

## A Preliminary Survey of Musical Life in the English-Moravian Settlements of Fulneck, Fairfield, and Ockbrook During the 18th and 19th Centuries

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Researchers in early Moravian music have long wondered about musical life in the three main Moravian settlements in England. Through the researches and writings of American and European scholars, such as Donald McCorkle, Suzanne Summerville, Walter Blankenburg, and Hans-Walter Erbe, a fairly extensive picture of early Moravian musical activities in America and on the European continent has emerged. England, however, has remained a mystery. Did the English-Moravian communities have a musical life similar to those on the continent and in America? What was this musical life like? Which composers were performed and preferred? What was the nature and extent of the community musical ensembles? And, perhaps most important, what remains of the musical repertory which was performed in the English-Moravian towns?

These questions have been asked before; because few musical researchers have worked in the English settlements for any length of time, no conclusive answers have been forthcoming. In the 1950s and early 1960s Frances Blandford, daughter of a Moravian bishop, investigated some of these questions in her spare time. Since her primary interest was in the music of John Antes, she focused on his activities. She was able to locate some of his music, previously unknown, in the London archives of the church. Charles Stevens, an American scholar, turned up more data and music in researching the music of Christian Latrobe for his doctoral dissertation. However, these isolated efforts produced only inconclusive, incomplete, but nonetheless intriguing glimpses of English-Moravian musical life.

During the 1980/81 academic year I had the privilege of spending 10 months in England teaching at the University of Keele in Staffordshire under a grant from the Leverhulme Trust and the University of Keele. Among several research projects I proposed to undertake was an investigation of musical life in the English-Moravian settlements of Fulneck, Fairfield, and Ockbrook.

Keele was ideally situated as a base of operations for this research. Fairfield (near Manchester) and Ockbrook (near Derby) were less than an hour's drive away; and Fulneck (near Leeds), while farther, was still easily reachable by automobile. I should like to acknowledge the kind cooperation of the pastors of the three churches, Rev. Wilfred Mortimore of Fulneck, Rev. John Smith of Fairfield, and Rev. Hayden Todd of Ockbrook, in allowing me full access to their church archives and for many kindnesses during my research visits.

In this article I intend to present only a preliminary assessment of early musical life in the three English-Moravian settlements based on archival records. It does not pretend to completeness. Much more research needs to be done in the congregational diaries and board records, which time did not permit, before a more comprehensive picture can emerge. Much of this paper will be devoted to a resumé of surviving early music found in each community. Unfortunately, unlike some communities in America and on the European continent whose music libraries survive virtually in tact, only remnants of the music collections of the English-Moravian congregations remain. However much we may regret the loss of this music, enough survives to give us valuable clues to the repertory, the make-up of ensembles, and other aspects of Moravian community musical life.

It seems evident from the surviving musical remains that Fulneck, Fairfield, and Ockbrook enjoyed a musical life similar in scope and variety to the Moravian communities in America and continental Europe. Each settlement had an organ, string and wind instruments, and skilled instrumentalists to play them. Each had a choir of singers, with musical services such as Lovefeast and Singing Hour being a regular part of community musical life. Musical instruction on instruments and for voice was offered in the schools by competent instructors. We do not know at present the exact numbers of singers or instrumental performers, but their numbers and abilities must have been sufficient to perform satisfactorily the standard Moravian musical repertory of the 18th and 19th centuries, for there is no indication that the music performed in English-Moravian church differed in any aspect other than language from that performed elsewhere. Hymns and anthems were sung in English.

### The Fulneck Community

Moravian work in Yorkshire began in about 1742. The Fulneck settlement was established in Pudsey, west of Leeds, in 1746; the Fulneck school was opened in 1753. The English-Moravian composer-minister, John Worthington, was organist at Fulneck during the 1750s. John Antes, the American-Moravian composer-missionary, was warder (i.e., business manager) there between 1785 and 1809. Christian Friedrich Hasse was in charge of community music from 1804 to his death in 1831. Christian Latrobe attended the Fulneck school and was a frequent visitor to the settlement during much of his life.

Little remains of what must have been a large and important congregational music library. Diary entries indicate that Lovefeasts and Singing Hours were held regularly, and "Psalms" and "Odes" and other elaborate pieces of music were performed on special occasions. The chapel contains an 18th-century organ in excellent playing condition.

### Early Music at the Fulneck Church

#### *Printed Music*

Mozart, W.A. Requiem, London, 1809

Neukomm, S., O Weep Not For Me, London, n.d.

Latrobe, C.I., Selection of Sacred Music, v.II., London, 1809; v.IV., London, 1818

Hasse, C.F., *Sacred Music*, v.I. Leeds, 1829; v.II (incompl.) London 1831

N.N., *Flora*, A Collection of Lessons, London, n.d. 3 Part Books (Vln.II, Vla, Basso) to Overtures and Concertos by Handel, J.A. Hasse, and Corbett (5 collections, 3 by Handel; 36 works in all)

#### *Manuscript Music*

Latrobe, C.I., *Gott sei mir gnädig*, SATB & Organ (holograph)

N.N., *Die Opfer, die Gott gefallen*, SATB & Organ (holograph)

### The Fairfield Community

Shortly after beginning their work in Yorkshire, the Moravians spread their activities into Lancashire and Derbyshire, adjacent counties to the west and southwest. In 1755 a small settlement was established at Dukinfield (near Manchester); but, because the location offered little room for physical expansion, in 1783 the community purchased a farm in Droylsden (also near Manchester) for a new settlement where, in 1785, Fairfield was established. C.I. Latrobe composed an elaborate "Ode" for the dedication of the chapel in 1785, the performance of which was accompanied by musicians from both Fulneck and Fairfield. The Fairfield school was established in 1796.

The composer, John Worthington, was minister of the Fairfield congregation in 1785-86; the hymn-writer, John Swertner, was minister between 1790 and 1800; and the composer, Carl August Pohlman, served as pastor between 1815 and 1836. Christian Latrobe seems to have maintained a life-long association with Fairfield, where he spent the last years of his life in retirement, dying there in 1836. John Antes was also a frequent visitor.

Although far from complete, considerably more early music is preserved at the Fairfield church than in any of the other English-Moravian communities. From the surviving documents we may gain insights into what music was performed, which composers were popular when, and what the vocal and instrumental make-up of the ensembles may have been for the other communities as well. The likelihood is strong that all shared largely the same repertory and performance practices. Ministers and musicians travelled between communities with some frequency, and there is evidence that at least some of Fairfield's early anthem repertory was supplied by John Antes in Fulneck.

### Early Music at the Fairfield Church

#### *Printed Music*

Latrobe, C.I., *Original Anthems*, London, 1828 (2 v. bound as 1, and 1 copy of v.I)

N.N., *Anthems for 1, 2 or More Voices Performed in the Church of the United Brethren*, London, 1803 (2 copies).

I bound volume of sheet music of piano compositions by Cramer, Herz, Blackshaw, Czerny, Haydn, Kalkbrenner, Griffin, Mozart and Hummel.

*Hymn-Tunes Sung in the Church of the United Brethren*, London, 1861 (12mo, upright format)

10 part books for Symphonies and Overtures. Parts include Fl., Ob.I, Ob.II, Cl.II, Bsn, Tpt.II, Timp., Vln.I (2 copies), Vcl. Includes works by Haydn (19), Pleyel, Borghi (6), Vanhall (6), Clementi, Handel (5), Hook, Martini, and Giordani

Moravian Tune-Book, London, 1887 (Oblong folio format of Peter Latrobe's edition)

Handel, G.F., The Messiah, (Vln.I, Vln.II, Basso parts)

2 part books for Symphonies, Concertos, and Overtures (Ob.II, Via. Includes works by Jomelli, Piccini, Hershel, Stamitz, Vanhall, Handel)

#### *Manuscript Music*

1 part book with Vln.II parts for 209 anthems. Flyleaf watermarked 1803. Named composers include Latrobe, Gregor, Gambold, Grimm, Handel, Hasse, Geisler, Naumann, Pergolesi, Purcell, Worthington. Unnamed but identified: Antes. Partially in the hand of John Antes.

Naumann, J.G., O Come Sing Unto the Lord (SI, SII, T, B parts. Watermarked 1830)

Crüger, J., O Wondrous Love (Chorale)

Handel, G.F., Overture to Judas Maccabaeus (bass part only). Messiah. (Corni I and II parts only - one part)

8 part books with SI, SIII, SV (=Vln.I), AI, AII (=Vln.II), Ob.I, Cl.I, Ten. parts for 118 anthems. No.24A dated Sept. 1824. Named composers include Handel, Latrobe, Mozart, Haydn, Graun, Pohlman, Whitfield, Mendelssohn, Gregor, Schnabel, Reissiger, Löwe Rosetti, Bergt, Hasse, Naumann, Wolf, Sabbatini, Richardson.

#### *Hymnals*

A Collection of Hymns of the Children of God of All Ages. London, 1754. Liturgic Hymns of the United Brethren. London, 1793.

A Collection of Hymns...London, 1769.

A Collection of Hymns...Manchester, 1809.

A Collection of Hymns...Ashton-under-Lyme, 1826.

#### *Catalog*

Catalogue of the Fairfield Chapel Choir (1885-1892)

Includes listings for 362 numbered works, for 209 of which the dates on which the work was performed between 1885 and 1892 are given. A Second section is a "Record of Performances" from 3 May 1885 to 29 Sept. 1901. A third section is an alphabetical index of the anthems. Moravian composers represented are Latrobe (12), Gregor (9), Grimm (6), Antes (1), Freydt (1) - most seem to have been taken from Latrobe's Anthems for 1, 2 or More Voices...

#### The Ockbrook Community

Moravian work in Derbyshire began in the 1740s. In 1750 a congregation was established near Derby and, in 1751, they purchased some land in Ockbrook just east of Derby, the site of the present church. The chapel was begun in 1751 and consecrated on 5 April 1752. Although a small day-school for girls was in operation as early as 1751, the Ockbrook Girls Boarding School was only established in 1799. A boys school was opened in 1806.

Ockbrook was a convenient rest stop for Moravians travelling between London and Bristol and the Fulneck and Fairfield communities. Most of the officials and ministers of the Moravian Church in England were familiar faces in Ockbrook. In 1825 the settlement became the administrative center of the English Moravian church and remained so until 1875. The composer, John Worthington, was minister of the congregation between 1769 and 1777.

Although no manuscript music remains in the Ockbrook church, some early printed collections and hymnals are preserved there. Perhaps more revealing, however, is an inventory, dated 6 January 1776, which lists instrumental music and some instruments belonging to the congregation.

#### Early Music at the Ockbrook Church

##### *Printed Music*

Latrobe, C.I., *The Dawn of Glory*, London, 1803 (2 copies)

N.N., *Dies Irae*, London, 1813 (SATB & Piano)

N.N., *Dies Irae*, London, 1799 (1 voice and Piano)

Handel, G.F., *Ye Sacred Priests and Farewell, Ye Limpid Springs*, arr. by John Clark of Cambridge. London, n.d.

1 page from Latrobe's Anthems for 1, 2 or More Voices.

Hasse, C.F. *Sacred Music*, v.II., London, 1831.

*Manuscript Music*: None

##### *Hymnals*

*The Litany Book According to the Manner of Singing at Present Mostly in Use Among the Brethren*. London, 1759.

*A Book of Litanies*. 1787.

*A Collection of Hymns...*(probably James Hutton's, 1746)

*A Collection of Hymns...*London, 1769.

*Liturgic Hymns of the United Brethren*. London, 1772.

##### *Inventory*

An Inventory of Music and Musical Instruments Belonging to the Cong<sup>n</sup>. at Ockbrook, January the 6<sup>th</sup> 1776. Inventory includes Sonatas by Lampugnani, Martini, Humble, Campioni; Concertos by Stanley and Gardini; Overtures by Handel, Abel, Molder; Sinfonias by Gallo; and Handel's Water Piece. Also included: "Black Violin (no bow), Viola and bow." At bottom of page: "NB. There are sundry Pieces of Manuscript Music composed by sundry Authors as Hayden, Campioni, Maldere, Aveson, Worthington, &c." Later entries: 1777 - "Violin which Br. Worth<sup>n</sup>. left."; 1778 - "Brass Trumpet bought of Mr. Fritch of Derby, 2 French Horns bought November 1775, 2 ditto Old Ones."

Although the surviving documents are fragmentary, one receives an impression from them of an extensive and well-regulated musical life in the three English-Moravian settlements. In the church hymns, sacred songs, and anthems were sung, frequently accompanied by organ and orchestra. In the school vocal and instrumental music was taught to Moravian and non-Moravian students alike. Skilled instrumentalists in the community got together to play symphonies by Haydn, overtures by Handel, concertos by Avison, and chamber music by other composers. Perhaps large choral works such as Handel's *Messiah*, Mozart's *Requiem*, and Latrobe's *The Dawn of Glory* were also performed occasionally.

The only Musical activity which seems to have been given less emphasis in the English-Moravian communities, when compared with continental European and American towns of the time, is composition. We do not find a composer, like Peter in Salem, Gregor in Herrnhut, or Geisler in Gnadenfrey, composing intensely for the immediate needs of the congregation. To be sure, Christian Latrobe was active in London; John Antes and C.F. Hasse composed music at Fulneck; and John Worthington was associated with several communities. However, their activity appears to have been more casual than the composers in

America or continental Europe. Perhaps English publishers could supply much of the music needed by the congregations, making the composition of new music unnecessary except on special occasions; or perhaps the incomplete state of the congregational music collections conceals a more extensive creative activity which may have existed. One would like to believe that the latter situation is closer to the truth.

Much more research needs to be done in the congregational records of the three communities before a comprehensive picture of musical life in Fulneck, Fairfield, and Ockbrook can emerge. Because the surviving musical repertory is so incomplete we may never be able to reconstruct a completely accurate history of Moravian music in England. However, based on presently extant church archives, one can suggest that both the quality and quantity of music found in American and continental European Moravian communities during the 18th and 19th centuries could also be found in the English settlements.

### Bibliography

- Mellowes, F.H.: A Short History of Fairfield Moravian Church, Fairfield, 1977.  
Ockbrook Moravian Church and Settlement, 1750-1975, n.p., 1975.  
Wilson, Edward: The Moravian Church in England and Ireland, Unitas Fratrum, Utrecht, 1975, p.119-143.

### Deutsche Zusammenfassung

Durch die jüngsten Forschungen in USA, in Deutschland und Dänemark ist einiges Licht in die Notenbestände und musikalischen Traditionen der Brüdergemeinen in diesen Ländern gebracht worden. Über die englischen Gemeinen wußte man bisher nur wenig. Dr. Kroeger hat darum anlässlich seiner Gastvorlesungen an der Universität Keele in England die Notenbestände der Gemeinen Fulneck, Fairfield und Ockbrook erfaßt und im vorliegenden Aufsatz aufgelistet. Soweit es ihm möglich war, hat er die Komponisten der Stücke angegeben. Leider sind nur unvollständige Sammlungen erhalten geblieben, die zwar keinen überragenden englischen Komponisten erkennen lassen, aber doch ein beredtes Zeugnis für das musikalische Leben dieser Gemeinen ablegen. So haben sich Kompositionen bzw. Lieder der Prediger John Worthington, 1769-77 in Ockbrook, 1785-86 in Fairfield, John Swertner, Prediger in Fairfield von 1790-1800 und Carl August Pohlmann, in Fairfield von 1815-1836 erhalten. John Antes und C.F. Hasse komponierten in Fulneck, Christian I. Latrobe, der eine Ode zur Einweihung der Kapelle in Fairfield 1785 schrieb, arbeitete in London. Eine Auswertung und Analyse der Werke bleibt späteren Forschungen vorbehalten.