

# John Antes at Fulneck

by  
Karl Kroeger

John Antes is best known today as a composer, musician, and instrumentmaker.(1) His *Three Trios für Two Violins and Violoncello* are not only historically important as possibly the earliest chamber music composed by an Americanborn composer, but they are also charming works, full of attractive ideas and individual musical touches. His sacred songs and anthems, such as *Go, Congregation, Go; Loveliest Immanuel; How Beautiful Upon the Mountains;* and *Sing and Rejoice, O Daughter of Zion*, are works of great beauty and craftsmanship which have found a secure place in the modern Moravian repertory. As an instrument-maker, Antes is recognized as one of, if not the earliest of these craftsmen to work in America. His violin, built in 1759 and preserved in the Moravian Historical Society Museum in Nazareth, Pennsylvania, is believed to be the earliest surviving stringed instrument made in America.(2)

In his own day, however, John Antes seems to have been valued more for his business sense and mechanical abilities than for his music. He spent most of his time pursuing occupations other than musical ones and turned to music only as an avocation and pastime. He was, in turn, a watchmaker, a missionary, and a business manager, all within the aegis of the Moravian Church, which he served faithfully throughout his life.

Antes was born in 1740 in Frederick Township, Montgomery County, PA, near Bethlehem. His father, Henry, a member of the German Reformed Church, was one of the Pennsylvania Germans who encouraged the Moravians to settle in Bethlehem. In 1745 he donated his house and farm for the establishment of a school by the Moravians, in which John was enrolled.(3) In 1752, John entered the boys school in Bethlehem, and in 1760 was accepted into the Single Brethren's choir in the Bethlehem community. We do not know under what circumstances John Antes received musical training, but opportunities must have been abundant in music loving Bethlehem. We do know that by 1759 he had made a violin, and that in 1762 he opened a workshop in the Single Brethren's house for the making of musical instruments. In this shop Antes made at least six more stringed instruments (violins, a viola, and a cello) and possibly some keyboard instruments as well.(4)

Having felt the call of mission work, in 1764 Antes closed the instrumentmaking atelier he had established two years earlier and went to Herrnhut, Saxony (the spiritual and administrative center

of the Moravian Church) to prepare himself for his new life. In 1765 he went to Neuwied, on the Rhine River, to learn watchmaking in order to have a trade with which to support himself while undertaking missionary work. In 1769, ordained a minister after five years of preparation, Antes was sent to Grand Cairo, Egypt, along with several other Moravian missionaries, for work among members of the Coptic Church. After about ten years in Egypt, which apparently were relatively uneventful, Antes was captured by henchmen of Osman Bey (one of the petty Egyptian rulers) and tortured in an attempt to extort from him money that had been entrusted to his care. The story of his capture and torture was later published and republished and became a treasured part of Moravian missionary folklore.(5) But this incident demonstrates that Antes by this time had established a reputation for honesty and reliability.

Recalled to Herrnhut in 1781, Antes' next assignment was as warden, or business manager, of the Single Brethren's house in Neuwied. In most Moravian communities the unmarried men shared a building, which included not only living quarters but also rooms for workshops and the businesses in which they were engaged. The warden oversaw the business side of the house, making sure that the brethren produced good products, were honest in their dealings, and regular and industrious in their work habits. He also bore some responsibility for business relations with the Moravian community generally as well as with non-Moravians who dealt with the house. Additionally, the warden saw to the procurement, repair, and proper use of communal property, such as furniture, linens, utensils, etc.(6) It was a post of considerable responsibility, calling for sound judgment, tactfulness, and attention to detail. That Antes was successful as warden of the Single Brethren in Neuwied can be assumed from his next and much more demanding assignment: warden of the entire English-Moravian community of Fulneck, near Leeds, in Yorkshire.

The Fulneck community had been established in 1746 and organized along the lines familiar in the continental European and American Moravian communities: a Board of Elders to oversee the spiritual life, a Board of Overseers to superintend the temporal affairs, and the division of the community into administrative groups (or choirs) by age, sex, and marital status. The Fulneck community established a school in 1753 which, by the end of the century, had a solid reputation as a place for quality education.(7) The community prospered through its industry and good relations with the surrounding community of Pudsey, a situation for which, more than any other single community member, the warden was responsible.

It was probably Antes' brother-in-law, Rev. Benjamin Latrobe, who first suggested Antes as the replacement for David Collis, the warden of Fulneck since 1780 who, in 1785, had been called to service in Leominster. Latrobe was in charge of the general financial affairs for the English Moravian Church and was a frequent visitor to and greatly beloved in the Fulneck settlement. The important post needed to be filled with a capable person, and

Antes' experience in Neuwied apparently convinced the Fulneck elders that he was the best candidate. Collis left for his new assignment in early September 1785; Antes arrived to assume his new duties the following November.

One of the first things to be taken care of by Antes after his arrival was the matter of marriage. As one of the highest and most responsible officials of the community, it was unthinkable that Antes would remain a bachelor, residing in the Single Brothers house. Marriage not only provided a stable family situation, but the wife would also be expected to assume a role of leadership among the women of the community analogous to that of her husband among the men. Antes' marriage was probably arranged in the traditional Moravian manner: an eligible Single Sister was approached with a proposal of marriage by the Elders. If she was agreeable to the marriage, the choice was submitted to the lot for the Lord's approval. If the lot turned up affirmative, the marriage proceeded; if negative, another choice was usually made.(8) In this case, the selected Single Sister was Susanna Crabtree from the Fairfield community, near Manchester. On 18 May 1786, Antes made a trip to Fairfield, presumably to make final arrangements for the wedding. John Antes and Susanna Crabtree were married at the parish church in Calverly (about four miles from Pudsey) on 26 June 1786. The wedding ceremony was held in the Anglican church because English law did not permit marriages to be performed in churches of other denominations.(9) Following the ceremony the married Choir of Fulneck held a love feast to welcome the couple into their midst.

Antes seems to have plunged into his new responsibilities with enthusiasm. On 3 July 1786 he informed the College of Overseers that he intended to make a new inventory of all property belonging to the congregation. He was also instructed by the College of Overseers to attend all town meetings held in Pudsey "to see that our place may not be imposed upon". A month later Antes travelled to Mirfield, near Huddersfield, to advise the Single Brethren about obtaining additional room for their industries there. On 29 January 1788, Antes announced that he intended to examine for accuracy all of the weights and measures used by the merchants and craftsmen of Fulneck.

In the midst of this activity, sorrow touched Antes' life. One 13 August 1786, Antes and his wife travelled to London to visit Benjamin Latrobe, his sister Margaret's husband, who was gravely ill. They returned to Fulneck on 5 September with "no very favorable accounts concerning our dear Br. Latrobe's sickness". Benjamin Latrobe held on to life for a few more months, dying on 2 December 1786.

On 19 November 1787, Antes became president of the College of Overseers, a post he retained until 16 November 1801. He was also a member of the Elders Conference of the community. Although he was an ordained minister, Antes did not assume any pastoral duties either in the community itself or in the several preaching stations the church maintained in the surrounding countryside. Antes

often assisted at communion and occasionally conducted the reading meeting (where letters, official communications, and general news of the Moravian church were shared with the congregation), but he appears never to have preached nor to have had general ministerial responsibilities in the community. In 1801 Antes was chosen to represent the British Moravian Church at the general synod of the church in Herrnhut (19), and he undoubtedly represented the Fulneck community at synods and meetings of the British Moravian Church. In January 1787, Sr. Antes was made a member of the Elders Conference, giving the couple a significant degree of influence in the Fulneck settlement. As a mark of the esteem and affection in which Antes and his wife were held, the Elders Conference held a love-feast on 24 March 1789 to celebrate his 49th birthday, "where they wished him, as also Sr. Antes whose birthday was on the 11th, many blessings of our kind Lord."

For over 23 years Antes served Fulneck with his managerial and business skills. Some of his duties were less pleasant than others. Occasionally he had to discipline a community member for continued infractions of the congregation's laws and policies. Punishment could range from denial of communion for a certain period to outright expulsion from the congregation for extreme transgressions. The Elders Conference decided upon the punishment, but it was not unusual for Antes to administer it. He seems always to have handled these situations diplomatically, with great sympathy for the offender. Occasionally friction arose between members of the community and the general public. It was also Antes' responsibility to smooth the difficulties and bring the disagreement to an amicable and satisfactory conclusion.

In addition to overseeing the business affairs of Fulneck, Antes appears to have applied his mechanical skills to the improvement of life there. McCorkle mentions a weaver's loom made by Antes, presently preserved in a museum in Leeds. He also appears to have made suggestions for an improved type of door lock, which was later developed by Antes' nephew, Benjamin Henry Latrobe, following his uncle's ideas.<sup>(11)</sup> Antes also experimented with improving various musical implements, which will be discussed later in this essay. There were probably other inventions and improvements to everyday objects used in Fulneck made by Antes which remain unrecorded. When confronted with a problem, Antes apparently applied his creative mind and mechanical skills to come up with a solution; but true to his modest nature he probably did not feel compelled to claim credit.

On 9 January 1809, it was announced at a meeting of the College of Overseers that Antes had resigned the office of warden and that Br. Henry Lautenschlaeger would succeed him in the post. At the age of 68, Antes' retirement probably came as no surprise to the community. To ease the transition, Antes offered to "occasionally attend meetings and give good advice in difficult cases". It seems unlikely, however, that the college of Overseers had much opportunity to take advantage of the offer. Shortly thereafter Br. and Sr. Antes left Fulneck for Bristol, where they lived in retirement

but were active in the Bristol Moravian church during the almost three years remaining of Antes' life.

What of Antes' musical activities at Fulneck? Community records are characteristically vague regarding music generally. The only music making that is mentioned with some frequency in the church diaries is hymn singing. At least at the outset of his residence, Antes often led the Singing Hour, where the community met together for a period of hymn singing. These sessions were usually held weekly on Saturday or Sunday evening, and were often described in the diaries as "sweet" and occasionally as "lively". Antes undoubtedly took part in many other musical activities at Fulneck, but these must be inferred from the surviving musical materials at Fulneck and other places.

In the early 1790s the London publisher, John Bland, issued Antes' *Tre Trii, per due violini and Violoncello* (Three for two Violins and Violoncello). Although composed in Egypt, they were published while Antes was living in Fulneck. Considerable uncertainty still surrounds the trios: the circumstances of their publication, why Antes chose to publish them under the pseudonym "Giovanni A-T-S", why only two incomplete copies of the work survive, and much more. In view of the general practice in music publishing at the time, it seems unlikely that Bland published the works at his own financial risk. More likely Antes had encouragement from his friends and fellow musicians in the Moravian Church to make these pleasant and playable pieces available. Quite possibly, Antes subsidized the engraving and printing of the works from his own funds or through a subscription among his friends and fellow Moravian musicians - the normal publication practice of the day.<sup>(12)</sup> In any case, the trios are not the work of a mere dabbler in music, but are the product of a lively imagination, skilled craftsmanship, and broad experience in string ensemble playing and repertory. While they break no new ground in style, technique, or expression, they possess an individuality and strength of musical character which permits them to stand unblushing beside similar works by Haydn, Hoffmeister, Stamitz, and other professional composers of the day. Similarly, the string parts to Antes' anthems display a facility uncommon among Moravian composers for subtle expression, contrapuntal interplays of motives, and idiomatic string writing. All of this leads to the suggestion that Antes had considerable experience as a violinist in orchestral and chamber music ensembles before coming to Fulneck, and that he continued to play in these ensembles while residing there.

In the area of church music composition, it seems probable that most of the 31 anthems and sacred songs by Antes which we have today were composed in Fulneck. Ten anthems and songs with German texts are found in the Moravian Archive in Herrnhut, Germany, which point to their having been composed before Antes came to England, probably in Neuwied. Twenty-one of the works have English texts, which would strongly suggest that they were composed in Fulneck.<sup>(13)</sup> The only work which can be precisely dated is the anthem, *Now May the God of all Grace*, written especially for the

Moravian churches in Bethlehem and Nazaret, PA, and sent to them in 1796.(14) While it appears that the English-language anthems may have been composed in Fulneck, this is not necessarily so. The song, *Go, Congregation, Go*, perhaps Antes' most profound musical achievement, is found in the Herrnhut manuscripts with a German text.(15) It lacks the associated chorus, *Surely He Has Borne Our Griefs*. The simplest explanation for this seems to be that the song was composed in Germany, but the English text and the chorus were added after Antes came to Fulneck. Another anthem in the Herrnhut collection, *Wiederholts mit süssen Tönen*, also appears among the English language works as *This Repeat in Tones Harmonious*. Thus, while it seems probably that the English-language anthems - or most of them - were composed in Fulneck, we cannot be completely sure.

We also do not know the dates of composition of the anthems, those which survive today seem to have been composed before 1796, when Antes sent a manuscript of his church music to America. It seems likely, however, that he continued to compose church music after that date. For evidence to support this assertion, we can look to two manuscript sources in British archives: two collections of hymn-tunes by Antes found in the Moravian archive in London, and a collection of second violin parts to 208 anthems, 113 of which are in Antes' hand, in the archive of the Fairfield Moravian Church near Manchester. While neither manuscript can be firmly dated, they both strongly suggest that some of the pieces in them were composed after 1796.

Looking first at the two collections of hymn-tunes, containing 50 and 39 pieces respectively, they seem to represent a sketchbook and fair copy of much of the same music.(16) The larger collection (the sketchbook) bears the note: "This book belonged to Br. John Antes who gave it to C.F. Hassé." Hassé, who directed the music in Fulneck for nearly 30 years, arrived there only in 1803. The smaller collection bears the title pages: "A Collection of Hymn Tunes Chiefly Composed for Private Amusement by Jn Antes." Thirty-one of the thirty-nine tunes in the smaller collection are also found in the larger one, but often in varied form, with melody and harmony altered. Nine hymn-tunes are also found in the manuscript Antes sent to America in 1796, so that these must predate that year. However, the remaining tunes could have been composed at any time prior to Antes' leaving Fulneck in 1809. Considering the sketchbook - fair copy relationship between the two collections, it seems most probable that Antes worked on the tunes over a long period of time, making the fair copy only in the later years when he was satisfied with the melodies and the settings.

The manuscript violin part at the Fairfield Church contains two sections of 55 and 58 anthems respectively, copied in Antes' distinctive hand.(17) Each section bears a separate sequence of numbers, indicating that they were probably copied at different times. The part-book was evidently assembled in 1803 (the date of the watermark on the flyleaf) from various manuscripts that had been sent to Fairfield or copied there over the years since its

founding in 1785. In the first grouping, we find mostly music by the earlier Moravian composers, such as Christian Gregor and Johann Daniel Grimm. No anthems by Antes appears in this section, so far as can be determined. In the second section later Moravian composers appear, including at least seven anthems that can be identified as by Antes. Second violin parts for several other anthems show distinct evidence of Antes' musical style. As pointed out earlier, Antes developed a style of string writing which emphasized the contrapuntal abilities of the string ensemble. In this aspect he differed from most other Moravian composers, who usually gave the principal melody to the first violins with only the simplest accompaniment figures in the other parts. This gives Antes' second violin parts a stamp of individuality which distinguishes them from those of nearly all other Moravian composers. These traits are seen among some of the unidentified parts in the second grouping, and strongly suggest that these are unknown (and for practical purposes, lost) anthems by Antes. While 1803 is only a terminal date by which time the anthems were composed, the repertory among which they appear suggests that they may have been written after 1796.(18)

Little early music, printed or in manuscript, remains at the Fulneck Church today. The church records are generally silent regarding informal music making which went on in the community, unless there was a special reason to mention such activities. But *ad hoc* music making did take place, as exemplified by this entry in the church diary for 5 June 1786: "As the weather was very fine this evening the musicians walked about the place with music to the agreeable entertainment of the congregation." As one of the leading musicians of the community, Antes likely took part in this and similar musical presentation.

The existence of what was perhaps a more formal musical organization in the community is mentioned several times in the Elders Conference minutes. On 9 September 1809 it is recorded that "the musical club mentioned in former minutes met in our inn last Wednesday evening and performed several pieces of music; during which a number of young folks assembled about the inn and made some disturbance. it was again said that such meetings ought not be suffered in our inn." By this time Antes had left Fulneck for Bristol and took no part in this meeting, but the entry clearly states that the club had been mentioned in earlier minutes. this suggests that there may have been a *Collegium Musicum* at Fulneck, similar to those found in American and continental European Moravian communities. Antes surely would have played a leading part in such an organization.

Further evidence for a *Collegium Musicum* at Fulneck is found in the remains of printed orchestral parts still in the Fulneck Church today. Among various items of music, one finds some 18th-century printed parts for three collections of overtures to operas and oratorios by Handel, published by Walsh, and two sets of concertos by Johann Adolph Hasse and William Corbett. While they bear no markings indicating ownership or when they came to Ful-

neck, they represent a type of music which was still in vogue during Antes' residence, but which became increasingly old-fashioned as the 19th century progressed. It seems likely that these stray parts represent the remains of a much larger collection of instrumental music which probably existed during Antes' day. Such collections are found in most other European and American communities, and even in Fulneck's sister community, Fairfield. It seems reasonable to assume that one also existed at Fulneck, of which the present parts are only the bleak remains. Were we able to reconstruct this library, it would likely contain a cross-section of the popular music of that day: symphonies of Pleyel, Vanhall, and Clementi, overtures by Handel, Hook, and Giordano, concertos by Avison, Stanley, and Giardini, and sonatas by Martini, Humble, and Campioni. Above all, it would include music by Haydn - especially Haydn(19). The influence of Haydn on Antes was strong and pervasive, seen in Antes' melodies, harmonies, and approach to scoring for orchestra. Antes had entree to Haydn's circle in England through two sources: his nephew, Christian Latrobe, whose home Haydn visited on several occasions; and Antes' friend, Johann Peter Salomon, the impresario who arranged for Haydn's visits to England. We know that Antes actually met Haydn in 1792. Several works by the master in Antes' hand, probably copied in Fulneck, are preserved at the British Moravian archive in London.(20)

Antes contributed to the musical world in other ways besides composition and performance while at Fulneck. Drawing upon both his musical and mechanical skills, Antes discovered or invented improvements upon several musical instruments and accessories, which he reported to the Leipzig periodical, *Allgemeine Musikalische Zeitung*, in 1801 and 1806. In 1801 he announced that he had invented a mechanism, easily attached to a music stand, which, with a slight pressure from the player's foot, would turn the page quickly, smoothly, and without in the least disturbing the performance. In 1806 an article written by Antes was published in the journal in which he discussed discoveries and inventions he had made regarding the hammers of the pianoforte, a mechanism for easily changing a broken string on a violin fitted with a worm-gear tuning Mechanism, and an improvement to the violin bow which made it more elastic.

Piano hammers at the time were covered with leather, which became harder and harder with continuous use. Eventually they produced such a bad sound that the leather had to be replaced. Antes experimented on his own piano with various substances which would produce a good sound yet remain flexible under continuous use. He recommended the root of the common washsponge as the most satisfactory substance he had found, producing a brilliant tone without the least change in tone quality with prolonged playing. He also said that tinder, particularly birch tinder, if specially prepared would produce good results. He remarked that he had used these on his own instrument for five years with results which by far surpassed his expectations.



Some violins of the day were fitted by their owners with worm-gears (as the contrabass is today) for ease of accurate tuning. One of the drawbacks of this mechanism, besides its added weight, was the difficulty of quickly changing a string when it broke. With the worm-gear attached to the tuning peg, in order to free the broken string one had to slowly turn the gear until the end was released. Then, in order to attach the new string, one had to reverse the tedious process until the new string reached the proper pitch. Antes invented a device, attached to the peg-box of the violin, which quickly freed the tuning-peg from the gear, allowing it to turn freely so that the broken string could be replaced quickly. Once the new string was attached and tuned to near the correct pitch, the worm-gear could be easily re-engaged for fine tuning of the string. He also recommended a small roller be affixed to the nut of the violin (i.e., the part over which the string passes when entering the peg-box) to help keep the string from breaking. He said that he had these alternations on his best instruments and found the process exceedingly good.(22)

Antes' third invention was to lengthen the point of the violin bow so that the distance between the wood and the hair throughout the length of the bow was greater, increasing the elasticity of the bow's response. One of the problems of the bow in his day was that in order to increase the bow's elasticity it was necessary to leave the hair somewhat slack. In loud passages, where great pressure of the bow was required, the wood would often strike the strings, causing an unpleasant sound. Antes' invention not only increased the bow's response, but also prevented the wood from ever touching the string. He sent an example of his new design to London to his friend, Johann Peter Salomon, who was of the opinion that it not only drew a better tone from the violin, but was also better for playing quick staccato passages.

In a characteristic statement at the outset of his article, Antes explained that he was not a musician by profession and would be interested in the opinions of discerning connoisseurs about his discoveries. He added that he would regard himself richly recompensed for his efforts if the musical world found his experiments useful.

On two occasions Antes referred to himself as a musical dilettante.(23) Today that word carries only negative connotations: one who follows an art desultorily as a superficial pastime. In Antes' day it had not pejorative meanings, but was the term for a lover of the fine arts. Certainly Antes' musical activities at Fulneck were anything but superficial, and his motivations were engendered by the highest of impulses: a passionate love of music and an unswerving desire to serve his church and his God.

On a practical level, he recognized some mechanical problems confronting him during musical performance and attempted to find a solution. We do not know if his ideas had a wider influence. Other men were working on similar problems in other places, but their eventual success does not diminish the credit due Antes for his ideas and experiments.(24) In church music, he seems to have

composed largely for local performance and shared his music with only a few other Moravian congregations in England and America. Other than the trios, only one sacred song and a few hymn-tunes were published during his day, and these by his nephew, Christian Latrobe, who probably more than most others appreciated his uncle's genius. It seems unlikely that Antes composed any secular music during this years at Fulneck. The fact that he published his trios under the enigmatic pseudonym, "Giovanni A-T-S", suggests that he was uncomfortable in the role of published composer. Moreover, with domestic and foreign publishers issuing much useful music, easily acquired, there was no real need for him to compose new pieces of chamber music. Antes probably followed a practice common among Moravian composers generally, in which they composed music for an immediate need. When there was no demand for new music, or the demand could be supplied by local publishers, they usually did not write music. But they could quickly respond to a request for a new anthem or sacred song for a special occasion with a work of great beauty and craftsmanship.

Although his early life was filled with trials and disappointments, Antes' 23-year residence at Fulneck was a time of personal, professional, and spiritual fulfillment. He served his community, his church, and his God in a manner best suited to his talents. His business abilities helped the community to prosper; his business abilities helped his community to prosper; his musical talents added to the enrichment of the church service. He died in Bristol on 17 December 1811, much beloved and respected by all English Moravians.

#### F o o t n o t e s

- 1) Information and quotations in this article, not otherwise cited, relating to Antes' life at Fulneck come from the church diaries and board records of the Fulneck community preserved in the archive of the Fulneck Moravian Church, Pudsey, near Leeds, England. I am grateful to Rev. Wilfred Mortimore for allowing me access to these records during a visit to Fulneck in May 1981.
- 2) Cynthia Hoover, Curator of Musical Instruments at the Smithsonian Institution and an authority on early American musical instruments, confirmed that she knows of no stringed instrument made in America predating Antes' violin of 1759 in a telephone conversation with the author. In fact, the next earliest violin, according to Hoover, dates from the 1770s.
- 3) Richard D. Claypool, "Mr. John Antes: Instrumentmaker." *Moravian Music Foundation Bulletin*, v. 23, no.2 (Fall-Winter 1978), p.10.
- 4) Claypool, p.12; see also K Marie Stolba, "Evidence for Quartets by John Antes, American-Born Moravian Composer", *Journal of the American Musicological Society*, v. 33, no.3 (Fall 1980), p.566-7.

- 5) Donald M. McCorkle, "John Antes, 'American Dilettante'", *Moravian Music Foundation Publications* Nr. 2, rev. ed. (Winston-Salem, 1980), p.2. Accounts of the ordeal were published in English or German in 1811, 1830, 1840, and 1869. It was also written about by J. Taylor Hamilton in his "Experiences of the First American Missionary to Egypt" (Bethlehem, 1938).
- 6) J. Taylor Hamilton and Kenneth G. Hammilton. *History of the Moravian Church: the Renewed Unitas Fratrum, 1722-1957*, (Bethlehem, 1967), p.169-170.
- 7) Eduard Wilson, "The Moravian Church in England and Ireland", *Unitas Fratrum* (Utrecht, 1975, p.128.
- 8) Hamilton, *History*, p.39, 98, 172-173; see also Frances Cumnock, "Introduction", to her *Catalog of the Salem Congregation Music* (Chapel Hill, 1980) p.4-6.
- 9) Lord Hardwicke's Reform of 1753 established the marriage ceremony of the Anglican Church as the legally recognized marriage agreement for England, requiring the posting of banns and a ceremony before an Anglican clergyman. It was applicable to all denominations except Quakers and Jews. The law remained in force until 1836. See *Encyclopaedia Britannica* (Chicago, 1972), v. 14, p.927.
- 10) McCorkle, p.6.
- 11) *Ibid.*
- 12) This suggestion is based on the observation of hundreds of such subscription advertisements in English newspapers from London, Birmingham, Manchester, and Leicester during the 1750-1800 period. It appears to have been unusual for a publisher to assume financial risk for issuing a work by a domestic composer, although they frequently republished works by foreigners. The common practice was for the composer to announce the subscription in the newspapers of the area in which he was known, asking the subscribers to agree to purchase copies of the work when published. A portion of the subscription price was usually paid in advance. Although I have found no subscription notice for Antes' trios, it seems unlikely that Bland, a ordinary businessman in a highly competitive market, would have issued them on his own. He was almost surely paid for his work, and it may well be that Antes' nephew, Christian Latrobe, who by the 1790s was becoming well-known in London's musical circles, played a part in getting the works published.
- 13) For a listing of Antes' known works, see McCorkle, p.12-17.
- 14) Salem Congregation Collection Ms 134A.10 (score) and Ms 135 (parts). It seems ironic that, even though Antes composed the anthem for an dedicated it to the Moravian Churches in Bethlehem and Nazareth, only Salem appears to have thought enough of it to copy the work for their music collections. It is not found in either the Bethlehem or Nazareth music collections.
- 15) This work appears in more Moravian congregational music collections than any other work by Antes, but only the Herrnhut Ms has the German text, "Geh mit ihm, O Gemeinde". the German version lacks the associated chorus which follows the English version.

- 16) See McCorkle, p.16-17, for a listing. A film copy of the collections is in the Moravian Music Foundation.
- 17) The part-book is preserved in the archive of the Fairfield Moravian Church, Droylsden, Manchester, England. I am grateful to Rev. John Smith for allowing me access to the archive and for providing me with a film copy of the manuscript.
- 18) Pieces in the second grouping in Antes' hand which seem to bear traits of his style are: Nr.17, "How Excellent is Thy"; No. 34, "Thus Saith the Lord of Hosts"; No. 52 "He Shall See His Seed"; and No.56, "They Mocked Him". There may well be other works in this section by Antes, but since there are no composer attributions in the parts and the principal melodie lines are almost entirely missing, all attributions made on the basis of style are speculative.
- 19) Works by these composers are found in the Fairfield archive. Since Fairfield was the youngest of the three Moravian settlements in the English North-Midlands, founded in 1785, it seems likely that instrumental music found there would be similar in scope and style to that which may have been used in the older communities of Fulneck and Ockbrook.
- 20) H.C. Robbins Landon, *The Collected Correspondence and London Notebooks of Joseph Haydn*, (London, 1959), p.266. A film of the works by Haydn in Antes' hand is found at the Moravian Music Foundation.
- 21) *Allgemeine Musikalische Zeitung*, v.3 (1801), p.739, and v.8 (1806), p.657-662, Diagrams of Antes' release mechanism follow p.672 in v.8.
- 22) McCorkle (p.7) seems to have misread Antes' article regarding the modification of the worm-gear mechanism. McGorkle credits Antes with "devising a variation of the screw-peg mechanism used on many 'cellos and double-basses' for the violin. It is clear from the article that what Antes invented was a release mechanism for the tuning peg so that it would turn freely and allow the string to be changed quickly. According to Antes, the worm-gear mechanism was already in rather wide use at the time on violins and cellos as well as on double-basses.
- 23) He refers to himself as a dilettante on the title page of his *Three Trios* and in the dedication of his anthem, "Now May the God of All Grace", to the Bethlehem and Nazareth churches.
- 24) By 1830 compressed felt had replaced leather as the covering for piano hammers. Also, around 1820, Francois Torte introduced an improved violin bow which soon became standard. In a footnote to the Antes' article of 1806, the editor remarked that Antes was the same correspondent who had announced his invention of a page-turner for a music stand in an earlier issue; but he had not sent a sketch or model. The editor said that he had recently received a model from a different inventor in London. Who this inventor was and whether he had knowledge of Antes' design is unknown. In any case, a page-turner for a music stand never became a standard musical accessory.

## ZUSAMMENFASSUNG

John Antes (1740-1811) ist vielleicht der erste Komponist von Kammermusik, der in Amerika geboren ist; jedenfalls ist er einer der fruchtbaren Komponisten der Brüdergemeine in der 2. Hälfte des 18. Jahrhunderts. Er ist in Bethlehem, Pa., aufgewachsen; er wurde Instrumentenbauer. 1764 ging er nach Herrnhut und wurde von dort auf seinen Wunsch als Missionar ausgesandt, und zwar nach Ägypten zu den Kopten, wo er sich 15 Jahre lang unter schwersten Bedingungen aufhielt. Nach seiner Rückkehr wurde er 1781 Brüderhaus-Vorsteher in Neuwied und 1785 Gemeinvorsteher in Fulneck in England. Er wurde Mitglied der dortigen Ältestenkonferenz und war Vertreter der englischen Brüdergemeine bei der Generalsynode 1801 in Herrnhut.

John Antes hat 23 Jahre lang in Fulneck in verantwortlicher Stellung vor allem für Wirtschaft und Verwaltung, gestanden. Mit seinem ursprünglichen Handwerk beschäftigte er sich nebenbei als Liebhaberei (technische Erfindungen von ihm gelangten bis in die Allgemeine Musikzeitschrift in Leipzig). Vor allem aber pflegte er die Musik. Er spielte selbst in Kammermusik (Collegium Musicum); insbesondere aber betätigte er sich als Komponist. Stilistisch ging er dabei keine neuen Wege. Besonders nahe steht er Joseph Haydn, den er auch persönlich kennenlernte durch Benjamin Latrobe, Haydns Freund in London, mit dem er verschwägert war. Im Vergleich mit den anderen Herrnhuter Komponisten der Zeit zeigt sich aber bei ihm ein eigenes Gepräge. Über die Kompositionen, die sich in den Archiven der Brüdergemeine in den USA, in Herrnhut und vor allem in England, neben London vor allem in Fulneck, gefunden haben, wird ein Überblick gegeben. John Antes ist eine einprägsame Persönlichkeit innerhalb der Musikgeschichte der Brüdergemeine.