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Some Moravian Makers of Bowed Stringed Instruments*

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AMONG HISTORIANS of the American arts, the musical traditions of the Moravian settlements in Pennsylvania and North Carolina have always attracted a great deal of attention. Even in the eighteenth century, the Moravians were greatly admired for the excellence of their music-making,¹ especially for the trombone choirs, which served as village tower musicians in their communities. To further the study of this unusual American phenomenon, the Moravian Music Foundation of Salem, North Carolina, was established in 1954 to receive the musical archives of all the American Moravian churches and mission outposts and to publish modern performance editions of their contents (fig. 1). In addition, important archives have been established in Bethlehem, Nazareth, and at nearby Lititz, Pennsylvania. Collections of old musical instruments survive in some of the major churches, and many reports have been published about Moravian instrumental traditions.

Special scholarly attention has been lavished on the surviving instruments and life of David Tannenberg (1728–1804), an early Moravian organ and keyboard-instrument builder, who lived in Nazareth, Bethlehem, and Lititz. Tannenberg supplied not only his community, but also surrounding communities, with organs, clavichords, and virginals (fig. 2). But makers of woodwinds and brasses are also being studied, among them Heinrich Gottlob Gütter (1797–1847, or possibly 1863?), important in Moravian musical history as a marketer of woodwind instruments: oboes, clarinets, flutes, and bassoons, examples of which survive in many collections. Gütter opened his music store in Bethlehem in 1823. His early experience with the music business in America was with

*This article is based on a paper delivered at the National Meeting of the American Musical Instrument Society in Bethlehem, Pennsylvania, 9 March 1991.

1. Among the many visitors to the leading Moravian settlement at Bethlehem was Benjamin Franklin. He reports in his *Autobiography*, "I was at their church [in 1763], where I was entertain'd with good musick, the organ being accompanied with violins, hautboys, flutes and clarinets, etc." Benjamin Franklin, *Autobiography*, [1759–1790], introduction and marginal glosses by Edward F. O'Day (San Francisco: J. H. Nash for the Limited Editions Club, 1931), 203.

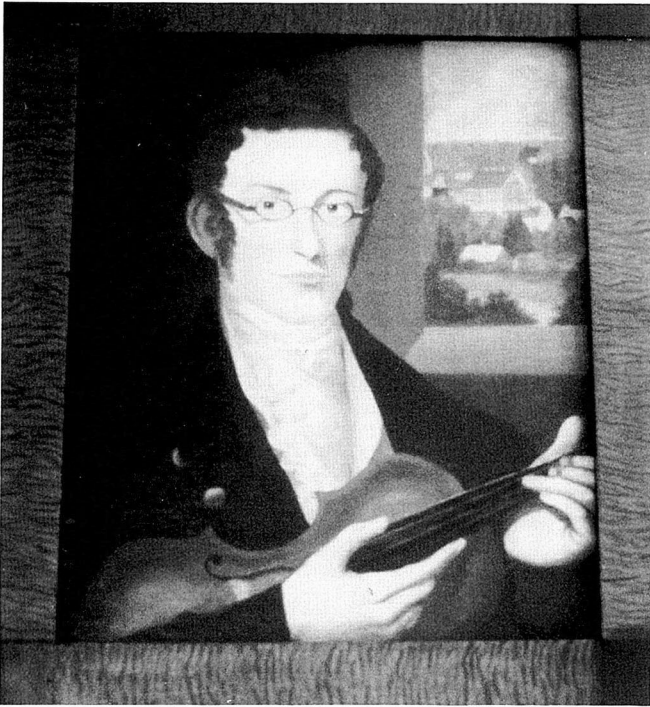


FIGURE 1. Portrait of Wilhelm Ludwig Benzien (1797–1832) by David Welfare, 1832. Benzien, a music master in the Moravian settlement in Salem, North Carolina, is shown holding his violin before a window open to an early view of Old Salem. Photo by Frederick R. Selch; courtesy Old Salem Restoration, Winston-Salem, North Carolina.

the Klemm firm of Philadelphia (1819–1879);² their instrument-making techniques were associated with the old Vogtländisch school of Neukirchen (called Markneukirchen today), Adorf, and nearby Klingenthal. Many instruments with Klemm labels, apparently imported, are very

2. Klemm and Brothers was a firm of musical instrument importers and publishers. It was founded by Johann G. Klemm (b. Neukirchen, ca. 1795) and Frederick August Klemm (b. Neukirchen, ca. 1797–d. Philadelphia, 1876). The instruments sold by this firm are believed to have been imported from the Neukirchen firm of Georg and August Klemm. This European branch did not manufacture the instruments but are reported to have purchased them from independent craftsmen working in Neukirchen and Klingenthal. See Cynthia Adams Hoover, "Klemm and Brothers," *New Grove Dictionary of Musical Instruments* (London and New York: Macmillan, 1984), 2: 445–46.



FIGURE 2. Small organ (1761) built by David Tannenberg for Nazareth Hall, the Moravian school in Nazareth, Pennsylvania. Tannenberg would have been building this organ at the time of his controversy with John Antes. Photo by Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

similar to the instruments stamped with the Gütter brand; but whether Gütter actually made these instruments or imported them and then applied his own brand is not known. A contemporary newspaper advertisement certainly suggests that his wares were primarily imported (fig. 3). One woodwind instrument in the collections of the church in Old Salem is stamped *Gütter / Neukirchen*. The possibility of his having been a German-trained stringed instrument maker as well is discussed below.

Deutsches Instrumente.
Heinrich G. Gütter,
 Deutscher
 Instrumentenmacher in Bethlehem,
 Benachrichtiget seine Freunde und die Liebhaber von Musik überhaupt, daß er so eben ein
Gutes Assortement
 von folgenden Instrumenten aus Europa erhalten hat, welche er um die billigsten Preise zum Verkauf anbietet—nemlich:

- Clarinetten, D. C. E. F.
- Flöten, D. F. G. B.
- Octav-Flöten, D. Dis. F. G.
- Stoek-Flöten.
- Flodulen.
- Flagiolets.
- Querpfeifen.
- Fagotte und Oboe's.
- Ein Serpant und eine große Bass-Trommel.
- Zwey Schellen-Pauke.
- Trompeten.
- Von allen Nymnern Violinen.
- Viola und Violoncello.
- Gitarren.

Desgleichen auch alle Sorten von Violin-Bogen und Saiten.

Er reparirt auch alle obige Instrumente auf die kürzeste Anzeige, und empfiehlt sich einem geehrten Publikum bestens.

Den 7ten Januar. G—by

Lecha Kohlen.

Der Preis der Kohlen an der Landung zu Rauch Chunk ist gegenwärtig bey der einzelnen Ladung zu **Wier Thaler** die Tonne herabgesetzt, und zu **Drey Thaler** die Tonne für einige Quantität, die sich über **50 Tonne** beläuft. Zur Bequemlichkeit des Publikums, werden die folgenden Landes,

FIGURE 3. Copy of a page from the Northhampton, Pennsylvania, newspaper, *Der Friedens Bothe*, 11 February 1820, with a list of materials for sale in Gütter's Music Store. Courtesy Lehigh County Historical Society.

It is certain that some Moravians did make stringed instruments here in America. One such early Moravian violin maker was Azariah Smith, a shop keeper of Christian Springs (Christiansbrunn), Pennsylvania (1742–1783). Of New England stock, he was born in Lebanon, Connecticut. His parents³ had been influenced by the evangelist George Whitefield during the Great Awakening (ca. 1740), and their son Azariah subsequently joined the Moravian Church at Christian Springs. A satellite community west of Nazareth, Christian Springs was inhabited principally by Single Brothers.

Only one instrument by Smith survives. It is identified by a handwritten label bearing the date 1766. This instrument is a simple viola with a dark varnish and a broad outline. Though plain and unpretentious, it was nonetheless a useful instrument and was played in Nazareth for over fifty years (fig. 4). Christian Springs faded from existence as a Moravian community in the 1790s, and the instruments from the town's trombone choir were transferred to Gnadenhütten, Ohio, when that community was resettled around 1800, after the massacre of the Moravian Indians during the Revolution.⁴ In addition to the trombones, there are some stringed instruments in the Gnadenhütten collection today, and possibly some of these are by Azariah Smith, although none are so labeled. For the moment, Smith is known only for the single instrument in the collection at Nazareth; apparently this is the first stringed instrument made by an American-born Yankee.⁵

3. An Azariah Smith died at the age of 67 in 1783 in Dutchess County, near the Moravian mission at Gnadensee (Indian Pond). This was probably his father, since that area, known as the Oblong, had become a gathering place for dissenters at odds with the orthodox Congregational church. See DeCost Smith, *Martyrs of the Oblong and Little Nine* (Caldwell, ID: Caxton Printers, 1948), 114–15.

4. The 1782 massacre of eighty-six unarmed Moravian Indian converts at Gnadenhütten-on-the-Muskingum, Ohio, ranks as one of the greatest crimes in the history of European-Indian relations. Under the pretense of peaceful consultation, a renegade Pennsylvania militia unit herded the Indians from the fields, where they were harvesting corn, into their log huts. Their village was set on fire, and all escapees were shot. According to their missionary leader, David Zeisberger, most of the Indians died as they sang "hymns and spoke words of consolation to each other until they were all slain." See Edmund de Schweinitz, *The Life and Times of David Zeisberger: The Western Pioneer and Apostle of the Indians* (Philadelphia, 1870; New York: Arno Press, 1971), 518.

5. There was an extensive school of New England Yankee stringed-instrument makers. Their activity began about 1785, when Benjamin Crehore started to make bass viols in Milton, Massachusetts. The pre-Revolutionary Smith could be counted as the first of this school.



FIGURE 4. Only known instrument, a viola (1766), by Azariah Smith of Christian Springs, Pennsylvania. Photo by Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

One of Smith's contemporaries was the Moravian composer John (Johann) Antes (b. Frederick, Pennsylvania, 1740–d. Bristol, England, 1801) (fig. 5). Antes is best known for his choral works with organ and orchestral accompaniment, the two most famous being, “Go, Congregation, Go” and “Surely He Has Borne Our Griefs.” His father, Henry Antes, although not one of the original Herrnhut Moravians but a German Reformed Lutheran, worked with Bishop Augustus Gottlieb Spangenberg and Count Nikolaus von Zinzendorf in the formation of the



FIGURE 5. Silhouette of John Antes, the only known representation of the composer. Photo by Frederick R. Selch; courtesy Moravian Archives, Bethlehem, Pennsylvania.

Moravian communities in Pennsylvania. Eventually Henry Antes joined the Moravian congregation and donated his home and plantation to the Moravians in 1745 for a boys' boarding school. His young son John entered this Moravian school and received his early education there.

John's first music teacher was the schoolmaster and musician Johann Christoph Pyrlaeus (1713–85), an early associate of Count Zinzendorf. John's father left the Moravian Church in 1750 and reclaimed his farm, so the school and students—including his son—were transferred to Bethlehem. Nothing is known of John Antes's later musical training, except that he participated in the musical life of the settlement as a keyboard player and member of Pyrlaeus's Collegium Musicum. In 1752 Antes was admitted to the Single Brethren's Choir in Bethlehem (fig. 6). "Choir" in this case doesn't mean a singing group; it refers to the Single Brethren's house, where Antes lived and submitted to its community discipline.

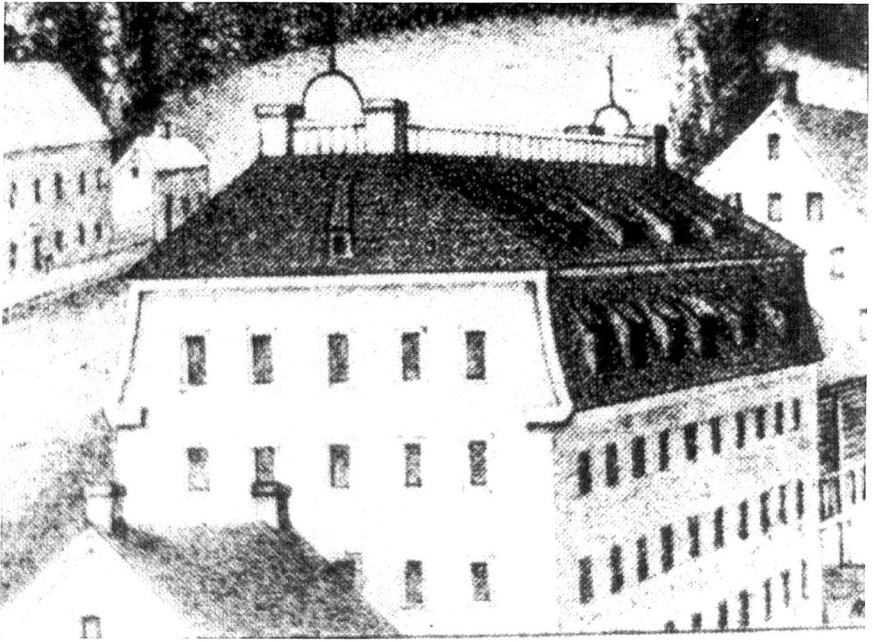


FIGURE 6. Engraving of the settlement at Bethlehem, with the Single Brethren's House in the right foreground. It can be recognized by the long flat roof platform, where the trombone choir performed. Antes and Tannenberglived together in this building in 1762. Photo after a print in the collection of the author.

Antes's first dated violin was made in Bethlehem in 1759. However, his instrument making activity seems to have been pursued in competition with that of David Tannenbergl, the organ builder. Tannenbergl apparently lodged an official complaint with the community leaders to prevent Antes from competing in the field of keyboard-instrument making. A manuscript account in the hand of John Arbo, keeper of the accounts of the Single Brethren, reads as follows:

On July 5, 1762, John Antes began his instrument making shop, and indeed, under the following conditions:

If his trade brings in 40 pounds profit, he shall have this for himself. If the same brings in more, after the interest and all is reckoned, then he shall have ten percent of this clear profit.

Brother Tannenbergl complained much about this new trade. Truly, this is nothing but an envy of craftsmanship, which should not be affirmed among

Brethren. However, this much is true: that Tannenberg is not in a position to make what John Antes has already made, and if Tannenberg. . . [The remainder of paragraph has been eradicated but continues later.] Thus if Brother Tannenberg believed that the love of God would maintain him, even though Brother Antes had begun to make instruments, he would thrive better and work with more blessing than if he is against it out of pure envy (because he does not have the skill to work which Antes does) and begrudges his neighbor brother his bit of bread.⁶

Furthermore, the Bethlehem Elders Conference Minutes contain the following:

Brother Tannenberg has prayed for assistance so that the young Antes not occupy himself with Claviers and the like, which would injure him in his livelihood. Violins and the like instruments he can, of course, make.

Brother David Zeisberger will represent to Brother Antes that he could finish such Claviers and the like as he has started to work on for anyone on behalf of friendship, but in the future may only occupy himself with small instruments.⁷

It would seem that either Tannenberg had chosen to make stringed instruments or that Antes had decided to make keyboards. However, no keyboard instruments by Antes survive, nor any stringed instruments by Tannenberg. Both makers were, at that point, as members of the Bethlehem community, working cooperatively for the benefit of the Moravian Church "Economy", rather than on their own account.⁸ Both were referred to primarily as joiners and cabinetmakers in the records; the making of musical instruments was a sideline.

David Tannenberg, born in 1728 in Berthelsdorf (Count Zinzendorf's manor seat in Saxony), came to Bethlehem from Germany in 1749. In Bethlehem he originally worked as a cabinetmaker but later became an assistant to the Dresden-trained organ builder, Johann Gottlob Klemm (1690–1762). Klemm (sometimes spelled Clemm) had joined the Moravian Brethren in Germany, had left them, travelled separately to Philadelphia in 1733, worked in New Jersey and New York, and finally re-joined the sect in Bethlehem in 1757. It is possible that Johann Klemm

6. Translated from the German by Richard D. Claypool in his article, "Mr. John Antes: Instrumentmaker," *Moravian Music Foundation Bulletin* 23, no. 2 (Fall–Winter 1978): 11.

7. Claypool, "Mr. John Antes," 11.

8. At that time, Bethlehem was organized as a socialistic community, with the profits of the settlement used to further the missionary efforts of the denomination. This was called The Economy.

was the master who taught the young John Antes stringed-instrument making, since expertise in that field would have been one of the areas of competence of any properly trained German musical instrument maker. Several contemporary violin makers by the name of Klemm are mentioned in the standard lists of makers by Lütgendorff⁹ and Jalovec;¹⁰ this could logically have been a family trade known by all members of the community.

John Antes's earliest dated and signed instrument (1759) is a violin in the Whitefield House Museum collection in Nazareth (fig. 8). A marvelous viola, dated 1764 and signed by Antes, is in the collection at Lititz. A cello in the Lititz collection is credited to him but does not bear his label. Another cello in the Gnadenhütten collection is also attributed to Antes. A violin in the author's collection is very much like the Lititz viola and may also be by Antes. It was found in the Schoharie Valley in upstate New York in one of the early Palatine settlements which had trading contacts with Moravians. There were probably many other instruments made by Antes. The journals and ledgers of the Single Brethren's Choir list the circumstances of several instruments which he sold;¹¹ the first of these was a viola made in March 1763. At the same time the Single Brethren's Journal mentions the "lacquering" of a bass (cello). In December 1763 Antes's account is credited with three pounds for construction of a bass (cello) made for the leader of the Collegium Musicum Bethlehem. During this period Antes's business credits were contained in John Arbo's records of the Choir and are listed under the heading of "instrumentmacherey." Later in 1764 he receives credit as "instrumentmacher Mr. Joh. Antes." This is for the making of "one bass, one brats (viola), and two violinin."¹² These were the last instruments made by Antes in America. In 1764 he left Bethlehem for Herrnhut in Germany, where he received training as a missionary.

While in Europe Antes took up watchmaking but seems to have supported himself meanwhile as an instrument maker. In a letter dated 1768 and written to his friend William Edmonds, he stated that "violin

9. Willibald Leo, Freiherr von Lütgendorff, *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* (Frankfurt am Main: H. Keller, 1904).

10. Karel Jalovec, *German and Austrian Violin-Makers*, trans. from the Czech by George Theiner, edited by Patrick Hanks (London: P. Hamlyn, 1967).

11. Single Brethren's Journal A, 31 March 1764, Single Brethren's Ledger, 2/10/1762–3/31/1764, fol. 107, Moravian Archives, Bethlehem, Pennsylvania.

12. Single Brethren's Journal B, 30 June 1764, Single Brethren's Ledger B, 1764–66, fol. 132, Moravian Archives, Bethlehem, Pennsylvania.

M: Joh. Antes.
 von Werkzmy an Richter
 von Instrumenten an Colleg. viz:
 1 Bass - - - - - £ 3, 10, 0^d
 1 Bass - - - - - 1, 10, -
 2 Violinen a 1 Lf - 3, -
 8, -
 von Saiten an Im. N. - 5, -
 von 1 Hol blaun Quinten - 1, 5, -
 von Saiten an Tanneberger
 In Lapis - 13/8^d
 Silber N. 2 Quart - 13, -

FIGURE 7. Page from the Single Brethren's Journal B, 30 June 1764. Single Brother's Ledger B, fol. 132. This page reports the sale of a quartet of instruments to the church at Lititz. It is the bill for the viola and cello, still in the collection of the Lititz church. Photo Frederick R. Selch; courtesy Moravian Archives, Bethlehem, Pennsylvania.

makers were the most miserable people in Germany" and that it had taken him three years to acquire enough capital to buy the tools necessary to become a watchmaker.¹³ Reports of his later career as a missionary made no reference to musical-instrument making, although Moravian missionaries were expected to support themselves by a trade. But he did continue his avocation as a composer. The full title of his set of string trios, published in London in the 1790s, states that he composed them before 1781, while he was serving in Egypt: *Tre Trii, per due Violini and Violoncello, Obligato Dedicati a Sua Eccellenza il Sig're G. J. Heidenstam, Ambassatore de Sa Maj il Re de Suede a Constantinopel, Composti a Grand*

13. Claypool, "Mr. John Antes," 12.



FIGURE 8. Violin (1759) by John Antes, Bethlelem. Photos by Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

*Cairo dal Sig're Giovanni A-T-S. Dilletante Americano. Op. 3. London, Printed & Sold By J. Bland at his Music Warehouse No. 45 Holborn.*¹⁴

There exists a letter written in 1779 from Antes to Benjamin Franklin; in it Antes refers to his compositions and forwards a set of quartets

14. The excellent edition by Thor Johnson and Donald M. McCorkle of Antes's Trios is preceded by an essay detailing the miraculous survival of a set of parts for this publication. The editors mention the interesting fact that Haydn's London notebooks in 1791–92 refer to a "Mr. Antis" as a composer. See John Antes, *Three Trios for two violins and violoncello, op. 3*, edited and arranged by Thor Johnson and Donald M. McCorkle, The Moramus Edition of the Moravian Music Foundation, Inc. (New York: Boosey & Hawkes, 1961).

for the use of Franklin and his friends.¹⁵ These quartets have never been discovered, although the conveyance letter was saved among Franklin's papers. In the letter, postmarked Cairo, Antes identifies himself to Franklin as the young Moravian whom he had known in 1763 and who "amused himself with making musically instruments such as harpsichords, violins, etc." Antes most likely would have met Franklin at Bethlehem. Franklin had taken up residence among the Moravians while he directed the defense of the northeastern frontiers of Pennsylvania during the French and Indian Wars.

Antes was ordained a Moravian minister in 1769, but his career as a missionary ended unhappily. His Moravian mission was not well received by the Egyptian authorities, and at one point Antes was imprisoned and badly injured by the "bastinado." The injury crippled him for the rest of his life. In 1781 he was recalled to England and spent the remainder of his career working as the *chordienner* (business manager) of the Moravian community and school at Fulneck in Yorkshire. He never returned to America.

Antes was modest about his musical attainments, often referring to his compositions as amateur work and, as we observed in his Franklin letter, to himself as one who was "amused" by instrument making. His modesty seems to have been unwarranted since his compositions—both secular and liturgical—are professional and some of the finest that survive from the Moravian tradition. His few musical instruments are extremely well made. He is credited with being the first American-born bowed stringed instrument maker.

Antes's instruments are unequivocally his own. His hand-written label in the Nazareth violin is in a beautiful Gothic script; it reads, *Johann Antes me fecit in Bethlehem 1759* (fig. 9). On the Lititz viola there is also a small inked decorative device at the back of the neck. The bodies of his instruments are artfully formed and finished with expert scrolls and a nice selection of wood. They are plain, befitting the Moravian lifestyle, and without extravagantly figured hardwoods. The simple, delicate, inked purfling and varnish are modest, yet sufficient. From a study of the instruments that are signed by him we can safely conclude that he was a practiced maker (fig. 10).

15. K Marie Stolba, "From John Antes to Benjamin Franklin: A Musical Connection," *The Moravian Music Foundation Bulletin* 25, no. 2 (Fall–Winter 1980): 5.

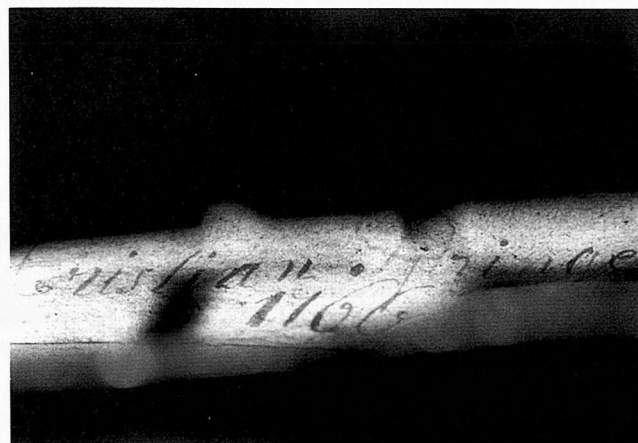
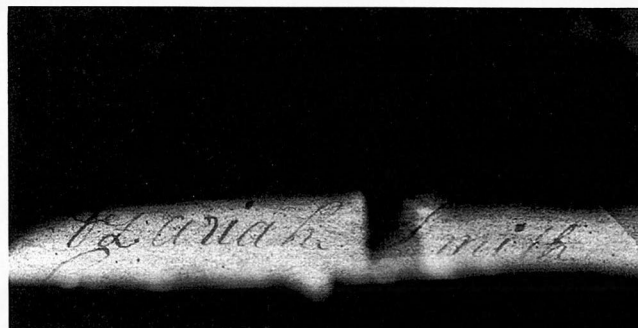


FIGURE 9. Labels found in the Antes violin (1759) and the Azariah Smith viola (1766). Photos by Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

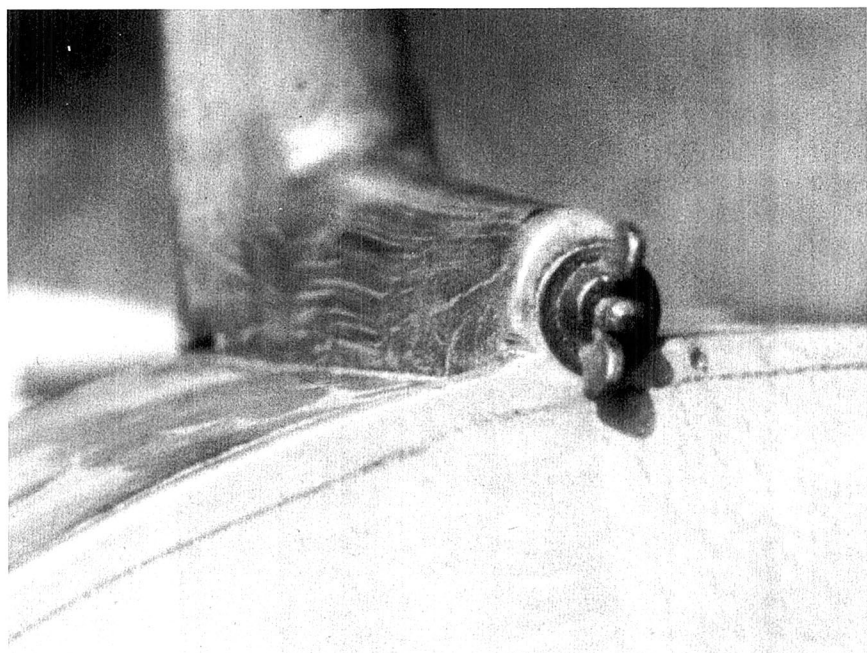


FIGURE 10. Button at the back of the neck block of the Antes cello, Gnadenhütten, Ohio. This also shows what appears to be Antes's special way of finishing the back of the block. The metal screw is a later repair. Photo by Frederick R. Selch.

Thereafter, no identifiable stringed instrument maker is reported among the Moravians until Heinrich Gottlob Gütter, who was born in Germany in 1797, set up business in Bethlehem in 1823.¹⁶ Gütter, as a stringed-instrument maker, is presently credited only with double basses (fig. 11). There are four extant examples of Moravian-made basses, but only one—in Old Salem, North Carolina—is directly attributed to Gütter. Notable among the features of these Moravian contrabasses is the attached F hole, which is also commonly found on the instruments of several New Hampshire makers, especially those of William Darracutt of

16. In 1823 the Moravian Church allowed a few selected businessmen to open independent shops in Bethlehem. It could have been this opportunity which drew Gütter to the Moravian center. In any case, he married a local Moravian girl in Nazareth in December of that year and so was obviously in communion with the society by then. See the *Unabhängiger Republikaner*, 15 December 1823.



FIGURE 11. Two large basses, possibly made by Heinrich Gottlob Gütter. Photos by Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

New Milford (fig. 12). One first suspects that a Darracutt was the model for the Salem bass. But the attached F hole is also a feature of some basses made in Germany (fig. 13). Thus, the presence of this single feature is not conclusive evidence of American manufacture. Final confirmation through a test of the woods used might prove whether these basses are by Gütter or whether they, too, had been imported like so many of his woodwind instruments.

The recent discovery of a large double bass made by the Schwenkfelder Krauss organ builders of Pennbury, Pennsylvania, may help us. This unsophisticated instrument is recorded as having been constructed in 1823 and, according to Krauss's account books, was based on an instrument they had previously "viewed in a music shop in Philadelphia." This model, they stated, had recently been "imported." Since that shop was most certainly the Klemm's North Fourth Street Shop, where Gütter was trained, the copy sheds some light on what was being brought into the country from Neukirchen. The Krauss bass has attached F holes! It also has four strings (quite an early occurrence for American basses), unlike those of the contemporary New England makers, which had only three. This is one more piece of evidence suggesting importation rather than construction in America of "Gütter" basses.

Until further information is found on Gütter's training, there will always be a question of whether or not he was really a maker. There was a large family of violin makers named Gütter in Neukirchen—also the home of the Klemm family of violin makers—and in Vogtländisch Klingenthal. Willibald von Lütgendorff in his dictionary of violin makers reports that one of these, "Johann" Heinrich Gütter, born in 1800, was "einer der Begründer des vogtländischen Exports nach Amerika" and that he died there.¹⁷ Karel Jalovec in his *German and Austrian Violin Makers* also states that he was "one of the first men to export musical instruments to the U.S.A."¹⁸ Was this our man, or at least a relative? Let us hope that a *Lebenslauf*¹⁹ or some other information on his antecedents

17. Lütgendorff, *Geigen- und Lautenmacher*, 255.

18. Jalovec, *German and Austrian Violin-Makers*, 122.

19. Practicing Moravian Church members were expected to supply the archives of the society with a written biographical statement of their spiritual life. These statements, called *Lebensläufe*, often contain helpful information about professional employment as well. Unfortunately, none has yet been found for Gütter, either in Bethlehem or in Herrnhut, Germany. But even if one were found, it might not be entirely useful, since even John Antes's *Lebenslauf* in the Herrnhut Library does not mention his musical life at all! The author thanks Alice Caldwell for sharing her expertise on the Antes *Lebenslauf*. See John



FIGURE 12. Comparative details of F holes of the Nazareth double basses. Photo by Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

may be found in the Moravian archives to help us clear up this mystery. With the dissolution of Moravian Church control over Bethlehem and the rise of the industrial municipality in the 1840s, Gütter established himself in the secular community as a lumber merchant and local city councilman, apparently giving up his musical business.²⁰

There is always a possibility that the “Gütter” basses were made by someone else in Pennsylvania. The most likely would be the violin maker, Christian Frederick Hartmann (1820–93) of Nazareth. Since Hartmann made a full range of stringed instruments (figs. 14 and 15), he could easily have been a maker of “contras.” Hartmann’s instruments are found in all Moravian communities. Though I have not discovered any of his instruments outside the Moravian collections, it is probable that he made them for other communities as well, much as did his

Antes, *Lebenslauf*, Herrnhut Library, Herrnhut, Germany; published as “Lebenslauf des Brüders John Antes,” *Nachrichten aus der Brüdergemeine* (1845), 2: 249.

20. Joseph Mortimer Levering, *A History of Bethlehem, Pennsylvania, 1741–1892: With Some Account of Its Founders and Their Early Activity in America, Genealogy and Local History* (Bethlehem, PA: Times Publishing Company, 1903; New York: AMS Press, Inc., 1971), 634.

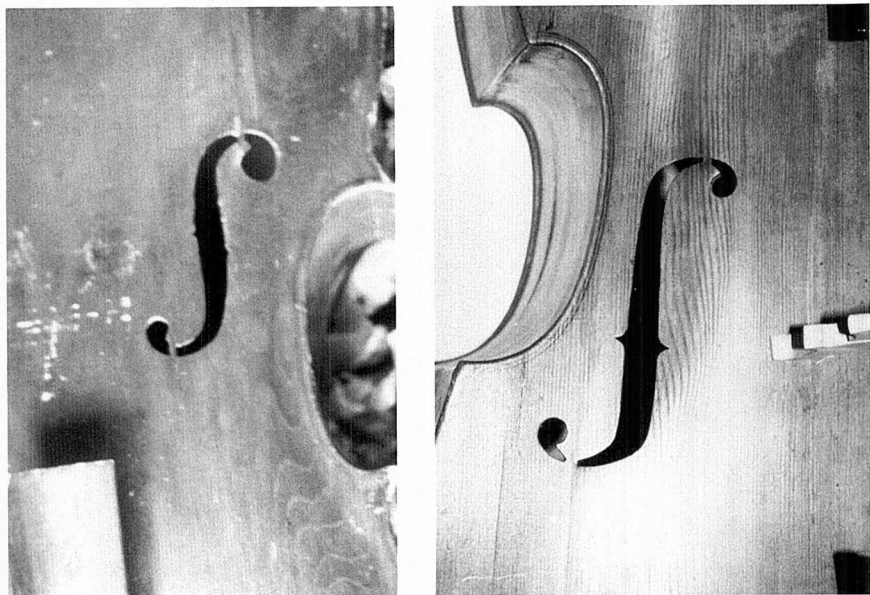


FIGURE 13. Comparative details of double bass F holes. 13A. Eighteenth-century German *Halb* bass. Photo by Frederick R. Selch; courtesy Stearns Collection of Musical Instruments, University of Michigan, Ann Arbor. 13B. Single bass viol (1833) by Charles Dillingham, Freeport, Maine. Photo by Frederick R. Selch; collection of the author.

relatives, the guitar-making Martin family of Nazareth (who were not Moravians), and the Moravian organ builders. There were no religious restrictions forbidding sales of manufactured articles outside Moravian society.

The last traditional Moravian builder was David W. Pfautz, a professional maker and repairman, who lived in Lititz into the 1920s. Other Moravian makers will certainly be discovered as research continues, but unlike the New England makers, there were few full-fledged manufacturers of bowed stringed instruments.

A few old instruments associated through provenance or by tradition with early Pennsylvania suggest that there may have been more German (Pennsylvania Dutch) violin making than a study of the Moravian collections alone has revealed. The collections at the Mercer Museum in Doylestown contain many locally made dulcimers (Pennsylvania “zitters”), both plucked and bowed, but, unfortunately, no Pennsylvania-



FIGURE 14. Violin, viola, and cello by Frederick Hartmann. Photos Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

made instruments of the violin class.²¹ A “Mr. Gumb, the violin maker —In South Duke Street. 1799” (fig. 16) is illustrated in Lewis Miller’s sketches and chronicles of York.²² But no instrument known to have been made by Mr. Gumb has been discovered. There is, of course, the recently identified Schwenkfelder-made double bass mentioned above.

21. Laurie J. Rufe, “Music Makers in the Mercer Museum,” *Bucks County Historical Society Journal* 1, no. 5 (Spring 1974): 1–2.

22. Lewis Miller, *Sketches and Chronicles: The Reflections of a Nineteenth-Century Pennsylvania German Folk Artist*, edited by Robert P. Turner, introduction by Donald A. Shelley (York, PA: Historical Society of York County, 1966), 38. Miller’s remarkable illustrated manuscript “Chronic of York (1799–1870)” includes many musical scenes, all “true Sketches I myself being there upon the places and Spot and put down what happened.” Miller (1796–1882), a carpenter, was active in the musical life of York; thus his observations are reliable. Mr. Gumb must have been recollected from Miller’s youth, since Lewis was only three years old in 1799. But a Mr. Gumb did live on the same street with the Miller family.

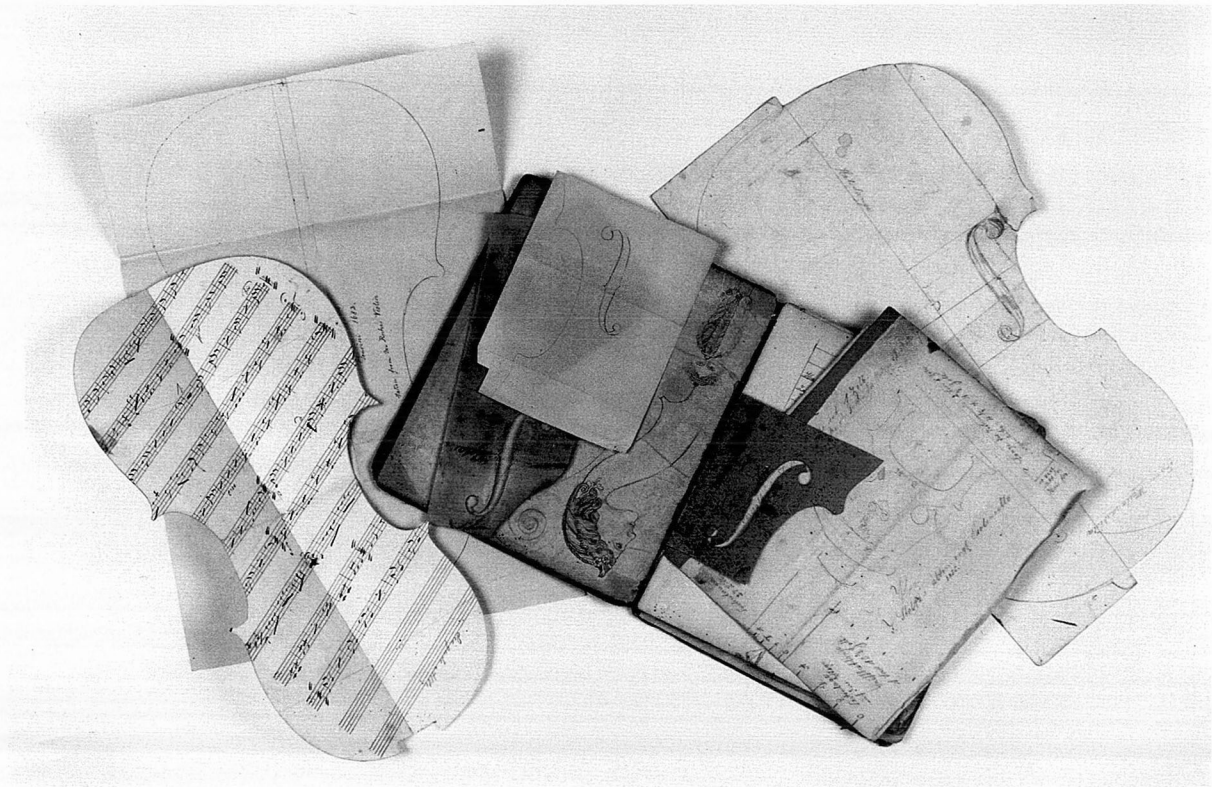


FIGURE 15. Maker's patterns, notes, and templates believed to be those of Frederick Hartmann. Photo by Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

A cello in the collection of the author is clearly incised with a hex sign, probably indicating a Pennsylvania-German origin. There are also many unsigned fiddles with a Pennsylvania provenance. However, with so few instruments and little supportive material (advertisements, shop records, or inventories) available for study, it is impossible to determine the full extent of German instrument making in Pennsylvania.

The archaic building styles of Moravian-made stringed instruments are those of eighteenth-century "mittl" Europeans, as are the organs and clavichords that survive. The techniques which the Moravians learned at home in Germany they brought with them to America. When studying the Moravian instrumental collections, one can usually identify the instruments originally imported from Germany. Wind instruments, for example, were easy to transport, and apparently there were no local experts to teach their construction. Most treble viols, gambas, cornettos, and the marvelous sets of trombones are labeled with their European makers' names. But many of the organs, clavichords, spinets, pianos, harpsichords, and—possibly—the double basses must have been made in this country due the difficulty of transporting such large instruments safely to the New World by sea. Moravian organ makers eventually supplied organs to the churches of other denominations in Philadelphia and all the major Pennsylvanian provincial centers, as well as New York.

The liturgical and social practices of the American Moravians called for the use of musical instruments. American-Moravian choral tradition, inherited from older European practice, demanded the accompaniment of organ or orchestra for the proper performance of liturgical music.²³ The Moravians' social music required a great variety of instruments, with orchestras and wind bands performing secular works by everyone from Bach to Haydn, as well as by their own composers (fig. 17). The well-trained and experienced Moravian instrumental players became an essential part of eastern Pennsylvania's musical life. They were among

23. So essential was instrumental music to Moravian life that a young Mahican Indian (a contemporary and classmate of Antes at the schools in Frederick and Bethlehem), Joshua, Jr. (b. ca. 1742–d. 1806), was trained as a keyboard artist in order to be able to accompany the services of the praying Moravian Indians. He was supplied with an American-made "spinet" (possibly made by himself), which the Indians took into Ohio when they settled along the Tuscarawas River. The spinet and Joshua's two sons were burned in the 1782 Gnadenhütten massacre. Joshua, Jr., himself was burned at the stake at White River in Indiana during the Tecumseh Wars. See Lawrence W. Hartzell, "Joshua, Jr.: Moravian Indian Musician," in *Transactions of the Moravian Historical Society* 26 (1990), 3–12.



Mr. Gumb, the violin
maker —
In South Duke
Street.
1799.

FIGURE 16. "Mr. Gumb, the violin maker . . . 1799," of York, Pennsylvania. Pen-and-ink drawing by the German-American folk artist, Lewis Miller (1799–1882). Courtesy Historical Society of York County, Pennsylvania; reproduced from *Lewis Miller's Sketches and Chronicles*, page 38. Used by permission.



FIGURE 17. Drawing of Bishop Jacob Van Vleck, instructing a singing class from a clavichord at the Single Sisters' School (Pennsylvania School for Young Ladies), Bethlehem, ca. 1795. This Moravian Seminary gave instruction in keyboard, harp playing, and singing, as well as the humanities and domestic arts, to the daughters of many of the leading non-Moravian families in the Northeast, among them the patrician Lansings and Livingstons. Photo by Robert Walch; courtesy Moravian Historical Society, Nazareth, Pennsylvania.

the first members of the community orchestras which began to develop in Pennsylvania in the early part of the nineteenth century. Thus, among the Moravians there was a need for instruments, not all of which could easily be imported from Europe or purchased from other American societies.

Despite active building and trading of musical instruments in the early Moravian communities, there was only a minimal influence by the Moravian makers on stringed-instrument builders outside their own community. Faced with a shortage of surviving examples and little supportive information, we can only hope that future discoveries will shed

some light on this subject. As with all aspects of American musical history, so little is known about the musical life of our American ancestors, that it is a pleasure to be able to add at least this small amount of new information to the growing body of knowledge available to modern musical scholars and cultural historians.

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