sections, separated by an instrumental interlude and with an instrumental introduction and coda."³⁴ As with any generalization, there are always exceptions. There are Moravian anthems that do not have instrumental interludes between the choral sections; and there are Moravian anthems that have no instrumental codas.³⁵

Texts for the Moravian anthems were usually Scriptural--often inspired by the aforementioned Daily Texts. Other texts came from Moravian hymns or other well known sources. The texts were most often in German. It wasn't uncommon for the more popular anthems, especially those based on hymns, to have several sets of different texts. As time went on the American Moravians began to carry on more and more of their affairs in English. In 1790, the Salem Moravian congregation decided to hold a monthly service in English. In

³⁴Karl Kroeger, ed. A Moravian Music Sampler (Winston-Salem: The Moravian Music Foundation, 1974), p. 3.

³⁵See Gombosi for examples of Moravian anthems.

accordance with this decision, they also intended for more of their music to be sung with English texts. This decision was not easily or immediately adhered to as English texts were difficult for the German-speaking Moravians to find. The October 27, 1791 minutes of the Helfer Conferenz states that "We can get no music with English words from Bethlehem, for they themselves do not have any. They are expecting some from England, and Br. Friedrich Peter of Hope in the Jerseys, has offered to copy such pieces as we want."³⁶ Part of their existing music was translated into English while some Moravian composers, such as Christian Latrobe, composed works to specifically English texts.

The aria³⁷ was a solo, most often for soprano, that was like the anthem in musical and textural structure. It also made use of orchestral accompaniments, introductions, interludes, and codas. And, also like the anthem, there are many exceptions to any generalizations that might be made about the aria. "The solo part. . . seldom features virtuosic display. A smoothe, lyrical melody gratefully adapted to the voice is characteristic of these songs. The accompaniment generally stays well in the background while the solo voice is singing, providing strong harmonic and melodic support."³⁸

The Moravian anthems and arias were used on many occasions--church or school consecrations, ordinations, synodal meetings, or the Sunday principal worship service. One of their most important uses came in the service known as the Lovefeast.

The Lovefeast, or Liebesmahl, was a service held on numerous and varied occasions during the year. A Lovefeast was appropriate for almost any special occasion. "In the 18th and 19th centuries, they were held as many as fifty or more times a year to celebrate important festival days, to honor distinguished

³⁶Fries, p. 2335.

³⁷See Kroeger, pp. 10-12 for an example of a Moravian aria.

³⁸Ibid., p. 9.

guests, to recognize milestones in the life of important or beloved community members, to bid a last farewell to community members moving to distant towns, or to bind the church community into a spiritual unity when this need was felt."³⁹

The Lovefeast was a unique Moravian service of music at which a simple meal was served to the congregation as an act of fellowship, brotherhood, and spiritual unity. Begun in Herrnhut in 1727, the Moravian Lovefeast was a revival of the early Christian agapae. The meal, consisting of coffee or tea and a sweet bun, was not in any way a substitute for Communion. The servers, called Dieners, prepared and distributed the food well in advance so as not to interrupt the flow of the service.

The music prepared for a Lovefeast was called an ode. An ode included an assortment of hymns and chorales as well as anthems, arias, and instrumental interludes. All of the music was carefully chosen, or sometimes specifically composed, to fit into the theme of the service. The various portions of the ode were drawn from any available source. Sometimes new words were written to fit old melodies. The congregation was given a copy of the text so that they could follow along even when the choir was singing alone.

One of the most famous Lovefeasts in American Moravian history took place in Salem on the Fourth of July, 1783. A treaty between England and their former colonies the United States had been signed in Paris on January 20, 1783, but the news didn't reach North Carolina until April 19. On May 16, Governor Alexander Martin proclaimed, as deemed by the North Carolina Assembly, that July 4, 1783, should be a day of general thanksgiving for peace:

State of North Carolina:
By His Excellency Alexander Martin, Esquire,
Governor-Captain-General and Commander-in-Chief
of the State aforesaid.

³⁹James Boeringer, "A Guide to the Moravian Lovefeast, "Moravian Music Journal 26, no. 4 (Winter, 1981), p. 86.

A PROCLAMATION

Whereas the honorable the General Assembly have by a Resolution of both Houses recommended to me to appoint the fourth of July next being the anniversary of the declaration of the American Independence, as a Day of Solemn Thanksgiving to Almighty God, for the many most glorious interpositions of his Providence manifested in a great and signal manner in behalf of these United States, during their conflict with one of the first powers of Europe; For rescuing them in the Day of Distress from tyranny and oppression, and supporting them with the aid of great and powerful allies; For conducting them gloriously and triumphantly through a just and necessary War, and putting an end to the calamities thereof by the restoration of Peace, after humbling the pride of our enemies and compelling them to acknowledge the Sovereignty and Independence of the American Empire, and relinquish all right and claim to the same; For raising up a distressed and Injured People to rank among independent nations and sovereign Powers of the world. And for all other divine favors bestowed on the Inhabitants of the United States and this in particular.

In conformity to the pious intentions of the Legislature I have thought proper to issue this my Proclamation directing that the said 4th Day of July next be observed as above, hereby strictly commanding and injoining all the Good Citizens of this State to set apart the said Day from bodily labour, and employ the same in devout and religious exercises. And I do require all Ministers of the Gospel of every Denomination to convene their congregations at the same time, and deliver to them Discourses suitable to the important occasion recommending in general the practice of Virtue and true Religion as the great foundation of private blessing as well as National happiness and prosperity.

Given under my hand and the great Seal of the State at Danbury the 18th day of June in the year 1783 and seventh year of the Independence of the said State.

ALEX. MARTIN,
God save the State.

By his Excellency's Command.
P. Henderson Pro Sec.⁴⁰

According to Marilyn Gombosi who has done a thorough study of this celebration in her book A Day of Solemn Thanksgiving, there is no mention of the upcoming festivities until June 30, at which time the Elders began to make preparations. They decided that there would be two services--a Preaching Service in the morning and a Lovefeast in the afternoon. Later they also decided to include a modified Singstunde in the evening.

⁴⁰As quoted in Gombosi, p. 17.

John Fredrich Peter was the musical director for the Salem congregation at the time. He had only four days to select and rehearse music for the Day of Solemn Thanksgiving. On such short notice, Peter couldn't begin to compose all new music; he therefore used what he could find in the Salem music library that was appropriate for the situation. Using the Peace Festival held at the end of the Seven Years' War in 1763 as a precedent, Peter, who had been a part of that festival as a boy of 17, selected the following music to be sung by the choirs for the afternoon Lovefeast:

Anthem: "Das ist ein Tag"
 Anthem: "Jauchzet dem Herrn"
 Recitative: "Der Herr ist der rechte Kriegermann"
 Duet: "Das Land wird ruhig"
 Recitative: "Er schliesst an allen Orten"
 Chorale: "Gott gib Fried in diesem Lande"
 Anthem: "Dass in unserm Lande" with Chorale Response
 Anthem: "Preise, Jerusalem, den Herrn"⁴¹

Although it isn't known for sure, Peter probably also selected the hymn or chorale tunes to be used. Following the traditional Moravian custom, ten new verses were written by unknown authors for the occasion.

The music for the morning Preaching Service included the Te Deum with trombone accompaniment and the anthem "Ehre sey Gott in der Hohe." For the evening Singstunde chorales were used as well as the Liturgy "Gelobt seyst du, der du sizest uber Cherubim."⁴²

A unique musical group in Moravian settlements was the trombone choir. Trombone choirs are the descendents of the German Turnmusik tradition. The Moravians first used trombones at a birthday celebration in Herrnhut in 1731. They were first used in Bethlehem, Pennsylvania in 1754.⁴³ In 1768, the Moravians in the Southern Province received their first set of trombones.⁴⁴

⁴¹Gombosi, p. 23.

⁴²Ibid., p. 23.

⁴³Jerome Leaman, "The Trombone Choir of the Moravian Church," Moravian Music Foundation Bulletin 10, no. 1 (Spring-Summer 1975), p. 3.

⁴⁴Gombosi, p. 8.

Trombone choirs, consisting of treble (soprano), alto, tenor, and bass trombones, were used by Moravians to announce nearly everything important--weddings, christenings, pageants, the arrival of visitors, Easter morning sunrise services, and deaths.

On Easter morning the trombone choir began its stroll through the streets at 3:00 A.M. in order to awake the congregation with a hymn. After the initial church service inside, the congregation led by the chorale-playing instrumentalists processed to the burial ground. "It is so timed, that as the procession enters the grounds, it is met by the brilliant rays of the Rising Sun, emblematic of the time of the Savior's rising, and the resurrection."⁴⁵ When the whole procession was in place, the service continued with singing accompanied by the trombones.

Probably death announcements were the most widely used function of the trombone choirs. In announcing a death, three chorales were always played. The first chorale was always the same; the second indicated the choir of the deceased; and the third chorale was the same tune as the first with a different text.⁴⁶

Another unique Moravian musical tradition was the Collegium musicum. These organizations were based on the concept of amateur performance of chamber and orchestral works. They worked with both sacred and secular music.

During the 1730's Bishop Spangenberg initiated the first Collegium musicum in Herrnhut. He was also responsible for establishing a similar group in Bethlehem, Pennsylvania in 1744, only three years after the town's initial settlement. The Salem, North Carolina Collegium musicum was active as early as 1786. These amateur chamber groups continued well into the nineteenth century.

⁴⁵Rufus A. Grider, Historical Notes on Music in Bethlehem, Pennsylvania from 1741 to 1871 (Philadelphia: John L. Pile, 1873. Reprint, Winston-Salem: The Moravian Music Foundation, 1957), p. 23.

⁴⁶See Appendix IV for the texts of the death announcement chorales.

Gilbert Chase says that "What distinguishes the Moravians from other minority sects in America is that, in addition to cultivating the performance of the finest European music of that time with persistent devotion, they also developed a 'school' of composers, extending through several generations, who were worthy emulators of their European models."⁴⁷ The first chamber music written in America was by the Moravian John Fredrich Peter (1746-1813). During his time in Salem as its music director, Peter composed six Quintetti a Due Violine, Due Viole e Violoncelle (1789). These quintets were specifically for members of the Salem Collegium Musicum. The first chamber music written by a native-born American was also by a Moravian--John Antes (1740-1811). Antes was not only a composer but also a music theorist, inventor, violin maker, watchmaker and a missionary to Egypt, where he suffered cruel punishment and hardships. During his missionary service in Egypt (1770-1781), Antes composed three string trios, nearly a decade before Peter's quintets appeared.

Other important American Moravian composers were Jeremiah Dencke (1725-1795), Johannes Herbst (1735-1812), Simon Peter (1743-1819), David Moritz Michael (1751-1827), Jacob van Vleck (1751-1831), Johann Gebhard Cunow (1760-1829), Georg Gottfried Muller (1762-1821), John Christian Till (1762-1844), John Frederick Fruauff (1762-1829), Johann Christian Bechler (1784-1857), Peter Ricksecker (1791-1873), Peter Wolle (1792-1871), Francis Florentine Hagen (1815-1907), Edward W. Leinbach (1823-1901).

The Moravian settlements were musically and culturally rich at a time when the wilderness of the American colonies was just beginning to be conquered. Their missionary zeal had sent them to a new land, but they maintained their old customs, language, and communities before finally merging into the great American "melting pot."

⁴⁷Gilbert Chase, America's Music From the Pilgrims to the Present (New York: McGraw-Hill Book Company, 1966), p. 62.

Many articles, theses, and dissertations have been written about the Moravians, their culture, religion, and music. The revival of interest in Moravian music began in the late 1930's when Hans T. David, then music editor for the New York Public Library, and Albert G. Rau, then dean of the Moravian Seminary, began indexing and classifying the music found in the Archives of the Moravian Church and in the library of Central Church in Bethlehem, Pennsylvania. In 1956, the Moravian Music Foundation, under the directorship of Donald M. McCorkle, was chartered by the Moravian Church in America. Headquartered in Winston-Salem, North Carolina, the Moravian Music Foundation promotes research, publication, and performance of Moravian music.

Much is left to be discovered and written about the Moravians and their cultural heritage. Fortunately, the Moravians, both in America and in Europe, were meticulous record keepers, leaving an abundance of both translated and German information for future study and reference.

APPENDIX I

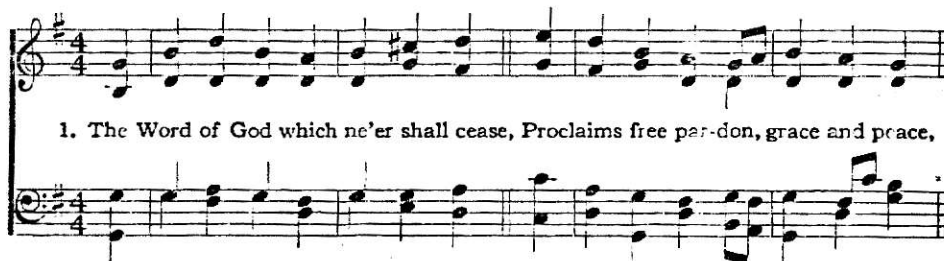
Hymns attributed to John Hus and Bishop Luke of Prague found in
Hymnal and Liturgies of the Moravian Church (Unitas Fratrum). Bethlehem:
The Globe-Times Printery, 1920.

Hymns

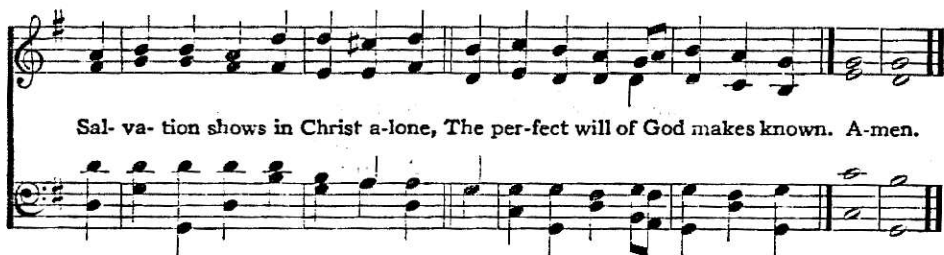
The Holy Scriptures

1 HUS L. M. (22 F.)

? John Hus, 1369-1415
Hussite Hymn, sung before the sermon.



1. The Word of God which ne'er shall cease, Proclaims free pardon, grace and peace,



Sal-va-tion shows in Christ a-lone, The per-fect will of God makes known. A-men.

- 2 This holy Word exposes sin,
Convinces us that we're unclean,
Points out the wretched, ruined state
Of all mankind, both small and great.
- 3 It then reveals God's boundless grace,
Which justifies our sinful race,
And gives eternal life to all
Who will accept the gospel call.
- 4 It gently heals the broken heart,
And heavenly riches doth impart,
Unfolds redemption's wondrous plan,
Through Christ's atoning death for man.
- 5 O God, in Whom our trust we place,
We thank Thee for Thy Word of grace;
Help us its precepts to obey,
Till we shall live in endless day.

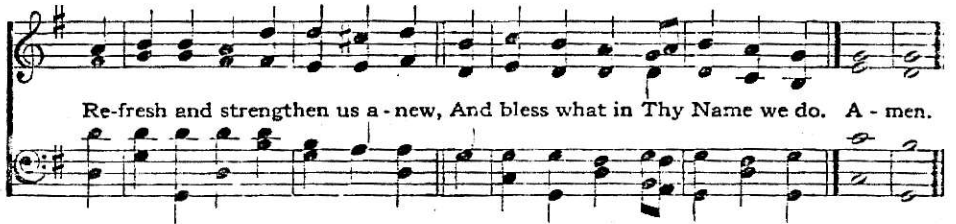
Bohemian Brethren: The Rev. L. F. Kampmann, tr., 1876

The Christian Life

534

HUS L. M. (22, F)

? John Hus, 1369-1415;



2 O teach us all Thy perfect will
To understand and to fulfill:
When human insight fails, give
light,
This will direct our steps aright.

3 The Lord's joy be our strength and
stay,
In our employ from day to day;
Our thoughts and our activity
Through Jesus' merits hallowed be
Count N. L. von Zinzendorf, 1700-1766
L. R. West, tr., a 1891

720 RHAW L. M. (22, A)

Aurelius Prudentius Clemens, — 405
Georg Rhaw's Schul Gesangbuch, 1544

1. Now lay we calm - ly in the grave This form, where-of no doubt we have
That it shall rise a - gain that day In glo - rious tri - umph o'er de - cay. A - men

- 2 His soul is living now in God,
Whose grace His pardon hath be-
stowed, [here
Who through His Son redeemed him
From bondage unto sin and fear.
- And we must well our souls prepar-
When death shall come, to meet him
there.
- 4 So help us, Christ, our Hope in
Thou hast redeemed us by Thy Cross
From endless death and misery.
We praise, we bless, we worship Thee
- 3 Then let us leave him to his rest,
And homeward turn, for he is blest.

Bishop Luke of Prague, 1519; M. Weiser, 1525;
Catherine Winkworth, 1869

APPENDIX II

Hymn by Zinzendorf found in Hymnal and Liturgies of the Moravian Church
(Unitas Fratrum). Bethlehem: The Globe-Times Printery, 1920.

489 SLEEPERS, WAKE (HERRNHUT) 8.9.8.8.9.8.6.6.4.8.8. Mixed (230, A)

Anonymous; Nikolai's Freudenspiegel, 1599



1. { Je - sus, Lord, most great and glo - rious, Re - ward and Crown of
We ap - pear with sup - pli - ca - tion Be - fore Thee, God of

the vic - to - rious, Re - stor - er of lost par - a - dise;
our sal - va - tion, And send to Thee our fer - vent cries;

O Lord our Righteousness, 'Tis Thy de-light to bless; We de - sire it,

Come then, for we be-long to Thee, And bless us in - ex - press - i - bly. A - men.

2 Gracious Lord, Who by Thy passion
And death, hast gained our salvation,
Oh may we all Thy Name confess;
May we be by faith united
To Thee, Who hast us all invited
To share eternal happiness:
Constrain us by Thy love,
In all we do to prove
Faithful followers,
Dear Lord, of Thee; and grant that we
May ever love Thee ardently.

Count N. L. von Zinzendorf, 1700-1760 (1722)
Bishop John Gambold, 1711-1771 (a. 1754)

APPENDIX III

Hymn compiled by James Hutton. Found in Hymnal and Liturgies of the Moravian Church (Unitas Fratrum). Bethlehem: The Globe-Times Printery, 1920.

Easter

240

LINDSEY HOUSE C. M. D. (590, A)

"Tunes for the Hymns," compiled by
James Hutton, 1715-1795 (1742-1744)

1. Sing hal - le - lu - jah, Christ doth live, And peace on earth re - store;

Come, ran-somed souls, and glo - ry give, Sing, wor - ship and a - dore:

With grate - ful hearts to Him we pay Our thanks in hum - ble wise;

Who aught un - to our charge can lay? 'Tis God that jus - ti - fies. A - men.

<p>2 Who can condemn, since Christ was And ever lives to God? [dead, Now our whole debt is fully paid, He saves us by His blood: The ransomed hosts in earth and heaven Through countless choirs proclaim, "He hath redeemed us; praise be given To God and to the Lamb."</p>	<p>3 In all we do, constrained by love, We'll joy to Him afford, And to God's will obedient prove Through Jesus Christ our Lord: Sing hallelujah, and adore On earth the Lamb once slain, Till we in heaven shall evermore Exalt His Name, Amen.</p>
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Bishop Christian Gregor, 1723-1801 (1778) (1801. M)

APPENDIX IV

Texts for the death announcement chorales as found in Historical Notes on Music in Bethlehem, Pennsylvania from 1741 to 1871 by Rufus A. Grider (Philadelphia: John L. Pile, 1873. Reprint, Winston-Salem: The Moravian Music Foundation, 1957).

TEXT FOR THE FIRST CHORALE ANNOUNCING A MEMBER'S DEATH (Tune 151)

From our band a Pilgrim's gone
 Before us to his rest;
 We all are nearing to that home,
 His lot is with the blest.
 All earthly cares are o'er,
 What bliss awaits him there;
 The Soul will meet its Lover,
 And in his bounty share.

TEXTS FOR THE SECOND CHORALE ANNOUNCING A MEMBER'S DEATH

FOR THE MARRIED BRETHREN (Tune 83 D)

Jesus ne'er my soul can leave,
 This, this is my consolation.
 And my body in the grave,
 Rests in hope and expectation,
 That this mortal flesh shall see
 Incorruptibility.

FOR THE MARRIED SISTERS (Tune 79)

His sighs and groans unnumbered,
 And from His breast encumber'd
 The countless tears forth prest;
 These shall at my dismissal,
 To final rest's fruition,
 Convey me to His arms and breast.

FOR THE WIDOWERS (Tune 132)

His goodness and His mercies all,
 Will follow me forever;
 And I'll maintain my proper call,
 To cleave to my dear Saviour,
 And to His congregation here;
 And when call'd home, I shall live there,
 With Christ, my Soul's Redeemer.

FOR THE WIDOWS (Tune 149)

Ye who Jesus' patients are,
 Let your hearts be tending,
 Thither where you wish to share,
 Bliss that's never ending.
 O, may you--constantly
 Wean'd from what's terrestrial,
 Look for things celestial.

FOR THE SINGLE BRETHREN (Tune 185)

Faithful Lord, our only joy and pleasure,
 Shall remain while here we stay,
 Thee our matchless friend and highest treasure,
 To adore, serve, and obey;
 Thus we may with Thee in perfect union,
 Live whilst here enjoying Thy communion,
 Till we, having run our race,
 Shall behold Thee face to face.

FOR THE SINGLE SISTERS (Tune 37)

My happy lot is here.
 The Lamb to follow;
 Be this my only care,
 Each step to hallow,
 And thus await the time
 When Christ my Saviour,
 Will call me hence, with Him
 To live forever.

FOR THE BOYS (Tune 23)

Here on earth Christ's bitter passion
 Is our only consolation;
 Trusting in His death and merit.
 We with joy yield up our spirit.

FOR THE GIRLS (Tune 14 A)

When I depart my latest breath
 Shall unto Him ascend,
 As a thanks-offering for His death,
 And thus my race will end.

FOR THE LITTLE BOYS (Tune 39 A)

Wherein is for children true bliss to be found?
 When by Jesus Christ as his sheep they are own'd,
 In Him they find pastime, while here they remain,
 And joys everlasting in Heaven obtain.

FOR THE LITTLE GIRLS (Tune 82 D)

Should not I for gladness leap,
 Led by Jesus as his sheep;
 For when these blest days are over,
 To the arms of my dear Saviour
 I shall be conveyed to rest;
 Amen! yea my lot is blest.

TEXTS FOR THE THIRD CHORALE ANNOUNCING A MEMBER'S DEATH (Tune 151)

May I too, once relying,
On Jesus' death and blood,
Leave this my body dying.
And then behold my God;
The earth, wherein my body
Shall rest, till rais'd again,
Is hallowed already,
Since Jesus there has lain.

OR

When I shall gain permission
To leave this mortal tent,
And gain from pain dismissal,
Jesus thyself present;
And let me when expiring,
Recline upon Thy breast,
Thus shall I be acquiring
Eternal life and rest.

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A BRIEF HISTORY OF THE MORAVIANS:
THEIR ORIGINS, BELIEFS, AND MUSICAL TRADITIONS

by

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An Abstract

The American Colonies witnessed and endured the blending and merging of many cultural and religious sects, making the country a "melting pot" of sorts. One group that tended to refrain from "melting" into the cultural, religious, or musical mainstream was the Unitas Fratrum, also commonly known as the Moravians. Dating from 1467, the Moravians were the first church to break entirely away from the Papacy. For the Moravians, work was closely, if not inseparably, tied to their religion. Work/religion and "good works" were of equal value and at times considered to be one and the same thing. The Moravians were devoted to missionary work. In order to evangelize the heathen, they travelled and settled in remote corners of the earth, first coming to the New World in 1735. One of the most unique characteristics of the Moravians was the importance of music as well as religion in all facets of their day-to-day lives. The Moravians believed that the art of music was a vital means to the worship and praise of God; however, secular as well as religious music was both cultivated and encouraged. At a time when the wilderness of the American colonies was just beginning to be conquered, the Moravian settlements were musically and culturally rich. Although many articles, theses, and dissertations have been written about the Moravians, their culture, religion, and music, much is left to be discovered. Fortunately, the Moravians, both in America and in Europe were meticulous record keepers, leaving an abundance of both translated and German information for future study and reference.