

## **From Moravian Zauchtenthal through German Herrnhut to American Indians: On the Origins of Brass Music among American Moravians**

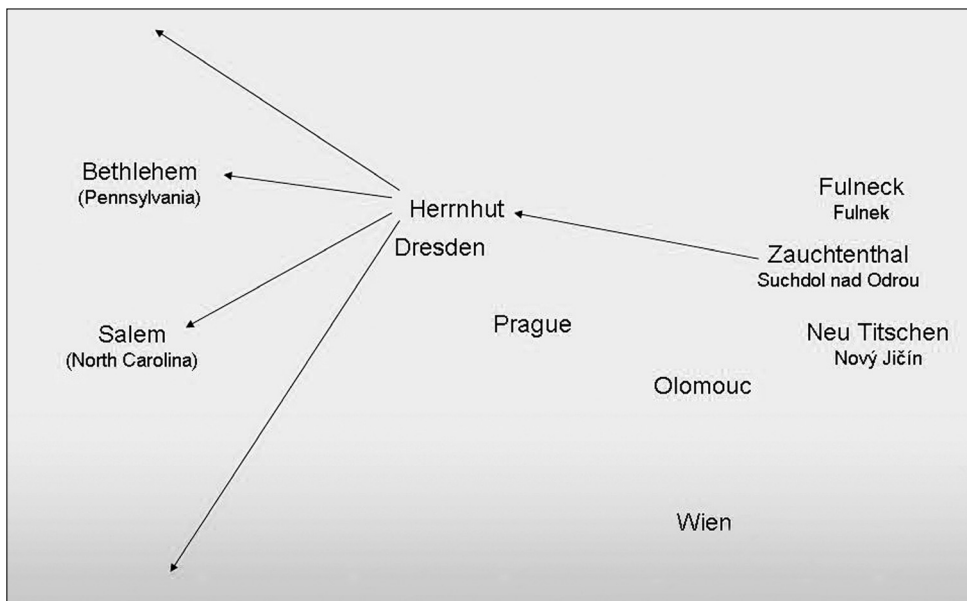
Jan Vičar

The Moravian Brethren have made significant contributions to the history of music on the North American continent. This religious group traces its origins to the legacy of a Czech reformer Master Jan Hus (1369/1370–1415), then to the Unity of Brethren, founded in 1457 in Kunvald (Eastern Bohemia), the teaching of the last Bishop of Bohemian Brethren, Jan Amos Komenský-Comenius (1592–1670), and finally to “the Restored Unity” of German-speaking Moravian Brethren, established under the patronage of Count Nicolas Ludwig Zinzendorf (1700–1760) in 1722 at Herrnhut (Germany, Upper Lusatia).<sup>1</sup> The first groups of Moravian Brethren emigrating to America arrived in 1735.<sup>2</sup>

<sup>1</sup> It is necessary to differentiate music originating in Moravia from the music of the Moravian Brethren. The former—for example, music folklore of Moravia—is linked with the musical culture and the territory of Moravia, located in Central Europe. The latter—for instance the music of American Moravians—is ideologically, functionally, and structurally related to the liturgy of German Brethren, which developed from the liturgy of Bohemian and Moravian Brethren. It also is loosely connected with the territory of Moravia as well as Central Europe.

<sup>2</sup> The families of Moravian Brethren who lived throughout Moravia at the end of the 17<sup>th</sup> and the beginning of the 18<sup>th</sup> centuries in resistance to the strong re-catholization of the Counter Reformation have sometimes been called the “Hidden Seed.” Christian David (1692–1751) was one of the founders of Herrnhut and a leader in the rebirth of the church. He was born in Ženkla near Neu Titschen (today Nový Jičín), North Moravia (today in the Czech Republic) from a Czech father and a German mother. Members of the Nitschmann family, originating in the village of Zauchtenthal (Suchdol nad Odrou) close to Fulneck (Fulnek) in North Moravia also had leading roles in the rebirth of the church. Another important leader was Georg Neisser (1715–1784), a Moravian historian born in Sehlen (Žilina) near Neu Titschen, educated in Herrnhut and arrived in Georgia with the second wave of Moravian emigration in 1735. He furthered Jan Amos Komenský’s educational tradition, finding a powerful inspiration in Komenský’s treatises, especially *Ratio disciplinae* and *History of Unitas Fratrum*. For a further discussion of the ideological differences and religious disputations between Moravians and the Saxon pietist Count Nicolas Ludwig Zinzendorf see Vladimír Helfert, “‘Moravští bratři’ u durynské Goty”, [Moravian Brethren in the Neighborhood of Thüringer Ghot], *Časopis Moravského muzea* [Journal of Moravian Museum] 53 (1929), Nos.

Moravians established communities in Pennsylvania and North Carolina from the middle of the 18<sup>th</sup> century. They continued their music heritage in these communities, relying—in the hymn tradition of the Bohemian and Moravian Brethren, as well as German Protestants—on the musical maturity of each member. If a musical traveler wanted to hear the finest European music in the best performance possible in North America during the late 18<sup>th</sup> century, he would not have found it in Philadelphia, New York or Boston, but in the desolate regions of North Carolina and Pennsylvania. Despite the incredibly hard conditions under which they lived, Moravians performed not only simple vocal liturgical music, but also compositions by Bach, Händel, Mozart, and the latest symphonies by Haydn. The first American performance of Haydn's *Creation* was in Bethlehem, Pennsylvania during 1811. Works by less famous European composers and American (or active in America) composers of the second half of the 18<sup>th</sup> century were also performed in Moravian communities.<sup>3</sup> The American statesman and inventor Benjamin Franklin (1706–1790) described the high standard of music at Bethlehem during the late 18<sup>th</sup> century with admiration.



Axis: Zauchtenthal – Herrnhut – America

3–4, p. 320–434; “Zwei Beiträge zur Geschichte der Herrnhuter-Gemeinde in Neudietendorf”, in: *Mitteilungen des Vereines für Gotha'sche Geschichte und Altertumsforschung* (Gotha, 1930–1931), p. 66–76; Jiří Benda II (Brno, 1934), p. 44–58.

<sup>3</sup> Composers such as Jeremiah Dencke (1725–1795, lived in the USA from 1761), Johann Friedrich Peter (1746–1813, in the USA from 1770), his brother Simon Peter (1743–1819, in the USA from 1770), Johannes Herbst (1735–1812, in the USA from 1785) and John Antes (1740–1811, born in America, and from 1769 he was engaged in missionary work in Egypt and England).

Although the music of Moravian Brethren was predominantly vocal and liturgical, musical instruments had an increasingly important role. Beginning with the second half of the 18<sup>th</sup> century, trombone choirs playing independently and also accompanying choral singing held a privileged position in their communities. These choirs established a new tradition in America, and are still known as “Moravian trombones.”<sup>4</sup>

Moravians used trombones and brass instruments to announce special events and to accompany outdoor services such as sunrise service and funerals, as well as to welcome visitors. The trombone choirs and church bands primarily performed chorales and supported choral singing. They must have influenced the secular community bands which came later, whose repertory included marches and arrangements of popular music during the 19<sup>th</sup> and 20<sup>th</sup> centuries.

Records in Herrnhut annals show that the Moravian Brethren brought the essence of their Bohemian<sup>5</sup> and Moravian<sup>6</sup> traditions to Herrnhut<sup>7</sup> as well as to America. *Summarischer Unterricht* provides information from 1755:<sup>8</sup> “[Frage] Hat man Violinen, Waldhörner and andere Musik? [Antwort] Die Böhmen sind Musikanten von Haus aus, und also ist an einer ziemlich kompletten Musik hier und da kein Mangel. Wären sie beisammen, so wäre es eines der größten und schönsten Orchester.”<sup>9</sup>

A brief historical background of brass instruments—trombones, trumpets and French horns (originally hunting horns)—in Central Europe can serve to describe the tradition from which Moravians and their music emerged.

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<sup>4</sup> See, for example, a recording *Music of the Moravian Trombone Choir* performed by the Los Angeles Philharmonic Trombone Ensemble, first released by Crystal Record Company in 1976. It includes—for today’s Moravian music in America characteristically—the Communion Hymn *Jesus Christ, our Strong Salvation*, traditionally but incorrectly attributed to Jan Hus.

<sup>5</sup> In English the word “Bohemian” has taken on three meanings: an inhabitant of Bohemia (what is now called *Čechy*), a person following the so-called bohemian life style, and a gypsy.

<sup>6</sup> Bohemia and Moravia are the historical lands of the medieval Czech Kingdom whose capital was Prague. Bohemia and Moravia and (a part of Silesia) form today’s Czech Republic, whose inhabitants are called Czechs.

<sup>7</sup> For fundamental information about Herrnhut, see Hans-Christoph Hahn and Hellmut Reichel (eds.), *Zinnendorf und die Herrnhuter Brüder: Quellen zur Geschichte der Brüder-Unität von 1722–1760* (Hamburg, 1977). It contains an overview of music in Herrnhut by Jörn Reichel, p. 229–235.

<sup>8</sup> *Summarischer Unterricht in Anno 1753 für reisende Brüder zu einer erforderlichen information in facto* (London, 1755), p. 40.

<sup>9</sup> In free English translation: “The Bohemians are musicians from the very beginning, and so there is no scarcity of a full range of music here and there. If they were all together, it would thus be one of the greatest and most beautiful orchestras.” English translation quoted after Ben van den Bosch, *The Origin and Development of the Trombone-Work of the Moravian Churches in Germany and All the World*. Translation by C. Daniel Crews. Original: Ben van den Bosch, “Die Entstehung und Entwicklung der Posaunenarbeit der Brüdergemeine in Deutschland und aller Welt”, in: Horst D. Schlemm (ed.), *Posaunen in der Bibel und bei uns vor 1843*, Beiträge zur evangelischen Posaunenarbeit, Heft 1 (Gütersloh, 1989), p. 43–65.

There is no evidence that Moravian Brethren used brass instruments while they were living as “Hidden Seed” in small groups in North Moravia around 1700—within and in the neighborhood of small towns and villages, including Fulneck (Fulnek), Neu Titschen (Nový Jičín) and Zauchtenthal (Suchdol nad Odrou).<sup>10</sup> The first groups of immigrants who came to Herrnhut and then emigrated to America were peasants and craftsmen. However, they were well-educated, literate people who certainly were familiar with brass instruments.

Trumpets, trombones and French horns emerged in Central Europe in the latter part of the 17<sup>th</sup> century. Trumpets were played primarily for secular noble occasions; and trombones were used mostly in churches. During the second half of the 17<sup>th</sup> century, a very important Moravian musical centre was Kremsier (Kroměříž), where trumpeter Pavel Josef Vejvanovský and violinist Heinrich Biber served Olomouc bishop Karl Liechtenstein-Castelcorno by composing and performing secular as well as sacred music.

During the second half of the 17<sup>th</sup> century, *Stadtpfeifers* began to mark the time of day and announce festivals from church or town towers by performing *Turmmusik* (tower music). *Turmmusik* was cultivated not only in important German centers as Leipzig (Johann Christian Pezel’s *Hora decimal musicorum Lipsiensium* was published in 1670),<sup>11</sup> but also in Bohemian cities as Prague, Böhmisch Krummau (today Český Krumlov), Prachatitz (Prachatice), Trebitsch (Třebíč), and Moravian cities as Olmütz (Olomouc), Znaim (Znojmo), Kremsier (Kroměříž), Wischau (Vyškov), and Litovel. Announcements of the time, important events, and disasters were called *Abblasen*; *Anblasen* were calls to worship. Metal holders for brass instruments still hang on some city towers today. Such a tower was called *Schmetterhaus* from the German word *schmettern*, to resound, in Troppau (today Opava). There is evidence that “in Czech lands that the bugblers [*Stadtpfeifers*; town musicians] often assisted in church by accompanying the chants of the erudite clergy.”<sup>12</sup>

Hunting horns (*Cor de Chase*), originally imported from France, have been used in Bohemia and Moravia at least since 1682. Václav Sweda (Svida) and Petr Röhlig, servants and huntsmen of count Franz Anton Sporck, are the first known horn players in Bohemia. They performed for Sporck and his many guests at his residences in Prague and Kuks. After 1710, hunting horns in Bohemia and Moravia were gradually replaced by *Waldhörner* produced in Vienna by the Leichnambschneider brothers. These horns

<sup>10</sup> There is no documentation of music in Zauchtenthal (Suchdol nad Odrou) in North Moravia during Christian David’s lifetime (1692–1751). The first and most influential members of Herrnhut community as well as the first immigrants to America came from this important village.

<sup>11</sup> Literature for trombone ensemble from this period includes the sonatas for three and four trombones by Daniel Speer (1636–1707). Other four and five-part works by Speer and Johann Pezel (1639–1694) used alto, tenor and bass trombones, with a soprano *Zink* (German) or *cornetto* (Italian) performing the highest part.

<sup>12</sup> Lubomír Klučar and Jan Trojan, “Věžní hudba” [Tower Music], in: Jiří Fukač and Jiří Vysloužil (eds.), *Slovník české hudební kultury* [Dictionary of Czech Musical Culture] (Prague, 1997), p. 993.

enabled players not only to give hunt signals during the hunting but to participate in orchestras and play in various keys.<sup>13</sup>

Italian opera, cultivated by the nobility from the first half of the 18<sup>th</sup> century, also accelerated the development and usage of brass instruments in Central Europe.

Trumpets, trombones and *Waldhörner* were a significant part of the orchestra consisting of two hundred musicians, performing the coronation opera *Constanza et fortezza* by Johann Joseph Fux in Prague in August 1723 under the direction of Antonio Caldara. A famous horn player of the Dresdener<sup>14</sup> *Königliche Harmonie*, Johann Adam Schindler of Czech origin (1691 Březnice–1747 Dresden), took part in this performance.

This Central European tradition of brass instruments, combined with the strength of the spiritual song tradition, choral singing and music education of Czech and Moravian Brethren, would have provided a natural basis for the importance of instrumental music in German centers and cities such as Herrnhut (from 1722), Herrnhag (1738–1753), Netherlandish Zeist (from 1746), and American Nazareth (from 1740), Bethlehem (from 1741), Lititz (from 1756) in Pennsylvania, Bethabara (1753–1766), and Salem (from 1766) in North Carolina as well as many other places in the United States and the world.<sup>15</sup>

It is interesting to trace early documentation about trombones, trumpets and horns in Moravian archives and other sources.<sup>16</sup> Here are a few examples:

In his influential *History of the Moravian Church* (1909), J. E. Hutton describes the era of 1722–1727 in Herrnhut: “And now the stream from Moravia increased in force and volume. Again and again, ten times in all, did the roving [Christian] David journey to the Moravian dales; and again and again did the loud blast of the trombones in the square announce that yet another band of refugees had arrived.”<sup>17</sup>

From a letter written in 1729 by Christian David: “...erst werden etwa 3 Lieder gesungen, da wird die Orgel dazu gespielt und Waldhörner geblasen.”<sup>18</sup>

One of five references to music from 1731: “...als wir zurückkamen, sungen wir wieder am Ring in H[errn]hut, da d[er] alte Schindler Paul und sie sehr weinten, als sie drüber erwachten, wir hatten die Posaunen und Waldhörner.”<sup>19</sup>

<sup>13</sup> See more in: Zdeněk Divoký, *Lesní roh v Čechách 1680–1830* [French Horn in Bohemia 1680–1830] (Prague, Akademie múzických umění, Dissertation, 2006), 137 p.

<sup>14</sup> It is probable that Dresden, as a site of the prince elector and a king, and his band *Königliche Harmonie*, influenced music in Herrnhut. Dresden is only about 80 kilometers from Herrnhut.

<sup>15</sup> Moravian Brethren sent missionaries to Greenland, South Africa, India, and other countries.

<sup>16</sup> See more in Klaus Winkler, “Entstehung und Ausbreitung der Herrnhuter Bläsermusik bei der Herrnhuter Brüdergemeine im 18. Jahrhundert”, in: *Musikgeographie: Weltliche and geistliche Bläsermusik in ihrer Beziehung zueinander und zu ihrer Umwelt. Tagungsband des Symposiums 1990*, vol. 2 (Bochum, 1990–1991), p. 123–175.

<sup>17</sup> J. E. Hutton, *History of the Moravian Church* (London, 1909). See the chapter “The Founding of Herrnhut, 1722–1727”.

<sup>18</sup> Letter by Christian David from 1729, Archiv der Brüder-Unität Herrnhut, Herrnhuter Gemeinrats-Protokolle [1729], R.6.A.a.22.2.

<sup>19</sup> Record from 12 Mai 1731, *Ibid.*, R.6.A.b.10.3.a [Diarium aus Herrnhut, 25. April bis 21. Juli 1731].

A Herrnhut entry for Easter 1745: “Sonntag, den 18. [April,] als am Fest der Auferstehung des Heylandes ruffte sich erst das Chor der led. Br[üde]r zusammen mit Trompeten und dann ging das ganze Chor auf dem Plaz und weckte die Gemeinde auf mit Posaunen und Absingung einiger Versel um halb 4; dann kam die Gemeinde auf den Saal zusammen. Nach einigen Verseln und einer kurzen Anrede gingen die Geschw[ister] nebst vielen besuchenden Fremden in der Procession mit Posaunen und anderen Instrumenten hinaus auf den Hutberg. Br. Vogt betete und denn gingen wir wieder zurück, es ging nicht sonderlich laut zu, aber nicht ohne Seegen und Innigkeiten ab. Die Geschwister gingen häufig in die Kirche, Br. Groth predigte, und es wurde eine Music von dem hiesigen Collegio gemacht.”<sup>20</sup>

In her pioneer dissertation published in 1995<sup>21</sup> and a later study published in 2000,<sup>22</sup> German music historian Anja Wehrend provides a detailed description of music in life and daily use in Herrnhut and Herrnhag until Zinzendorf’s death in 1760.<sup>23</sup> She has established that *Collegium musicum* in Herrnhut rehearsed at least once a week from 1731, and more than once a week in Herrnhag from 1741. The *Blechbläserkreis* (brass instrument ensemble) rehearsed at least once a week in Herrnhut from 1729, and in Herrnhag from 1739. The *Instrumentalkreis der Frauen* (instrumental ensemble for women) rehearsed at least once a week in Herrnhut from 1729 and in Herrnhag from 1743. Musical instrument technique and voice were taught during the afternoons of every week in Herrnhut and Herrnhag.<sup>24</sup> The *collegium musicum* significantly brought together educated professionals (former members of court, city, or military bands) and talented amateurs (brothers and sisters living in the Herrnhut and Herrnhag communities). Musicians of the *collegium musicum* accompanied liturgical singing and also performed for festivals, birthdays, marriages, funerals, arrivals and departures of visitors, and other events.

Anja Wehrend also summarizes the available documentation about the instrumentation of these ensembles. Along with the stringed instruments, the diaries mention *Posaune*, and *Waldhorn*; surviving pictures show *Fagott*, *Clarine*, *Posaune* and *Waldhorn*; *Blockflöte*, *Traversflöte*, *Oboe*, *Fagott*, *Clarine*, *Trompete* and *Waldhorn* were used by composers in cantatas, and *Blasinstrumente* and *Waldhorn* are mentioned in written documents.<sup>25</sup>

<sup>20</sup> Record from 18 April 1745, *Ibid.*, Herrnhuter Diarium [1745], R.6.A.b.17.

<sup>21</sup> Anja Wehrend, *Musikanschauung, Musikpraxis, Kantatenkompositionen in der Herrnhuter Brüdergemeine. Ihre musikalische und theologische Bedeutung für das Gemeinleben von 1727 bis 1760*. Europäische Hochschulschriften: Reihe 36, Musikwissenschaften, Bd. 129 (Frankfurt am Main, 1995).

<sup>22</sup> Anja Wehrend, “Über die Pflege vokal-instrumentaler Figuralmusik in der Herrnhuter Brüdergemeine von 1727 bis 1760”, Kolloquium “Pietismus als Musikhistorisches Problem”, in: *Musikkonzepte – Konzepte der Musikwissenschaft*, Bd. 1 (Kassel, 2000), p. 248–262.

<sup>23</sup> Herrnhut was a village of several hundred inhabitants. Herrnhag, which was close to Hanau, was the second most important centre of Moravian Brethren musical culture in 1738–1753 after Herrnhut.

<sup>24</sup> Anja Wehrend, “Über die Pflege vokal-instrumentaler Figuralmusik in der Herrnhuter Brüdergemeine von 1727 bis 1760”, Kolloquium “Pietismus als Musikhistorisches Problem”, in: *Musikkonzepte – Konzepte der Musikwissenschaft*, Bd. 1 (Kassel, 2000), p. 249.

<sup>25</sup> *Ibid.*, p. 251.

The following early brass instrument players and composers writing and arranging for brass instruments are known to have been active in Herrnhut:

Johann Raschke (1702 in Lichtenau [Lichkov], Bohemia–1762 in Niesky), was the first important French horn player in Herrnhut. He studied music and horn from 1724 at the Jesuit Seminar in Brno. He lived in Herrnhut from 1727, where he was the first leader of the brass choir.

Joseph Seiffert (1710–?) lived in Herrnhut from 1728. He played trombone as well as trumpet and trained young brass players.

Daniel Johann Grimm (1719–1760) composed *12 Sonatas for two trumpets and three trombones* in Herrnhut between 1747 and 1759.<sup>26</sup>

Important compositions for trombone quartet from this era by unknown composers are preserved in Zeist in the Netherlands. *6 Sonatas for trombone quartet* by composer Cruse have survived in the Moravian Archives in Bethlehem, Pennsylvania.<sup>27</sup>

I agree with Czech musicologist Jan Kouba that next to community singing that “the use of trombone ensemble was a characteristic part of the community beginning in the Zinzendorf era. The repertory of those genres was created by the ‘second category’ of Herrnhut composers as well as spiritual music by masters of Classicism and Baroque (Graun, Haydn, Mozart, and later Bach, Schütz and others).”<sup>28</sup>

Moravian trombones came to the United States along with missionaries during this era—at first to Georgia between 1735 and 1740,<sup>29</sup> and to North Carolina and Pennsylvania during the 1750s. Miloslav Rechcigl Jr., a Czech historian working in America, states: “Cultural contributions of Moravian Brethren from the Czech lands were distinctly notable in the realm of music. The trumpets and horns used by the Moravians in Georgia are the first evidence of Moravian instrumental music in America. Johann Boehner (1710–1785) from Zelená Hora, Moravia is the first recorded Moravian instrumentalist. The program of music in Bethlehem was greatly stimulated by the arrival in 1761 of two talented musicians, Jeremiah Dencke, a Silesian, and Immanuel Nitschmann, a Moravian.”<sup>30</sup>

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<sup>26</sup> The manuscripts of his compositions are preserved in Das Unitätsarchiv der Evangelischen Brüder-Unität in Herrnhut, signature Mus A 7:100.

<sup>27</sup> Fundamental information about the surviving music can be found in: Richard D. Claypool and Robert F. Steelman, “The Music Collections in the Moravian Archives”, *Moravian Historical Society*, October 12 (1978), p. 13–49.

<sup>28</sup> Jan Kouba, “Jednota bratrská” [Unity of Brethren], in: Jiří Fukač and Jiří Vysloužil (eds.), *Slovník české hudební kultury* [Dictionary of Czech Musical Culture] (Prague, 1997), p. 404.

<sup>29</sup> For the mission to Savannah, Georgia, see Adelaide L. Fries, *The Moravians in Georgia, 1735–1740* (Raleigh, North Carolina: Edwards and Broughton, 1905. Reprinted, Winston-Salem, N. C., 1996). Music is mentioned only twice in the entire treatise.

<sup>30</sup> Miloslav Rechcigl, Jr., “The Immigration to America from the Czechlands and Slovakia in the 17<sup>th</sup> and 18<sup>th</sup> Centuries.” For more information on Moravian Brethren and their work in America, see two other studies by Rechcigl, “The Renewal and the Formation of the Moravian Church in America”, in: *Kosmas. Czechoslovak and Central European Journal*, vol. 9 (1990), p. 12–26; “Moravian

The Moravians apparently brought a trombone choir consisting of a soprano, alto, tenor and bass trombone to Bethlehem by 1754 to support the musical activities of the Moravian Church.<sup>31</sup> This choir would be one of the oldest instrumental groups known to historians of early American music.

Interesting facts emerge from the Bethlehem archives. For example, General George Washington “was greeted on entering the village by the music of trombones from the belvedere”<sup>32</sup> when visiting Bethlehem in 1778.

Moravians used trombones in their missions for preaching to Indians. These instruments were relatively easy to transport, and were not much affected by adverse weather conditions. There were ideological and religious reasons for their use; according to the Bible, the trombone symbolizes the voice of God.<sup>33</sup> But most importantly, the sound of trombones had a powerful effect on Indians. They believed that they were actually hearing the voice of the God of the white people.

In his famous 1989 study, Ben van den Bosch paraphrases an event which took place at Bethabara in North Carolina during the New Year Festival around midnight 1753.<sup>34</sup> “At the same time, Indians were approaching the village to attack it... It was midnight. Then the trombones blew loudly and with jubilation. The Indians, not prepared for such a reception, were greatly frightened. Intimidated and crying loudly, they ran away.”<sup>35</sup>

There are other, more fictitious versions of this story or of similar events. For example: “Back in Bethlehem, trials of faith continued through the French and Indian war. But the Saviour’s grace did not fail. A band of Indians gathered to fall on Bethlehem before dawn on Christmas, 1755, experienced it with singular power. Just before the planned attack, heavenly music broke out above them, floating over the town and out across the Lehigh River. The single brothers’ trombone choir stood in the belvedere above the Saal, playing the Advent Chorale, and all the Indians could do was listen, speechless, before fading back into the woods. One of them, who came to the Saviour several months later, told the brothers what had happened.”<sup>36</sup>

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Brethren from Bohemia, Moravia and Silesia: Their Arrival and Settlement in America”, *Bohemia*, vol. 32, No. 1 (1991), p. 152–165.

<sup>31</sup> During the 18<sup>th</sup> century the *Posaunenchor*e (trombone choirs) performing in the churches of Germany and Austria also included other soprano and alto instruments that were available at the time.

<sup>32</sup> Joseph Mortimer Levering, *History of Bethlehem, Pennsylvania 1741–1892* (Bethlehem, PA: Times Publishing Company, 1903), p. 517–518.

<sup>33</sup> In Martin Luther’s translation of the Bible, *shofar* is translated as *Posaune*.

<sup>34</sup> Ben van den Bosch, “Die Entstehung und Entwicklung der Posaunenarbeit der Brüdergemeine in Deutschland und aller Welt”, in: Horst D. Schlemm (ed.), *Posaunen in der Bibel und bei uns vor 1843*, Beiträge zur evangelischen Posaunenarbeit, Heft 1 (Gütersloh, 1989), p. 43–65.

<sup>35</sup> Quoted from Ben van den Bosch, *The Origin and Development of the Trombone-Work of the Moravian Churches in Germany and All the World*. Translation by C. Daniel Crews (Winston-Salem, NC: Moravian Music Foundation, 1990), p. 13.

<sup>36</sup> Peter Hoover, *Behold the Lamb! The Story of the Moravian Church*. First published on the Internet, September 4, 2005.



Moravian missionaries to the Indians contributed to the dissemination and emergence of the tradition of the so-called Moravian trombones in America. Trombones may have also been used by those accompanying David Zeisberger, a renowned Moravian clergyman and missionary to the native Americans in the Thirteen Colonies.<sup>37</sup> Zeisberger, later called the Apostle of Indians, was born (on 11 April 1721) in Zauchtenthal, educated in Herrnhut, in the Netherlands and England, and worked in America. He died on 17 November 1808 in Goshen, Tuscarawas County, Ohio. If these hypotheses could be confirmed, we could establish that the tradition of Moravian trombones did actually evolve from Zauchtenthal to Herrnhut, and then to America. This topic deserves further research in the future.<sup>38</sup>



Museum of Moravian Brethren in Suchdol nad Odrou (Zauchtenthal) today.  
Opening of the exhibition on David Zeisberger, September 6, 2008

<sup>37</sup> *Diary of David Zeisberger. A Moravian Missionary among the Indians of Ohio.* Cincinnati (Ohio: R. Clarke, 1885).

<sup>38</sup> This paper was originally written for the 18<sup>th</sup> conference of IGEB in Echternach / Luxemburg, July 10–15, 2008. It continues the research presented by the author's paper for the 2007 SVU Conference, "Contribution of the Moravian Brethren to America", organized by the Czechoslovak Society of Arts and Sciences (SVU) at the Moravian College, Bethlehem, Pennsylvania, on June 8–10, 2007. The author published his first study on the music of American Moravians in Czech, in 2002: Jan Vičar, "Američtí moravané a hudba" [American Moravians and Music], *Opus musicum*, 34 (2002), No. 5, p. 13–23 (ISSN 00862-8505).

**Aus dem mährischen Zauchtenthal (Suchdol nad Odrou) über das deutsche Herrnhut  
zu amerikanischen Indianern:  
Über den Ursprung der Blechblasmusik bei amerikanischen Mähren**

**Zusammenfassung**

Die Studie, die an einen im Jahre 2002 in der Zeitschrift *Opus musicum* publizierten Artikel anknüpft, beschäftigt sich mit den kulturellen mährischen und böhmischen Wurzeln der Musik amerikanischer Mährer, die ab den vierziger Jahren des 18. Jahrhunderts von Herrnhut in der Oberlausitz nach Pennsylvania und Nord Carolina gelangten. Eine besondere Aufmerksamkeit wurde den Blechblasinstrumenten gewidmet, insbesondere den Posaunen, die im Leben der mährischen Kommunität, aber auch im Rahmen der Missionstätigkeit unter Indianern, eine besondere Rolle spielten. Es werden dabei auch wichtige Persönlichkeiten, die aus Zauchtenthal stammen, darunter zum Beispiel der berühmteste Missionär der mährischen Kirche David Zeisberger (1721–1808), erwähnt.

**Z moravského Suchdolu nad Odrou (Zauchtenthal)  
přes německý Herrnhut k americkým Indiánům:  
O původu žesťové hudby amerických moravanů**

**Shrnutí**

Studie, navazující na článek publikovaný v roce 2002 v časopise *Opus musicum*, sleduje moravské a české kulturní kořeny hudby amerických moravanů přicházejících od čtyřicátých let 18. století do Pennsylvanie a Severní Karoliny z hornolužického Ochranova (Herrnhut). Zvláštní pozornost je věnována žesťovým nástrojům, zejména trombonům, které měly v životě moravské komunity, ale i při jejich misijní činnosti mezi Indiány důležitou úlohu. Jsou připomenuty významné osobnosti pocházející ze Suchdolu nad Odrou, například nejproslulejší misionář moravské církve David Zeisberger (1721–1808).