

**The history of the Moravian Brass Band Union of South Africa (BBSA) as told through the personal histories of members, and its contemporary role in the Moravian Church in South Africa (MCSA)**

by  
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*Thesis presented in fulfilment of the requirements for the degree of  
Master of Music in the Faculty of Arts and Social Sciences at  
Stellenbosch University*

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March 2025



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## **Abstract**

This thesis explores the history and contemporary significance of the Moravian Brass Band Union of South Africa (BBSA) within the Moravian Church of South Africa (MCSA). Established in 1951, the BBSA has played a pivotal role in promoting brass band music as an integral part of worship and community life within the MCSA. The research traces the origins of the BBSA, with its roots in the missionary activities of the Moravian Church and the establishment of brass bands within the mission stations, particularly in Genadendal. The thesis investigates how the BBSA has contributed to the musical and spiritual development of the church, highlighting its enduring role in fostering community cohesion and religious engagement.

Through a combination of historical research and ethnographic methods, including interviews with current and former BBSA members and church leaders, the thesis documents the personal narratives of individuals who have shaped the BBSA's history. These personal histories, combined with archival research, offer a rich account of how the BBSA has evolved over time and how it continues to impact the lives of its members and the broader church community. The research also examines the BBSA's role in promoting musical education and the development of professional musicians within the church, noting the contributions of key composers and arrangers who have influenced the BBSA's repertoire.

Furthermore, the thesis explores the BBSA's role in contemporary worship and community building, analyzing its contribution to religious services and its ability to foster unity among church members. It discusses the challenges and opportunities faced by the BBSA in the modern context, including its efforts to maintain musical standards and adapt to changing social and cultural environments.

In conclusion, this thesis provides a comprehensive account of the historical development, cultural significance, and contemporary role of the BBSA within the MCSA. By integrating personal narratives with historical documentation, it offers a nuanced understanding of the BBSA's enduring legacy as a central institution in the religious and musical life of the Moravian Church in South Africa.

## Acknowledgements

I extend my deepest gratitude to Prof. Stephanus Muller of the Africa Open Institute for Music, Research, and Innovation for his invaluable guidance and unwavering support throughout this journey.

My sincere appreciation goes to the executive leadership of the Moravian Church in South Africa for granting permission to conduct this research. I am especially thankful to the Executive Committee of the Moravian Brass Band Union of South Africa, particularly Ms. Jo-Lynn Telling, President, and Mr. Ernst Esau, Chairperson of the Western Cape branch, for their active participation and steadfast support.

I am profoundly grateful to the interviewees for sharing their stories and to their families for welcoming me into their homes. Reflecting together on past experiences was both enlightening and enjoyable, and I remain inspired by their lifelong dedication to the brass bands.

I am also thankful to Bishop Dr Jerome Slamat (University of Stellenbosch) and Prof. Vivienne Lawack (University of the Western Cape) for their early guidance and encouragement, which helped to set me on this path. The emotional support and constructive feedback from my colleagues have been invaluable throughout this process.

I received wonderful support from my fellow brass band members and choristers at the Bellville Moravian congregation as well as at BBSA and Mocusa level, despite periods of absence from their activities during my studies.

I am privileged to have a family whose support has been unwavering:

- My wife, Joy, for her understanding and encouragement;
- My son and daughter, along with their spouses, for their academic guidance; and
- My two nieces, whose interest in my progress has been a source of motivation.

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## LIST OF ABBREVIATIONS

AGM:	Annual General Meeting
BBSA:	“Broederkerk Blasersbond van Suid-Afrika” (Brass Band Union of South Africa)
BBSA (EC):	Eastern Cape branch of the BBSA
BBSA (WC):	Western Cape branch of the BBSA
Bellmor Brass:	Bellville Moravian Brass Band
CBD:	Central Business District
COMSA:	Church Order of Moravian Church in South Africa
DRC:	Dutch Reformed Church (see “NGK”)
EBBASA:	Evangelical Brass Band Association of Southern Africa
MCSA:	Moravian Church in South Africa
MMF:	Moravian Music Foundation
MOCUSA:	Moravian Choir Union of South Africa
Mor.:	Moravian
MSUSA:	Moravian Sunday School Union of South Africa
MUBF:	Moravian Unity Brass Festival
MYUSA:	Moravian Youth Union of South Africa
“NGK”:	Nederduits Gereformeerde Kerk (see DRC)
NPO:	Nonprofit Organisation
Rev(v)	Reverend(s) / “Eerwaarde(s)” - the title used by the Moravian Church for its ministers
RSG:	“Radio Sonder Grense” (Radio Without Borders) is a national Afrikaans radio station
SATB:	Soprano, Alto, Tenor, Bass
SACM:	South African College of Music (Music Dept. at UCT).
UCT:	University of Cape Town
UPE:	University of Port Elizabeth became known as the Nelson Mandela Metropolitan University (NMMU) and is currently known as Nelson Mandela University (NMU).

URC:	Uniting Reformed Church (previously the Dutch Reformed Mission Church – see “VGK”)
US:	University of Stellenbosch
USA:	United States of America
UWC:	University of the Western Cape
“VGK”:	“Verenigende Gereformeerde Kerk” (previously the “Nederduits Gereformeerde Sendingkerk” – see URC)
WCED:	Western Cape Education Department

# 1 INTRODUCTION

The primary aim of this study is to document the history of the Moravian Brass Band Union of South Africa (BBSA). By examining its origins, key milestones, and growth over time, the study seeks to provide a comprehensive account of how the BBSA developed into a central institution within the Moravian Church of South Africa (MCSA). This involves tracing the brass band culture's evolution, its establishment as an organized entity in 1951, and its continued impact on both the church and its congregations. Understanding the BBSA's historical context is critical to appreciating its influence on the spiritual and musical life of the Moravian Church.

A second aim is to analyse the ongoing role of the BBSA within the MCSA. The study explores how the BBSA functions in modern times, particularly in its contributions to worship, community building, and musical education. It investigates how the brass bands not only enhance the church's religious services but also foster unity and engagement among its members. The research delves into the BBSA's ability to shape the religious experience of congregants and the broader ecclesiastical structure, examining how its activities reflect and support the church's spiritual mission.

Finally, this study aims to explore how the personal histories and lived experiences of individuals connected to the BBSA contribute to the construction of its history. By integrating oral histories and personal narratives from current and former members, clergy, and brass band leaders, the research seeks to enrich the formal historical record. These personal accounts offer valuable insights into the BBSA's influence on individual lives and its significance in shaping collective memory. Through this ethnographic approach, the study highlights the importance of individual contributions in constructing a more nuanced understanding of the BBSA's place within both the church and the community.

Together, these aims provide a multifaceted exploration of the BBSA, combining historical documentation with contemporary analysis and personal reflection.

This study employed a combination of historical and ethnographic research methods to document, as comprehensively as possible, the history of the Moravian Brass Band Union of South Africa (BBSA). The historical research component will focus on primary sources, including organisational records from the BBSA, the Genadendal Mission Museum, and archives from the Moravian Church in various countries. These primary documents will provide key historical facts about the BBSA's development, while also illuminating the proliferation of brass bands and brass band music within the Moravian Church. Documents pertaining to the history of the establishment of the BBSA have become available online on the BBSA website, [www.moravianbrass.co.za](http://www.moravianbrass.co.za). This focus is particularly significant in understanding how brass bands became the dominant musical form in the church, to the exclusion of other orchestral instruments, especially in the mission fields.

In addition to primary sources, the study will draw on secondary academic research and publications. Notably, the writings of former Moravian Superintendents and Bishops, such as Bishop Paul Willibald Schaberg and Bishop Dr Bernhard Krüger, provide valuable historical information on the Moravian Church in South Africa from 1737 to 1980.<sup>1</sup> Academic research by Isaac Balie, a former curator of the Genadendal Mission Museum, is also instrumental in this study, as his groundbreaking work on the history of Genadendal and other mission stations provides crucial context. Further, the study will consider recent works by Devandré Boonzaaier<sup>2</sup> (2018) and Inge Engelbrecht (2017), who documented and annotated the compositions of South African Moravian composers. Their research shows that many BBSA composers, such as Antonio Lawack, Tyrone Hitzeroth, Hilton Smith, the late Albert W. Engel and the late Sacks Williams, developed their musical abilities within the church, contributing compositions to both the BBSA and the Moravian Choir Union of South Africa (Mocusa).

Additionally, the research will draw on studies by Felicia Lesch (2015) and Pamela Kierman (2010). Lesch examined a programme aimed at preparing musicians with limited formal training to pursue higher-level music studies, which included participants from the BBSA. Kierman's research, meanwhile, focused on how community organisations, particularly in churches, like the BBSA, contributed to the development of professional musicians. Both studies provide valuable insights into the role of music education within the church and the broader community.

The ethnographic component of the research included semi-structured interviews with individuals who have been instrumental in the BBSA's history. These interviews were conducted with both current and former BBSA members who were active before, during, and after the union's formation. Additionally, members of the Moravian clergy provided insight into the role of the BBSA within the church's missionary work. The interviews explored the historical functions of the brass bands, the training methods used by conductors and bandmasters, and the role of these bands in spreading the church's message.

The list of interviewees and the motivations for their inclusion in the study are as follows:

1. The current Chairpersons of the Executive Committees of the two branches of the BBSA in the Eastern Cape and the Western Cape, were requested to give an overview of the history of the BBSA and to indicate how the current activities of the BBSA Executive Committees are aligned to the constitution of the BBSA:

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<sup>1</sup> *The Pear Tree Blossoms ...* (Krüger, 1966) is a publication of the doctoral dissertation of Bishop Bernard Krüger, whereas its follow-up publication, *The Pear Tree Bears Fruit ...* (Krüger & Schaberg, 1984) is a collaboration between Bishops Schaberg and Krüger.

<sup>2</sup> Dr Devandré Boonzaaier is a member of the Arcadia Moravian Church in Gqeberha (Port Elizabeth) and serves the congregation as organist, accompanist and member of senior choir and is currently a lecturer in Music Education at the Wellington campus of the Cape Peninsula University of Technology.

- 1.1. Ms Jo-Lynn Telling: Current President of the BBSA and current Chairperson of the BBSA (EC);
- 1.2. Mr Ernst Theodore Esau: current Chairperson of the BBSA (WC).
2. The history of the BBSA was compiled through structured interviews with former leaders within the BBSA, who have served on the Executive Committees of the two branches of the BBSA over many years and have served as band leaders in their local congregations for five to six decades.
  - 2.1. Mr Ivan Liedemann: former president of BBSA and former Chairperson and Executive Committee member of the BBSA (WC); band leader of Matroosfontein for decades; a background in the transition of the brass band in certain congregations from the Rhenish Mission to the Moravian Church.
  - 2.2. Mr Tyrone Hitzereth: former president of the BBSA and former Chairperson and current Executive Committee member of the BBSA (EC); band leader of Salem brass band for decades.
  - 2.3. Mr Ronald Johannes: former Executive Committee member of the BBSA (WC); former band leader of Mamre brass band for decades.
  - 2.4. Mr Theo Adonis: former Executive Committee member of the BBSA (WC); former band leader and choir conductor of the Groenland Moravian congregation for six decades.

A further motivating factor was the age of the interviewees and the need to capture their memories. This factor is highlighted by the fact that Theo Adonis has passed away since the interview with him had been conducted.
3. The following interviewees were members of the brass bands during the 1960s shedding light on the way the brass bands operated at that time:
  - 3.1. Mr Daniël David Joorst: he is my brother and played in the Genadendal Brass Band during his high school years;
  - 3.2. Mr Jonathan Lawack: he also played in the brass band while attending Emil Weder High School and at the start of his teaching career at Clarkson. He is a former President of Mocusa and was able to give additional information of the brass work in the Eastern Cape.
4. The two current Bishops at the time of the interviews and one former Bishop of the Moravian Church were interviewed to give feedback on the spiritual impact that BBSA brass bands have at various levels. The Bishops have worked in congregations where there were brass bands before their consecration; after their consecration they visited congregations as part of their episcopal duties and saw the way brass bands operate within congregations; and through their contact with other denominations, they were able to cast light on the impact of the brass bands in the wider ecumenical world.
  - 4.1. Bishop Sir Rodger G. Ruiters who works in the Eastern Cape; and
  - 4.2. Bishop Brian M.J. Abrahams who works in the Western Cape;

- 4.3. Emeritus Bishop Augustine Joemath currently serves as the minister of the Moravian Hill congregation in District Six in Cape Town. He embraced the virtual spiritual ministry during the Covid epidemic by drawing in the brass bands and choirs into his broadcasts. He is often drawn into the BBSA activities through his son Theo Joemath who is very active in the BBSA (WC).
- 4.4. It must be noted that the 9<sup>th</sup> Provincial Synod of the MCSA that was held in September / October 2024 elected two new bishops who were consecrated in December 2024, which means that the serving bishops for these interviews have gone into retirement.
5. The following two interviewees were selected since they have first hand experience of being trained by Rev. Karl Schiefer when they were teenagers; both of them played in the German Lutheran brass band under Winfried Lüdemann, and served short terms on the Executive Committee of the BBSA (WC).
  - 5.1. Rudolph Engel is a professionally trained musician who made music his career and received training by other brass teachers like Sean Kierman and Dr Michael Blake;
  - 5.2. Brian Engel has made the brass band his life's commitment and was included to share the current approach of the BBSA to utilise multimedia in its musical and spiritual ministry.

By combining historical documentation with personal narratives, this study aims to provide a well-rounded and detailed account of the BBSA's significance. The dual focus on empirical historical research and ethnographic inquiry ensures that the subject is approached with the depth and rigor it deserves, allowing for a nuanced understanding of both the BBSA's past and its ongoing role within the Moravian Church.

## 2 THE HISTORY OF THE BBSA AND LITERATURE REVIEW

### 2.1 Missionary background to the establishment of Moravian Church of South Africa and the Moravian Brass Band Union of South Africa

The *Moravian Brass Band Union of South Africa* is an organisation functioning within the Moravian Church of South Africa (MCSA).<sup>3</sup> It is known by the abbreviation BBSA, which comes from its Afrikaans title, namely the *Broederkerk Blasiersbond van Suid-Afrika*. The BBSA aims, inter alia, to promote brass band music, to support brass bands and to improve the quality of performance of brass bands within the church. (“Moravian Brass Band Union of South Africa”, n.d.)

The BBSA is referred to as the “oldest and probably the biggest brass band movement in the country”.<sup>4</sup> (Hitzeroth, 2001) It developed out of the education started among the Khoikhoi,<sup>5</sup> the indigenous people who settled at Baviaanskloof,<sup>6</sup> later known as Genadendal, through the expansion of the work of the Moravian Mission at the Cape and shaped by religious, economic and political influences over the years. The current organisation consists of highly skilled composers, administrators, conductors and a cohort of musicians comprising men and women of all ages. The organisation also has musical links to many international organisations in Germany, the Netherlands, the United States of America (USA) and Namibia (Hitzeroth, 2001).

The BBSA was established in 1951 to assist brass bands that existed at the time to form an integral part in the functioning of congregations.<sup>7</sup> (Balie, n.d.) It is an official organisation functioning within the MCSA.<sup>8</sup> (Moravian Church in South Africa, 2018: 137) The official status of the union within the church means that it has representation at the highest church body, namely the Provincial Synod, which sits every four years.<sup>9</sup>

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<sup>3</sup> The other official names of the MCSA are “Die Morawiese Kerk in Suid-Afrika” in Afrikaans and “Icawa yama Moravi Emzantsi Afrika” in Xhosa. It had various official names in the past, namely: “Evangeliese Broederkerk in Suider Afrika” or “Moraviese Kerk”. It is referred to as the “Unitas Fratrum” in Latin and “Jednota Bratrská” in the Czech language.

<sup>4</sup> Mr Tyrone Hitzeroth has played a leading role in the BBSA, especially in the Eastern Cape Region, over many years. He is one of the respondents in the personal interviews in Section 4.

<sup>5</sup> The term Hottentots was used by the authors of historical documents, e.g. the missionaries at Genadendal as well as the Moravian historians Krüger and Schaberg. Bredekamp & Plüddemann (1992, sec. Introduction) uses the term Khoikhoi to refer to the indigenous people inhabiting the Cape Colony at the time of its colonisation. The term Khoikhoi will be used in this thesis.

<sup>6</sup> Valley of Baboons

<sup>7</sup> Dr Isaac Balie published his work using his name or initials, e.g. Isaac Balie in 1988 and I.H.T. Balie in 2009. He is the former curator of the Mission Museum in Genadendal.

<sup>8</sup> The Church Order of the Moravian Church (COMSA) is the constitution of the church.

<sup>9</sup> The MCSA functions as an autonomous province of the worldwide Unitas Fratrum, therefore the reference to the Provincial Synod. (Moravian Church in South Africa, 2018: 7, 8) The Provincial Synod of the MCSA recognises the Department of Music, under which the BBSA functions, as well as the Moravian Choir Union of South Africa, known as Mocusa. (Moravian Church in South Africa, 2018: 20–21, 136) .

The education of the Khoikhoi, the indigenous people living around the Baviaanskloof area, which was later to be renamed Genadendal,<sup>10</sup> started as soon as the Moravian missionary Georg Schmidt arrived at the Cape and settled among the Khoikhoi in 1737. He was sent by the Moravian Brethren in Herrnhut, Germany, specifically to bring Christianity to the natives at the Cape. At that time, the Khoikhoi were ignored by the church denominations operating at the Cape. During his work at Baviaanskloof, Georg Schmidt assisted the inhabitants to develop a love for Christ and he later baptised a few of his congregants. He also gained some success in teaching a few of his congregants to read. He left his missionary work at Baviaanskloof in 1744 to return to Germany after much opposition from the established church organisations at the Cape at the time. (Krüger, 1966: 20, 42)

The Moravian missionaries Hendrik Marsveld, Daniël Schwinn and Johann Christian Kühnel were sent from Herrnhut, Germany and arrived in the Cape in 1792 to continue the work started by Georg Schmidt at Baviaanskloof. In contrast to Georg Schmidt, these three missionaries were ordained as ministers before their departure to the Cape. They arrived at Baviaanskloof on 24 December 1792 and found Lena, one of the congregants that Georg Schmidt had baptised. They worked hard at educating the inhabitants of Baviaanskloof, with separate classes for the children, adult males and adult females. Due to a lack of a classroom, they held the lessons in the sitting-room of their house. (Krüger, 1966: 56) As part of the daily lessons and Bible studies, they also instituted weekly singing classes which were very much in demand and very well attended. Bredekamp introduces the musical abilities of these three missionaries (Bredekamp & Plüddemann, 1992: 20): “... the calling of three musically gifted missionaries who wrote the diaries printed in this volume: Marsveld, the singer; Schwinn the flute player; and Kühnel the violinist.”

Apart from the successes with the literacy programmes and Bible studies, the singing lessons also bore fruit. Their diary entry for 14 April 1793 reads as follows (Bredekamp & Plüddemann, 1992: 20):

Now we are starting the men's school at 7 a.m., immediately after that the (Bible) class. Until now the children have been very correct and as quiet as one could wish. Their number is growing considerably. 15 in the beginning, within 14 days their number has increased to 25. They are very keen to learn. They want to learn verses now, and they are learning to sing, the adults as well as the children. We wished that our dear brethren could have heard the singing the first few times. But now the children are starting to sing in a way we would not have thought possible in the beginning.

The singing abilities of the congregants at Baviaanskloof improved radically, due to the enthusiastic attendance of the singing classes held in the evenings. Five months later, in September 1793, the diary entry reads (Bredekamp & Plüddemann, 1992: 137):

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<sup>10</sup> Governor JW Jansens decided to rename Baviaanskloof to Genadendal (Valley of Grace) in 1806 in recognition of the valour and bravery of the men from the settlement who served as soldiers at the Cape. (Balie, 2020: 14)

In the evening of the 19th when we stepped outside our door (we heard) a group of girls in one of the kraals. Quietly we came closer so that they would not notice us. They sang the hymn verses they had learnt at school so beautifully that we were astonished. We especially admired one that had learnt to sing *secundo*. [Author's italics]

The term *secundo* used in this quote is believed to mean the ability to sing the alto voice. The girls, at least, were learning to sing in harmony, just a few months after the reportedly disastrous first few attempts at singing. The musicianship of the three missionaries and their industrious work ethic, especially in terms of the development of music among the Khoikhoi inhabitants of Genadendal bore widespread recognition from government and church officials and other visitors to Genadendal in the years to come (Balie, 2020: 126):

“... they sing in a tone so sweet and loud, but so just and true that it was impossible to hear it without being touched.” Lady Ann Barnard 1798 ...

“Their clear singing exceeded anything I ever heard before.” J Ewart 1812

“Nooit had mij eenige musjik zoo welluidend, zoo treffend toegechenen ... zongen geestelijke liederen, zoo schoon dat ik hetzelfde zodanig vond.”<sup>11</sup> A de Mist 1802

“I was more than ever charmed with the delightful voices of this smooth-throated nation.” C la Trobe 1816

One can regard the pioneering work in terms of musicianship that these three missionaries laid among their congregants at Genadendal as the foundation for all future musical developments and achievements that were possible in the years to come. By 1814 a much-needed school building could be built in Genadendal, with the assistance and financial support of the Governor at the Cape, Sir John Francis Cradock. (Krüger, 1966: 56)

The increase in the number of mission stations and schools meant that there was a greater need for teachers for the education of the Khoikhoi children on the mission stations. There was, however, a limited supply of German missionaries and teachers from the motherland. (Krüger, 1966: 176) The Moravian missionaries in South Africa realised that missionary helpers and teachers needed to be trained from among the ranks of the Khoikhoi. According to Krüger (1966: 176), the missionaries Hans Peter Hallbeck and Christian Friedrich Francke started this training. Both were talented musicians. (Krüger, 1966: 131, 184) Funding from overseas enabled the missionaries at Genadendal to build a dedicated teacher training school, known as the Kweekskool, which was consecrated on 12 September 1838. (Krüger, 1966: 185) This was the first training college of its kind at the Cape and all the territories under the control of the colonial forces around the southern part of Africa. Music was one of the subjects taught at the training school. (Krüger, 1966: 210) This enabled the teachers and missionary helpers who completed their training to implement music programmes in the congregations where they would be posted after completing their training.

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<sup>11</sup> Generative Artificial Intelligence (Microsoft Copilot) translation of the Dutch: “Never had any music seemed so melodious, so touching to me ... they sang spiritual songs, so beautiful that I found them thus.”

The use of brass instruments in the MCSA has its origins in this training school. The teaching of music was an important part of the curriculum and by 1855 the students were taught under the missionary Marx, who was an organist, to play various instruments (Krüger, 1966: 269): “Music played a great role: The students sang choral music and played the organ, the piano or the violin. Marx formed a brass band among them, which edified the congregation on festival days after the pattern of the Moravian congregations in Germany.”

This is the first reference to the start of a brass band in Krüger (1966) in what would become the MCSA, and it occurred at the Kweekskool in Genadendal in the middle of the nineteenth century. The fact that this brass band was founded on the pattern of the brass bands in Moravian congregations in Germany, is important to the way in which the BBSA later developed. As these teachers completed their training, they were appointed in schools in various Moravian congregations where they were able to apply their acquired music skills in establishing brass bands and church choirs and accompanying the congregations on the piano or organ. Those teachers who were unable to secure teaching posts in the Moravian schools, found teaching posts in schools started by other Christian denominations, e.g. the Dutch Reformed, Anglican and Berlin Missions (Krüger, 1966: 269) and applied their music skills where they settled. By the time the BBSA was established in 1951, many of the congregations of the MCSA already had brass bands, of which two of the congregations were Clarkson and Maitland which were started in 1867 and 1907 respectively (Balie, n.d.).

The history and the development of the BBSA is documented on its website.<sup>12</sup> During the early years of the brass bands in the church, and at the formation of the BBSA, some of the bands had leaders who were trained at the Kweekskool, while many brass bands had leaders with only informal music training. The band members were generally adult male members who were mostly novice players, some of whom could not read music. Where brass band players could not read music, the band leader would transcribe the music for each instrument to indicate the fingering required for each note. The music for the brass bands was written in B flat, or the “military fingering”, as it was called. Rev. Prof. K. Th. August<sup>13</sup> recalls this history (August, 2001): “May we never forget that, as was the case with those humble early beginnings on our Mission Settlements, when the fingerings had to be written on the music sheet and the time of old damaged instruments ....”

The BBSA currently consists of a group of very talented conductors and players who can read and play music written in concert pitch. As time went by, professionally trained brass band players

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<sup>12</sup> [www.moravianbrass.co.za](http://www.moravianbrass.co.za)

<sup>13</sup> Rev. Prof. Karel Th. August served the MCSA in many capacities: as minister; member of the Provincial Board; and Director of the Moravian Seminary. While a member of the Provincial Board of the MCSA, he served as Convenor for Church Music. He is Emeritus Professor in Theology at Stellenbosch University.

joined the ranks of players and conductors. Pamela Kierman quotes Sean Kierman as saying that many brass band players who attended the South African College of Music (SACM) at the University of Cape Town (UCT), and who are playing in the military bands in South Africa, were originally from churches like the Moravian Church, especially in the Western and Eastern Cape. (Kierman, 2010: 3, 47–48)

The calling of Reverend Karl Schiefer as an exchange minister from Germany, to serve the congregation in Genadendal in 1970, brought about a radical change in the way brass bands operated in the Moravian Church.<sup>14</sup> Rev. Karl and his wife Marianne Schiefer served in Genadendal till 1977 and thereafter they were called to serve the congregation of Wupperthal in the Cedarberg area. Rev. Godfrey Cunningham, the then President of the Moravian Church, referred to Rev. Schiefer's influence in his eulogy at Rev. Schiefer's funeral on 29 February 2020 in Genadendal (Cunningham, 2020):

When Br Schiefer began to serve the Moravian Church at Genadendal as an exchange pastor from the Evangelic Lutheran Church of Württemberg; he became involved in the work of our Brass Band Union. He got involved in the brass band consisting of young boys in Genadendal, and taught them in absolute fingering, which at that stage had not been adopted by BBSA yet. He took the band on many tours to promote the absolute fingering system as the way forward for BBSA. This system was adopted by BBSA in 1974. He later continued this work with the Wupperthal band when he served the congregation there.

Rev. Schiefer, who was a trumpeter, (Rudi Engel in Kierman, 2010: 57) started to teach high school children to play in the band, and to read music. He standardised the use of music written in concert pitch (absolute fingering), as written for the piano or organ. His skill in teaching and enthusiasm for brass music resulted in the Genadendal brass band becoming the standard for other brass bands to aspire to. Many other congregations sent their children to be trained by Rev. Schiefer over weekends in Genadendal and at other arranged workshops. In these weekend training camps Sr Marianne Schiefer played a pivotal role. Brian Engel explains in Section 4 how Sr Schiefer would pick them up on a Friday with their personal transport, a Volkswagen Kombi, and transport them to Genadendal to attend the training for the weekend. The result was that, increasingly, brass bands within the BBSA consisted of younger members who could play a brass instrument well and could read music in concert pitch.

This transformation within the BBSA meant that some of the new generation of brass band members were able to participate in formal music training extramurally or as part of formal music studies. The music schools established by the Western Cape Education Department (WCED), became available to music student of all ages. Those who were able to pursue tertiary education,

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<sup>14</sup> The MCSA has an arrangement with the German Evangelical Lutheran Churches whereby ministers from the two countries are called to serve in a congregation in the other country.

could include music in their studies, or pursued formal studies in music.<sup>15</sup> This musical professionalisation of the members of the BBSA resulted in many of its members being appointed as music teachers at schools or musicians in formal orchestras, e.g. the Cape Philharmonic Orchestra (its current name), and bands of the armed forces in South Africa.

The objective of the BBSA to improve the level of playing by presenting seminars and training workshops (Moravian Brass Band Union of South Africa, n.d.) has been put into practice by utilising professional musicians to present workshops and masterclasses. (Rudi Engel in Kierman, 2010: 57) The BBSA is therefore able to rely increasingly on conductors and members who have undergone music training and are able to perform music of a high standard. The BBSA also commissioned the writing of training manuals to assist in preparing its members. Schutz (1971) published a training manual and Schiefer wrote a series of training manuals for the BBSA in the 1970s, which focus, inter alia, on playing techniques, but also on promoting the transition to absolute fingering.

Prof. Winfried Lüdemann<sup>16</sup> provides examples of the involvement of professional musicians from the Department of Music at Stellenbosch University (US) with the BBSA and the MCSA. (Lüdemann, 2020: 54, 55) Lüdemann highlights the involvement of professional musicians from Stellenbosch University's Music Department in community music projects, specifically through their work with the BBSA and MCSA. Lüdemann, reflecting on his own contributions since 1979, discusses his roles in brass music teaching, conducting, composing, and serving on committees of the Moravian and Lutheran churches. He emphasizes how making music together fostered social cohesion and community pride, transcending cultural, linguistic, and racial divisions. Additionally, Lüdemann notes the significant influence of German missionary descendants, particularly Prof. Reino Ottermann, whose involvement in compiling *Laudate*, the Afrikaans Lutheran hymnal (which was published in 1982), had a lasting impact on South Africa's Lutheran and Moravian churches.

The opportunities that presented themselves to the members of the BBSA and the MCSA in the form of formal music or music education studies by its members or the intervention of professional musicians from outside of the church, assisted the church and its organisations to flourish in terms of its musicianship.

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<sup>15</sup> WCED music schools are Beau Soleil in Wynberg (Cape Town), Hugo Lambrechts in Parow (Cape Town) and Frank Pietersen in Paarl. Students at former Teacher Training Colleges could specialise in Music Education after completion of basic teacher training, while universities offer BA (Mus) or B Mus degrees.

<sup>16</sup> Prof. Winfried Lüdemann is a trombonist, composer, Emeritus Professor of Musicology, former Chair of the Music Department and former Vice-Dean: Arts in the Faculty of Arts and Social Sciences at Stellenbosch University.

## 2.2 A brief history of the establishment of the BBSA

The opening of the Kweekskool or Teacher Training College in Genadendal on 12 September 1838 created the impetus for the development of a cohort of teachers who were also trained as musicians. These musically gifted teachers were able to establish or conduct choirs and brass bands in different congregations that eventually led to the establishment of coordinating unions like the BBSA and Mocusa to coordinate the efforts that were taken in congregations. In order for learners to attend the Kweekskool or other training colleges in later years, they had to be recommended by the missionaries working in the different Moravian mission stations across the missionary field in the Western and Eastern Cape. John-Griffin Heinrich Rosant gives an example of this process when he explains how his father Frederick Johannes Rosant was able to attend teacher training college. Children were expected to attend school till their 16<sup>th</sup> year, whereafter they could go for tertiary education (Rosant, 2013: 32):

Die kind se standard ses rapport is eers goed deur die predikant bestudeer en as die ouers dit kon bekostig, is toestemming verleen dat die kind verder kon gaan studeer .... Dit moes rondom 1932 / 1933 wees dat my pa deur die leraar van Goedverwacht geskik gevind is om as onderwyser opgelei te word. Die inrigting waarheen hy sou gaan was Söhnge Opleidingskool te Worcester. Die inrigting was destyds bedryf deur die Rynse Sending in Suid-Afrika. Teen daardie tyd was die Kweekskool te Genadendal reeds deur die regering van die dag gesluit.<sup>17</sup>

It is interesting in the above example to note the role that the local minister played in the selection process for further studies and the need for financial ability to attend a training college. Fortunately for Frederick Johannes Rosant his older brother Ernst Rudolph Rosant had already qualified as a teacher and could sponsor his training as a teacher. Krüger (1966) does not state how learners were selected to attend the Kweekskool while it was still in operation, but the example above gives an indication. Upon completion of their teacher training at the Kweekskool, the teachers found employment in the schools within the Moravian mission field as well as other missionary societies. The addition of brass instruments that became available through purchases or donations enabled the start of brass bands in a few congregations. Balie refers to the congregations of Clarkson in the Tsitsikamma region of the Eastern Cape and Maitland in Cape Town that started brass bands in 1867 and 1907 respectively. (Balie, n.d.)

August (2001) writes about the creation of the BBSA on its 50<sup>th</sup> anniversary as follows:

The BBSA is 50 years old – long live the BBSA! The date of origin takes us way back to 1951 .... it was a time of natural human indigenous initiative when lay people came together to unite and consolidate the brass band work in our Church. The spirit of the time was one of innovation .... with organizational foresight like that of the pioneers of the BBSA[,] beacons of hope and human dignity and self-worth

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<sup>17</sup> The local minister approved a learner for further education if his / her Standard 6 [Grade 8] report was satisfactory and the parents could afford the further training. In 1932 / 1933 my father was approved for teacher training at the Söhnge Training College run by the Rhenish Mission at Worcester, since the government had already closed the Kweekskool at Genadendal.

were established, which cultivated visions and aspirations in spite of oppressive systems devised by evil [Apartheid] forces. God provided people of stature and vision to his Church and our nation!

August further reminisces about a photo of the brass band of the Kweekskool taken in 1920, of which a few of the players as well as the conductor became teachers and were later ordained as ministers of the MCSA: Hennie Ulster (Bandleader), D.M. Wessels, F. Lottring, S. Philander, A. Hans and D. Joorst.<sup>18</sup> The picture appears in one of Isaac Balie's publications. (2020: 127) August also mentions surnames of other early Kweekskool pioneers: "Uithaler, Weber, Louis, Jantjies, Apollis, Simbaba,<sup>19</sup> Habelgaarn, Februarie, Wildschut, Paulse, Otrell,<sup>20</sup> Ravell, Jason, Fourie, Beukes, Nefdt, Van der Linde and Jonas. These early Kweekskool pioneers carried the brass band banner into all the corners of our church."

August further comments on his personal involvement with the BBSA and its impact over the five decades after its formation. At the age of nine, he was introduced to the brass band, a passion that shaped much of his future. He later brought innovation to the band at Elim by introducing the system of absolute fingering. In 1988, he became the Coordinator of Music for the MCSA, where he collaborated closely with the BBSA, admiring their expertise, commitment, organizational skills, and loyalty to the church. Reflecting on the impact of music festivals, which were key events for the brass band fellowship, he noted they were used to worship God, minister through music, and strengthen the organization. (August, 2001)

### 2.3 Customs and practices for the brass bands of the Moravian Church

The MCSA has published a manual entitled "Godsdienstevorme en godsdienstige gebruike van die Morawiese Kerk".<sup>21</sup> (Evangeliëse Broederkerk in Suider-Afrika, 1988) The manual is hereafter referred to as "Godsdienstevorme". The manual states that the practices and customs of the church exist to support the community of Christ (Evangeliëse Broederkerk in Suider-Afrika, 1988: 9): "Al die godsdienste en godsdienstige gebruike waarvan ... gesprek word, moet dien om deur wedergeboorte en bekering die gemeenskap met Jesus Christus en ondermekaar te bevorder en sodoende Gemeente van Christus te bou."<sup>22</sup>

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<sup>18</sup> Daniël Joorst, the son of Rev. Daniël Joorst was never ordained as a minister. He passed away while still in his thirties. It is quite possible that father and son with the same names were confused with each other.

<sup>19</sup> The surname is most probably Sambaba.

<sup>20</sup> The surname is most probably Ortell.

<sup>21</sup> The title is loosely translated as Religious Practices and Customs of the Moravian Church.

<sup>22</sup> The customs and practices referred to [in this manual] must serve, through rebirth and conversion, to promote the community of Christ among themselves and in this manner, to build the Church of Christ.

Godsdiensovorme further explains that the organist, leaders of the church choir and the brass band and its members are charged to spread the gospel through their music (Evangeliëse Broederkerk in Suider-Afrika, 1988: 10, 38, 39):

Die orrelis, die kerkkoorleier en die leier van die basuinkoor saam met al die lede van hierdie kore, verkondig die Woord van God deur hul musiek.<sup>23</sup>

As almal wat vir kerkmusiek aanspreeklik is, van hul hoë roeping bewus is, sal gepaste musiek gekies en op godsdienstige manier voorgedra word.<sup>24</sup>

Die kerkkoor is “mede-prediker” en “mede-verkondiger” van die evangelie.<sup>25</sup>

Blaasorkeste gee aan menige jonger of ouer broeders<sup>26</sup> die geleentheid om ook aktief by die godsdien van die gemeente by te dra.<sup>27</sup>

The MCSA is therefore very clear in its expectations of the providers of music in the congregations to be co-preachers and co-proclaimers of the gospel. Even though the quote above links this expectation to the church choir, it would be applicable to the organist, the brass band as well as all other organisations in the congregation, e.g. the Sunday School. This expectation of being co-preacher and co-proclaimer of the gospel could have been the impetus for the church to embark on the creation of the BBSA to improve the quality of the music performed in the church (Evangeliëse Broederkerk in Suider-Afrika, 1988: 39): “Die Blasersbond van die Broederkerk in S.A. (BBSA) wat op die eerste basuinfees op 6 Augustus 1951 te Lansdowne gestig is, het baie bygedra tot die gehalte van basuinwerk.”<sup>28</sup>

The MCSA also provides practical guidelines to church councils in “Godsdiensovorme”. Recognition is given to the sacrifices that band members and church choir members make for the benefit of the church and congregation. Each congregation is encouraged to establish a competent church choir and a good brass band for the edification of the congregation. It further provides guidelines for the care and safe keeping of brass instruments. Band masters are charged with the safekeeping of the brass instruments and to ensure that band members do not take the instruments belonging to the congregation home with them. Band masters are also requested to refrain from using the drums (“tamboer”) during church services. Members of the church choir and brass band are furthermore encouraged to enhance the music tradition of the church by being conscientious in their calling; to serve and to praise the Lord through their behaviour and way of life; and to practice diligently to

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<sup>23</sup> The organist, choir master and band leader, together with the members of these choirs, spread the word of God through music.

<sup>24</sup> If everyone who is responsible for church music is aware of their high calling, appropriate music will be chosen and performed in a religious manner.

<sup>25</sup> The church choir is co-preacher and co-proclaimer of the gospel.

<sup>26</sup> Female brass band players have become part of the brass bands over the last few decades. Females were not prohibited, but as a convention, the brass bands consisted of males, but talented females were accepted to participate. See photo of Salem Brass Band in section 4.5, the interview with Tyrone Hitzeroth.

<sup>27</sup> The brass band provides many younger and older brothers with the opportunity to contribute actively to the divine worship of the congregation.

<sup>28</sup> The BBSA which held its first brass band festival on 6 August 1951 at Lansdowne, contributed greatly to the quality of brass band music.

contribute to a devout and dignified church service. (Evangeliëse Broederkerk in Suider-Afrika, 1988: 40, 41)

“Godsdiensvorme” helps one to understand why the Moravian church services have a very specific character, namely one of a church service without any processions or rituals, but focusing on quiet reflection without much active participation by congregants. The Preface of “Godsdiensvorme” explains the relationship between the traditions of the worship service which have become practices and customs (Evangeliëse Broederkerk in Suider-Afrika, 1988: vi): “Die Broederuniteit (Unitas Fratrum) het sekere godsdiensvorme en godsdienstige gebruike wat eie en besonders is. Dit is deur die jare as van onskatbare waarde behou, nie bloot as tradisie nie, maar as van besondere geestelike waarde.”<sup>29</sup>

Hutton wrote a book on the History of the Moravian Church, which was published in 1895. In it he writes about the history of the church covering the Old as well as Renewed Moravian Church, but the main focus is the history of the Moravian Church in England. The following extract refers to the late eighteenth century:

It was a time when the old Moravian hymns were sung in every Moravian cottage; when people often came from afar to ‘hear the Moravians sing’; when the old-fashioned melodies and old-fashioned words struck the deepest chords of the soul. ‘I heard,’ says Christian Ignatius La Trobe,<sup>30</sup> speaking of his childhood, ‘no silly or profane ditties; but the hymn-tunes and anthems of our Church, sung in Fulneck Chapel,<sup>31</sup> sunk with their solemn chords into my soul.’ He would lie awake at night, when a boy at Fulneck School (the school dormitory was over the chapel), to hear the congregation sing the Liturgies. There was a grandeur and dignity in Moravian music not often heard nowadays. We know – all readers know – the peculiar charm of the hymns of Charles Wesley; ‘but what,’ says a great preacher, ‘are Charles Wesley’s hymns? They are simply Moravian hymns re-sung.’ In the Brethren’s hymns love to Christ was the ruling theme, and they were sung to simple and perfect melodies. ‘Let the tunes stand forth,’ wrote C.I. La Trobe, ‘in their native grandeur.’ ... What was said before about Herrnhut applies again to England: the deeper the music the deeper the life. (Hutton, 1895: 261, 262)

When one looks at the description of Moravian music by Hutton at the end of the nineteenth century, one can understand the practices and customs relating to music as described in “Godsdiensvorme” in the late twentieth century. The interviews which were conducted as part of the research revealed modern trends in the music of the Moravian Church as proclaimed by the brass bands and its effect on the church currently.

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<sup>29</sup> The MCSA has certain religious practices and customs which are unique. These have been retained over the years, not just as traditions, but due to their spiritual value.

<sup>30</sup> Christian Ignatius La Trobe (1758 – 1836) was born in Fulneck, the son of Rev. Benjamin La Trobe, a Moravian minister in England.

[https://www.moravianchurcharchives.org/thismonth/11\\_05%20LaTrobe%20music.pdf](https://www.moravianchurcharchives.org/thismonth/11_05%20LaTrobe%20music.pdf)

<sup>31</sup> The Moravian settlement of Fulneck was established in 1744 in the area of Pudsey, close to the city of Leeds in West Yorkshire. More information regarding the Fulneck Moravian settlement can be accessed at [http://www.fulneck.org.uk/?page\\_id=20](http://www.fulneck.org.uk/?page_id=20)

Hutton's reference to the Old and Renewed Moravian Church refers to the two stages of development of the Moravian Church. The Old Moravian Church developed out of the resistance of the English church reformer, John Wycliff at the start of the 15<sup>th</sup> century, to the doctrine of the Catholic Church. In Europe his ideas were taken up by Johannes Hus, a theologian in Prague. Even though Hus was burnt at the stake in 1415 for his reformative ideas, his supporters started a congregation on 1 March 1457 in Kunewalde, Bohemia, calling themselves the *Unitas Fratrum*. Reprisals by the Catholic Church and the rulers that supported the Church led to renewed persecution of those who supported the Reformation as from 1547 leading to the Thirty Year War (1618 – 1648) which broke the back of the *Unitas Fratrum* and scattered its frightened members. John Amos Comenius, Bishop of the *Unitas Fratrum*, tried to minister to the remaining members of the *Unitas Fratrum* and to keep them together. The Renewed Moravian Church came into being when Count Nicholas Ludwig von Zinzendorf made his estate available to those members of the *Unitas Fratrum* who still survived. These surviving members of the Old Moravian Church arrived at his estate as from 1722. It is out of this community that the Renewed Moravian Church developed after a communion service on 13 August 1727 and a re-dedication to serving the Lord. This event led to the start of the missionary activities of the Moravian Church. (Balie, 1988: 3–6)

## 2.4 The involvement of the descendants of Rev. Rudolph Balie, Zacharias Joorst and Johannes Hendriks with the spiritual and music ministry of the Moravian Church in South Africa.

The descendants of Rev. Rudolph Balie, Zacharias Joorst<sup>32</sup> and Johannes Hendriks have inherited a musical talent and have occupied various servant leadership roles in the spiritual and musical ministries within the MCSA and various other denominations. I included this section for the sake of transparency, since a few of the role players referred to in this thesis, are related to me. The table below shows the connection of the Balie and Joorst families through the (first) marriage of Rev. Daniël Joorst, son of Zacharias Joorst with Hester Johanna Balie, the daughter of Rev. Rudolph Balie and his wife Maria. The second connection is with the Joorst and Hendriks families through the (second) marriage of Rev. Daniël Joorst with Augusta Hendriks, the daughter of Johannes Hendriks and Louisa Hans.

Rev. Daniël Joorst (1 May 1873 – 7 March 1958) was born to Zacharias and Dorothea (née Anderson) Joorst in Elim. In 1887, at the age of fourteen years, he was sent to Genadendal to attend the Kweekskool. Upon completion of his teacher training, his career as a teacher took him to

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<sup>32</sup> The recurring use of family names can cause confusion. The gentlemen referred to here are the ancestors of those who were involved in the BBSA.

various towns and mission stations. He spent his early years at a private school in Saldanha for the children of fishermen, before moving to the Goedverwacht Moravian mission station in 1894, where he stayed for two years. Following this, he served in Carnarvon for another two years before taking up a position at the Mamre Moravian mission station, where he remained for nine years. His longest tenure was at the Elim Moravian mission station, where he served for 13 years, from 1907 to 1919. Finally, he moved to the Pella Moravian mission station, where he worked for three years, from 1 January 1920 to 1922. In 1922 he was appointed as Principal of the Pella Moravian Primary School. On 30 April 1922 he was ordained as Deacon<sup>33</sup> of the MCSA and served in the dual role of school principal as well as minister of the congregation until 1928. From 1 January 1929 till 31 December 1933 he served the congregation of Moravian Hope, situated in Mount Road, Port Elizabeth also in the dual role as principal and minister. He was rededicated as Presbyter of the MCSA on 13 November 1932 at Moravian Hope and retired as principal in January 1934 but stayed on as minister of the Moravian Hope congregation until 1943. Thereafter he retired to Elim.

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<sup>33</sup> The MCSA recognises the following orders of ministry: Acolyte (“Akoliet”), Deacon (“Diakonus”), Presbyter (“Presbiter”) and Bishop (“Biskop”). A congregant of the MCSA who is a loyal and dedicated member of a congregation, who commands respect and can be depended on, can be inducted as an Acolyte. The order of the Acolyte is at the level of a Lay Minister or Evangelist. The spouses of ministers to be ordained have the option to be inducted as Acolytes at the ordination of the spouse. Congregants of the MCSA who have completed the necessary theological studies, are ordained into the ministry as a Deacon of the MCSA. After at least six years of service a Deacon can be rededicated to the level of Presbyter and is then eligible to be elected to serve in various administrative positions in the MCSA. Bishops are elected from among the Presbyters of the MCSA at Synod and consecrated as a Bishop of the Unitas Fratrum, the worldwide Moravian Church. (Moravian Church in South Africa, 2018)

Table 1 The Balie – Joorst – Hendriks – Esau families with their connections to the BBSA

Johannes Hendriks marries Louisa <u>Hans</u>	Zacharias Joorst marries Dorothea <u>Anderson</u>	Rev Rudolph Balie marries Maria [surname unknown]							
AUGUSTA HENDRIKS marries Rev Daniël Joorst in 1919	REV DANIËL JOORST	HESTER JOHANNA BALIE marries Rev Daniël Joorst in 1896			REV MICHAEL ZACHARIAS BALIE marries Lizette Maria <u>Lesch</u>				
Augusta Joorst marries Herman <u>Benjamin</u>	Hester Dorothea Joorst marries Rev Hendrik Simon <u>Ulster</u>	Rev Rudolph Joorst	Maria Elizabeth Joorst marries Ernst Rudolph <u>Rosant</u>	Daniël Joorst	Rev Zacharias Joorst marries Christina <u>Fisher</u>	Rev Rudolph Izak Balie marries Lydia "Dolly" <u>Johannes</u>	Michael Frederick Balie marries Lena Margaret <u>Prins</u>	Helena Balie marries Rev Ernst S. <u>Esau</u>	Paul Balie
			<i>Inset</i> Brother to ER Rosant: Frederick Johannes Rosant marries Lilian Rose <u>Carolissen</u>						
	Bishop Johannes Jacobus "John" Ulster; Daniël Rudolph "Dan" Ulster; Godfrey "Goy" Ulster.		John-Griffin H. Rosant		Daniël David Joorst	Rudolph Zacharias Joorst marries Joy Dalene <u>Klaassen</u>	Michelle Anne Balie marries Neil <u>Williams</u>	Theodore Herman Esau marries Catherine <u>van Wyk</u>	
	(Daughter of Godfrey Ulster): Louise Dorothea <u>Ulster</u> marries Rev Daniël <u>Tamboer</u> .					Hayley Celeste Joorst		Ernst Theodore Esau: Current BBSA (WC) Chairperson	Deon Mario Esau: Current BBSA (WC) Treasurer

**Note:** This family tree only focuses on the work of the BBSA. The table only contains the names of family members referred to in the thesis – their names appear in bold. The names of spouses only appear where children are referred to or to provide married surnames of family members.

Rev. Daniël Joorst married Hester Johanna Balie (6 April 1876 – 18 August 1919), the daughter of Rev. Rudolph and Maria Balie on 30 June 1896, most probably while he was working as a teacher in Goedverwacht. Hester Johanna Joorst passed away in 1919 while the family lived in Elim. The Balie – Joorst – Hendriks connection is shown in an abridged family tree above. The family tree of the descendants of Rev. Daniël Joorst is presented in Addendum D.

The table above shows five generations of an extended family with musical backgrounds and training and involvement with music ministry and the brass bands, starting with Rev. Rudolph Balie who enrolled at the Kweekskool in 1867. The second generation has Rev. Michael Zacharias Balie enrolling at the Kweekskool in 1887 as well as Rev. Daniël Joorst in 1892. The third generation sees the following family members enrolling at the Kweekskool: Rev. Hendrik Simon Ulster, Rev. Rudolph Joorst, Rev. Ernst Samuel Esau, Mr Daniël Joorst and Mr Ernst Rudolph Rosant. (Balie, 2020: 203, 204) The younger members of this generation were not able to attend the Kweekskool due to its closure: Rev. Zacharias Joorst and the brothers Rev. Rudolph Izak Balie, Mr Michael Frederick Balie and Mr Paul Balie. The fourth generation has the musically gifted and professionally trained family members, namely the Ulster brothers: Johannes Jacobus ("John"), Daniël Rudolph ("Dan") and Godfrey ("Goy"); as well as Michelle Anne Williams (né Balie). The fifth generation sees the Esau brothers Ernst Theodore and Deon Mario serving on the Executive Committee of the BBSA (WC).

## 2.5 Composers and arrangers for the BBSA

The MCSA has produced several musicians who composed or arranged music in the form of chorales for singing in congregations, anthems for choirs, as well as music for brass bands and ensembles. The increase in the number of musicians from within the BBSA who are composing or arranging music for the brass band can be attributed to the ever-increasing level of musicianship and professionalisation of the members of the BBSA. The 2024 BBSA (EC) brass band festival was a historical occasion for gender representation, since the band performed the very first arrangement by a female member of the BBSA – an arrangement of A Child’s Prayer by Ms Kayla Hendricks.

I compiled a list of music which was included in the programmes of the last four BBSA brass festivals to provide a glimpse into the music that the BBSA has chosen for its official gatherings. The BBSA has also published two volumes of music books compiled by Ernst Theodore Esau and an editorial team, that were released at the Moravian Unity Brass Festival (MUBF) held in 2023. These two volumes contain music composed by MCSA members for the brass band over the years. The first volume consists of longer pieces and the second volume contains new chorales composed by Moravian composers as well as a compilation of descant voices and / or preludes (intradass) composed for existing chorales or songs. In some instances, new music was composed with a prelude or descant voice from the start. The use of intradas to chorales will be discussed in more details in the interview with Ivan Liedemann. The BBSA festivals and publications from which the list of compositions have been collated are as follows:

- BBSA 70<sup>th</sup> Anniversary Music Festival. A celebration of His mercy (Virtual Brass Band Festival recording released in 2021);
- BBSA 70+1 Festival held on 23 October 2022 at Elim;
- Fourth Moravian Unity Brass Festival held in September 2023 in Jeffreys Bay;
- BBSA (WC) Festival held on 19 October 2024 at Kuils River;
- We are the members. A compilation of Moravian compositions. Vol. 1 (Esau, 2023a)
- We are the members. A compilation of Moravian compositions. Preludes and Hymns. Vol. 2 (Esau, 2023b)

This list is provided in Addendum E.

The following table shows the number of composers and arrangers from the within the BBSA or closely related to the BBSA who have two or more musical compositions or arrangements which have been included in the list mentioned above. The table is arranged in descending order. These 54 compositions are out of a total of 96.

Table 2 Composers from within (or connected to) the BBSA with two or more compositions on the list

Composers	Count of Compositions
Hitzeroth, Tyrone (BBSA)	14
Smith, Hilton (BBSA)	13
Engel, Albert William (BBSA)	5
Hitzeroth, Alexander (BBSA)	5
Lüdemann, Winfried	5
Lamohr, Marshall (Landesposaunenwart)	4
Lottering, Antonio N (BBSA)	3
Wilm, Horst (Bundesposaunenwart)	3
van Wyk, J (BBSA)	2
<b>TOTAL</b>	<b>54</b>

## 2.6 Biographical information of selected Moravian composers for brass bands

This section of the thesis forms part of the literature review. Due to the nature of the research topic, there are very few resources available. Antonio Lawack was chosen due to his contribution to the book “*Stemme van Clarkson*” that was published recently. Information regarding Ezechieel Williams could be extracted from the thesis by Inge Engelbrecht. (Engelbrecht, 2017) The information on the Rosant family is available from two self-published books: the narrative poems published by the children of Ernst Rudolph Rosant (Rosant, 2002) and secondly a book by John-Griffin Heinrich Rosant (Rosant, 2013) on the stories of the Rosant family. The history of the Rosant family will supplement the information provided by Theo Adonis, since they worked in the same congregations.

### 2.6.1 Antonio Lawack

Antonio Lawack is a music teacher, a professionally trained organist, an accomplished composer and is a member of the Salem Moravian congregation<sup>34</sup> and the BBSA. The Lawack family has its roots in Clarkson mission station in the Tsitsikamma region of the Southern Cape, where his dad, Jonathan Lawack was born and raised. Jonathan Lawack is one of the interviewees in Section 4. Antonio was born while the family lived in a neighbouring community of Woodlands, but the family had moved back to Clarkson during his primary school years. Antonio also contributed to the book

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<sup>34</sup> The Salem Moravian congregation is situated in Korsten in the northern suburbs of Gqeberha, formerly known as Port Elizabeth in the Eastern Cape. The congregation was started in 1898 as Moravian Hope congregation, but had to relocate to its current address due to the Apartheid Group Areas Act in 1950. It currently has 685 adult members. (Provincial Board of the Moravian Church in South Africa, 2025: 236)

“Stemme van Clarkson”.<sup>35</sup> (Lawack, 2021a) He shares some insights into his musical ministry and church calling while still at primary school (Lawack, 2021b: 93):

My grootwordjare in Clarkson het 'n definitiewe en lewenslange indruk op my gemaak. Hier het ek as lid van die junior basuinkoor my eerste praktiese ervaring in kerkmusiekbediening ervaar. Alhoewel ek eers later my uiteindelijke roeping sou ontdek – orrelspeel en koormusiek – is die saadjie van musiekbediening hier geplant op die jong ouderdom van 10.<sup>36</sup>

Antonio mentions that his father played in the brass band and that he and his brother aspired to follow his father's example. Antonio also credits his father with the life-changing opportunities of being sent for piano lessons at the age of ten and organ lessons at the age of fourteen. (Lawack, 2021b: 90–92) The father and son music duo of Jonathan and Antonio complement each other in the arena of music composition. Both compose music but Antonio credits his father with writing the lyrics of some of his compositions. Antonio has completed numerous compositions, too many even for him to remember. He has composed choir anthems, chorales for existing hymns, and organ voluntaries. Antonio only mentions the following compositions for the brass band which include: rearranging several existing chorales; an arrangement of “As the deer pants” for two trumpets and organ; a commissioned piece called “Bellmor<sup>37</sup> Jive” for the Bellville Moravian Brass Band for their 2016 tour to the Czech Republic and Germany; and many more. (Lawack, 2021b: 90–92)

The researcher personally approached him to arrange “The day thou gavest” as an organ voluntary in honour of our late organist at the Bellville Moravian Church, Mr Barnard Dietrich.<sup>38</sup> It was Barnard's favourite hymn. Antonio was happy to oblige in honour of a beloved fellow organist.

Antonio approaches his musical talents with reverence and a deep spirituality (Lawack, 2021b: 93): “Ek sou op my gelukkigste wees indien ek my leuse, “Soli deo Gloria”, kon uitleef deur die beoefening van my musiektalente in die kerk so lank as wat God my die krag gee om dit te kan doen.”<sup>39</sup>

The MCSA and the BBSA are privileged to have access to such a humble and talented musician and composer.

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<sup>35</sup> Voices of Clarkson

<sup>36</sup> Growing up in Clarkson made a definite and lifelong impression on me. As a member of the junior brass band I had my first practical experience of service in the music ministry of the church. Even though I only found my calling in later years as organist and in choir music, the seed of a musical ministry was sown here at the age of ten.

<sup>37</sup> Bellville Moravian Brass Band is known as Bellmor Brass.

<sup>38</sup> Barnard Dietrich specialized in Music Education at Battswood College where he was trained by Dan Ulster. Barnard invited Antonio Lawack, a young organist at the time, to play the newly installed pipe organ at Bellville Moravian Church at its inauguration in the 1990s.

<sup>39</sup> I will be at my happiest if I can embody my motto “Soli deo gloria” through practicing my musical talents in the church for as long as I live.

## 2.6.2 Ezechieel John Whall “Sacks” Williams

Ezechieel John Whall “Sacks” Williams (16 July 1943 – March 2022) was a member of the Moravian Church who worked as an educator and was a trained organist. He is the author of a book on the descendants of Johann Heinrich Weber who landed at the Cape in 1765 from Germany and whose family eventually settled in Genadendal. (Williams, 2013: 54, 90) Inge Engelbrecht featured Sacks as one of the composers in her masters thesis “Komponiste van Genadendal”.<sup>40</sup> (Engelbrecht, 2017) As part of her interviews with him, he shared his numerous compositions or arrangements. The following pieces were arranged specifically for brass bands or brass ensembles (Engelbrecht, 2017: 32):

- *Vanaand gaan die volkies koring sny*. Suid-Afrikaanse volksliedjie. Verwerk vir koperblaasensemble.<sup>41</sup>
- *Saaie die waatlemoen*. Suid-Afrikaanse volksliedjie. Verwerk vir koperblaasensemble.<sup>42</sup>
- *Môrester*. J. Otto. Verwerk vir solo-trompet.<sup>43</sup>
- *An den Abendstern uit Tannhäuser*. R. Wagner. 12 April 2006. Verwerk vir trompet, tromboon en orrel.<sup>44</sup>
- *Bly by my, Heer*. W.H. Monk. E-mol Majeur. Verwerk vir drie basuine en orrel.<sup>45</sup>
- *Highland Cathedral*. U. Roever & M. Korb. 9 Desember 2004. Verwerk vir trompet, snaartrom en orrel.<sup>46</sup>

## 2.6.3 The Rosant families

Ernst Rudolph Rosant was born at the Moravian mission station of Goedverwacht on 7 September 1902. He documented the histories of the mission stations of Goedverwacht and Wittewater in the form of two lengthy narrative poems with the rhyme scheme *abab*: Goedverwacht covered 145 quatrains and Wittewater, 185 quatrains.

The descendants of ER Rosant self-published a compilation of these two narrative poems in 2002 (Rosant, 2002):

Deel 1: Die ontstaan en groei van my Geboortedorp / Die Morawiese Sendingstasie Burgerskloof / nou Goedverwacht / 1810 – 1963 / deur / E.R. Rosant / Morawiese Skool: Goedverwacht.

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<sup>40</sup> Composers from Genadendal.

<sup>41</sup> Traditional South African folk song arranged for brass ensemble.

<sup>42</sup> Traditional South African folk song arranged for brass ensemble.

<sup>43</sup> Arranged for solo trumpet.

<sup>44</sup> Music arranged for trumpet, trombone and organ.

<sup>45</sup> Music arranged for three brass instruments and organ.

<sup>46</sup> Music arranged for trumpet, snare drum and organ.

Deel 2: Honderdjarige Geskiedenis van die Morawiese Gemeente / Wittewater / 15 Mei 1859 – 15 Mei 1959 (en daarna) / Loof die Here, o my siel, en vergeet geeneen van Sy weldade nie. (Psalm 103: 2) / Opgestel deur E.R. Rosant – Worcester.<sup>47</sup>

The narrative poem on the history of Wittewater was also included in the booklet published for the 125<sup>th</sup> anniversary of the start of Wittewater. (Wittewater Moraviese Gemeente, 1984)

Bishop Johannes Jacobus “John” Ulster shared the following biographical information on ER Rosant. (Rosant, 2002, sec. Prologue) ER Rosant attended the primary school at Goedverwacht and was chosen by the missionaries to attend the Kweekskool at Genadendal from 1917 to 1920. ER Rosant refers to his own selection as learner to Genadendal as follows (Rosant, 2002: 11):

Na 17 jaar is weer ‘n seun in die ou kweekskool toegelaat,  
Om vier jaar aan opleiding as onderwyser te bestee.  
Ernst Rosant, soos sy twee voorgangers, kom ook uit Rooidraaistraat,  
En was toe die vyfde Goedverwachter, wat die amp kon beklee.<sup>48</sup>

He started his teaching career at the Goedverwacht Moravian Primary School as from 1921 where he served as organist and brass band conductor. He was called to Pella Moravian Primary School as a teacher as from 1926.<sup>49</sup> He was appointed as principal of the Enon Moravian Primary School<sup>50</sup> in the Eastern Cape as from 1930. Thereafter he was called as Principal of the Wittewater Moravian Primary School<sup>51</sup> as from 1935, for a period of 27 years. This was followed by post as Principal of Goedverwacht Moravian Primary School as from 1962 to 1965, whereafter he retired to Worcester, where he passed away on 23 August 1975. ER Rosant was an accomplished musician who composed several chorales as well as a festival anthem for the Elim Moravian congregation for their 150<sup>th</sup> celebrations. His musical skills were honed at the Genadendal Kweekskool. Wherever he served in the Moravian congregations, he assisted the ministers with the spiritual support to the congregation, as well as serving as organist, choir master and brass band leader.

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<sup>47</sup> Part 1: The establishment and growth of my birthplace, the Moravian mission station Burgers Valley, currently Goedverwacht, 1810 – 1963, by ER Rosant, Moravian School: Goedverwacht.

Part 2: Centenary history of the Moravian congregation Wittewater, 15 May 1859 – 15 May 1959 (and further). Bless the Lord, O my soul, and forget not all his benefits. (Psalm 103: 2) Compiled by ER Rosant, Worcester.

<sup>48</sup> After 17 years another boy was admitted to the teacher training college / to undergo four years of teacher training / Ernst Rosant, like his two predecessors also lived in Rooidraai Street / and was the fifth from Goedverwacht who was chosen for this office (or duty).

<sup>49</sup> At Pella Moravian mission station, ER Rosant taught under Rev. Daniël Joorst, the Principal. He married Maria Joorst, the second eldest daughter of Rev. and Mrs Joorst on 26 September 1926. Six daughters were born to the Rosant family. Most of the daughters inherited their parents’ musical abilities as educators, choristers, pianists, accompanists, church organists, choir mistresses and composers of music.

<sup>50</sup> Enon Moravian Primary School is currently known as La Trobe Moravian Primary School, in honour of Christian Ignatius La Trobe.

<sup>51</sup> Wittewater Moravian Primary School is currently known as Carl Schreve Moravian Primary School, in honour of the German missionary Rev. Carl Schreve who laboured tirelessly for education. During his time at Goedverwacht the church hall, the oldest school building and a house for the teachers were built, while at Wittewater, two school buildings as well as the church were erected.

The history of Wittewater contains the reference to the establishment of a brass band in 1882 by a resident of Goedverwacht, namely Br Joz. [Josias?] Jonker. At the time of the writing of the poem, the brass band had already been in existence for 90 years. It served the purpose of cheering, comforting and invigorating the congregants. (Rosant, 2002: 7)

A railway line as well as a railway station named “Moravia” was constructed across the farm Wittewater, which is the property of the MCSA. The inauguration of the railway line and Moravia station occurred on 15 November 1902 at which occasion the brass bands of Goedverwacht and Wittewater performed. (Rosant, 2002: 8) The railway station of Moravia serves both the mission stations of Wittewater, four kilometres away, as well as Goedverwacht, a distance of fifteen kilometres.

ER Rosant refers to a German missionary, Rev. EJ Schütz, who served the congregation of Wittewater from 1896 to 1905 whereafter he left for Seaview in Port Elizabeth. (Rosant, 2002: 7, 9) The history of the BBSA in the Eastern Cape shows that an M Schüz wrote a training manual for brass band members. (Schüz, 1971) One can only wonder if they were related, since the surnames would most probably have been pronounced the same.

ER Rosant also refers to the 50<sup>th</sup> celebrations of the congregation of Wittewater on Sunday 16 May 1909. At this occasion the brass band of Wittewater was supported by the brass band and church choir of Br Chr. [Chris?] Taillard from Piketberg as well as the choirs from Goedverwacht under the leadership of Br DJ (Dan.) Munnik. (Rosant, 2002: 9, 16) It is not clear from the source whether the brass band and choir from Piketberg were Moravians, since there was no formal congregation yet. The inauguration of a new church building at Wittewater took place on 10 March 1912. Early that Sunday morning a combined brass band woke the congregation and during the festivities they performed at the site of the old church building and lead the congregation into the new church building. (Rosant, 2002: 11, 12)

A historic occasion for the mission stations of Wittewater and Goedverwacht was the appointment of the first Coloured minister, Rev. Carl E Weber, who served from 1913 till his death in 1918. He is described as a competent organist, pianist and violinist.

The poem on Wittewater provides information on numerous occasions where the brass band performed (Rosant, 2002: 13–19):

- For the 50<sup>th</sup> celebration of the inauguration of the church building at Wittewater, a music festival with choir and brass band was held the evening prior to the celebrations. At midnight the brass band and church bell announced the start of the celebrations.
- At the inauguration of a single room school building on the farm Winkelshoek, an outstation of Wittewater, on 11 March 1956.

- At the occasion of the centenary celebrations of Wittewater, arranged for 24 May 1959, the brass bands and the church choir performed.
- At the inauguration of new classrooms at Wittewater on 3 December 1960. It is on this occasion that the Wittewater Primary School was renamed to Carl Schreve Primary School.

This history of a child of the mission station Goedverwacht who was selected to attend the Kweekskool at Genadendal from 1917 to 1920, reveals how the training of teachers prepared the graduates to be missionaries in the Moravian Church: to increase the levels of literacy through their teaching; as well as the far-reaching impact that they had on the musical development of the inhabitants of Moravian mission stations.

John-Griffin Heinrich Rosant self-published a book telling the stories of the Rosant family that originated in Goedverwacht, the offspring of Frederik Valentyn Rosant and Elizabeth Sarah Rosant. The title is "*Uit die Rooidraaihuis onder die vloer*".<sup>52</sup> Frederik Valentyn and Elizabeth Sarah gave birth to four children, the eldest of which was Ernst Rudolph Rosant, referred to above, as well as their fourth child, Frederick Johannes "Fred" Rosant. Frederick Johannes Rosant, John-Griffin's father, was born on 21 July 1917 in Goedverwacht and he passed away on 6 May 1979. (Rosant, 2013: 6, 30–35, 88)

John-Griffin<sup>53</sup> was born on 15 July 1950 when the family lived in a settlement called Welgemoed, district of Calvinia (Northern Cape), an outstation of the then Rhenish congregation at Wupperthal.<sup>54</sup> In 1952 the family moved to Karwyderskraal, a Moravian congregation in the Hemel en Aarde Valley close to Hermanus in the Western Cape.<sup>55</sup> From there the family moved to the Glen Elgin Moravian congregation on the farm Molteno in Grabouw<sup>56</sup> in April 1962. Glen Elgin was the outstation of the Moravian congregation at the neighbouring farm of Oak Valley. FJ Rosant was the fourth school principal of Glen Elgin Moravian Primary School. His three predecessors were all ministers, but the MCSA called him to assist Rev. Christie Collins at Oak Valley Moravian congregation in serving the community at Glen Elgin spiritually and musically. His musical talents that he displayed as a child were developed when his older brother, ER Rosant, made it possible for

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<sup>52</sup> "From the house in Rooidraai below the floor." Rooidraai (literally red corner) is a section of the mission station Goedverwacht across the river from the church and the floor is a flat piece of ground over which cow manure was spread, where the dried beans were winnowed.

There is no publication date in the book, but John-Griffin Heinrich Rosant signed the copy of the book that was consulted on 21 June 2013, which is assumed to be the year of publication.

<sup>53</sup> John-Griffin was known to his peers as "John-G".

<sup>54</sup> The Rhenish mission station of Wupperthal became a Moravian congregation early in the 1960s after the Rhenish missionary society withdrew from South Africa.

<sup>55</sup> The farm Karwyderskraal is situated in the Hemel en Aarde Valley close to Hermanus in the Western Cape. Hemel en Aarde translates to Heaven and Earth.

<sup>56</sup> Grabouw is a town in the Overberg region of the Western Cape, approximately 70 kms east of Cape Town. The area is known as Elgin, with a microclimate that is suited to the growing of apples. This verdant area is also known by its Afrikaans name of "Groenland", literally Greenland.

him to take piano lessons with a very talented musician, Daniël (“Daan”) Dietrich, a teacher at Goedverwacht. Daniël Dietrich was the son of one of the indigenous ministers who came from Goedverwacht, Rev. Ernst Dietrich.<sup>57</sup> After his initial training as a teacher, Frederick later completed a course specialising in music at Battswood Training College. (Rosant, 2013: 35) FJ Rosant was of benefit to the church as organist and choir master. He also started a brass band and the Mamre Moravian congregation made a set of brass instruments available to the Groenland Moravian congregation for the princely sum of R50. This musical seed led to the establishment of a brass band of which the Groenland Moravian congregation can still be proud of. (Rosant, 2013: 83, 84)

The impact of the life of Frederick Johannes Rosant is summarised as follows by John-Griffin (Rosant, 2013: 88, 89):

Sover dit sy groot liefde vir musiek betref, het hy ook dan ons, sy kinders se talente so geprikkel, dat ons ook toegewyd geraak het, veral aan die musiek van die Moraviese Kerk en waar ons kan ook ons plek in die musiek van die kerk probeer volstaan. Sy groot nalatenskap aan die kerk was die twee koorstukke wat hy gekomponeer het, waarvan een al in Koorboek 2 opgeneem is. Die koorstukke word wyd in gemeentes in Suid-Afrika gebruik .... Die kerk op Goedverwacht was op 12 Mei 1979, met my pa se begrafnisdienst, baie vol .... Eerwaarde August Habelgaarn, sy kollegevriend het die dienst waargeneem en een van sy groot vriende en een van die kerk se bekwaamste orreliste van sy tyd, Godfrey Ulster, het die orrel bespeel.<sup>58</sup>

The historical narrative to the life and career of FJ Rosant is echoed in the interview conducted with his former colleague, Theodore Adonis, in Section 4.

John-Griffin and his siblings are involved with the music of the church: his sister Alexa is the organist at Goedverwacht, his brother Val (Fredrich) is a chorister and he himself served as choirmaster and brass band member of the Groenland congregation. He married Naomi Joan Klassen in 1975 and two children were born out of the marriage. Their children and grandchildren are already showing an interest in music and they had to kindle that interest. John-Griffin believed that their children should be exposed to music. In 1983 their second child was born and when he was old enough, he started with piano lessons, at which he excelled. At eleven years of age, he started with the brass band, where he currently plays the tuba – an involvement which has lasted for seventeen years already. (Rosant, 2013: 57) John-Griffin’s grandson was born in 2003 to his

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<sup>57</sup> Ernst Dietrich enrolled at the Kweekskool in 1882. (Balie, 2020) The Rev. ES Dietrich served various congregations, namely Genadendal, Mamre, Elim, Clarkson, Pella, Moravian Hill, Moravian Hope and Maitland. (Krüger & Schaberg, 1984, chap. 21)

<sup>58</sup> Frederick Rosant’s great love of music was inherited by his children, so much so, that they also became dedicated to the music of the Moravian Church. He composed two choir anthems of which one was included in Choir Book 2. The church at Goedverwacht was filled to capacity at his father’s funeral on 12 May 1979. Rev. August Habelgaarn, a college friend of his father, conducted the funeral service and Godfrey Ulster, one of the most competent organists of his time, played the organ.

daughter and her husband and his grandson had already started taking piano lessons. (Rosant, 2013: 61, 88, 89) John-Griffin died on 7 April 2018.

John-Griffin Rosant's introduction to the brass band started at the age of 13 when he joined the brass band at Genadendal under the leadership of Mr Lionel Abrahams. At Karwyderskraal he could only be a human musical stand. He continues about his brass band participation (Rosant, 2013: 50):

My pa was ook een van die eerstes wat gebruik gemaak het van kinders om basuin te speel. My deelname en begin van my basuiverbintenis was die begin van 'n baie lang verbintenis met die Moraviese Basuinkoorunie (BBSA). Dit is vanjaar my 49ste jaar dat ek verbonde is aan basuinkoorwerk in die Moraviese Kerk. Ek is ook doodgelukkig om net as speler op te tree en my geliefkoosde musiekstukke bly Bach-verwerkings en om uit ons wysies te speel. Dit is ook 'n familietradisie wat sy oorsprong uit oupa Frik se dae het.<sup>59</sup>

While an educator at Groenberg Secondary School in Grabouw, John-Griffin was responsible for teaching Class Music. He enjoyed choral development at the school and school choir performances, e.g. at the "Skole Kultuurvereniging".<sup>60</sup> (Rosant, 2013: 55)

The family history that John-Griffin documented shows how the opportunity afforded to his uncle ER Rosant to attend the Kweekskool at Genadendal, made it financially possible for him to sponsor his brother FJ Rosant to also be trained as a teacher in Worcester. The musical talent that is evident in the wider Rosant family is still being nurtured in the generations that followed. This musical talent benefited the MCSA in its organ, choral and brass band ministry and has permeated Moravian congregations, other denominations and wider community over many years.

## 2.7 Chapter summary

This chapter focused on the foundation of the missionary work that was started by Georg Schmidt who arrived in 1737 at Baviaanskloof, which was later renamed to Genadendal. When Schmidt's successors, the three missionaries, Marsveld, Schwinn and Kühnel arrived fifty years later, they started to teach the Khoikhoi to sing and they quickly learnt to harmonise. This musical foundation that was laid at this early stage was very successful and drew many visitors to Genadendal to witness the heavenly singing. When the need for the training of teachers from among the Khoikhoi arose, a Kweekskool was started where music was an integral part of the curriculum, with training in string, brass and keyboard instruments, as well as choral music. Trained teachers with a strong musical background permeated the schools and congregations for the indigenous population, leading to the establishment of brass bands and choirs. In the Moravian congregations the need for

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<sup>59</sup> His father was one of the first brass bandmasters to teach children to play. He has been involved with the BBSA for 49 years. He was happy just to be a band member and his favourite music included Moravian chorales and arrangements by Bach. Playing in the brass band was a family tradition from the days of his grandfather Frik.

<sup>60</sup> Schools Cultural Association

an organisation arose to assist brass bands to improve the quality of their music, leading to the establishment of the BBSA. The MCSA developed guidelines for the operation of brass bands within the ambit of the church doctrine and practices, with a strong focus on being co-preachers of the gospel. The arrival of Rev. Karl Schiefer in the 1970s in Genadendal brought about a revolution in the BBSA in that young children were taught to play brass instruments. Schiefer standardised the use of absolute fingering in the BBSA, eliminating the transcribing of music for the brass bands.

This chapter further considered the development of musical talents of attendees of the Kweekskool through their offspring and the confluence of musical talents through the joining of families of these talented musicians through marriage. The alumni of the Kweekskool became teachers, school principals and many were ordained as ministers. It is from this pool of talent that the BBSA could draw its strength, for example through five generations of the Balie – Joorst – Hendriks – Esau families.

The continuance of music training through generations have led to a professionalisation of the musical abilities of the members of the BBSA through further music education and academic studies in music. This developed into a cohort of Moravian musicians who have composed and arranged music for the church and especially the brass bands. As part of the literature review the musicians and composers of the BBSA were traced through the publications of the BBSA and its brass festivals. Examples of the lives of talented musicians were found in publications by the Lawack and Rosant families, as well as academic research into the life of Sachs Williams, detailing how their musical talents shaped their lives and led to involvement with the music of the Moravian Church, its brass bands and church choirs as musicians, conductors and composers over a period of decades.

### 3 THE BBSA EXECUTIVE COMMITTEE ON THE CONSTITUTION OF THE BBSA

#### 3.1 The leadership of the BBSA and the shaping of its activities through its constitution

The constitution of the BBSA (Moravian Brass Band Union of South Africa, n.d.) represents the vision and mission of the organisation. A questionnaire was presented to the BBSA Executive Committee to reflect on the steps taken to bring the guiding principles encompassed in the constitution to life. This questionnaire was completed on behalf of the BBSA Executive Committee by Ms Jo-Lynn Telling and Mr Ernst Theodore Esau, the Chairpersons of the BBSA (EC) and BBSA (WC) respectively. (Esau & Telling, 2024) Ms Telling also served as the President of BBSA. A copy of the questionnaire can be found in Addendum A.

Jo-Lynn Telling plays the French horn in Salem Moravian Brass Band. She has served the BBSA (EC) in several administrative and leadership roles over a period of 22 years, namely Assistant Secretary, Secretary, Chairperson and currently as President of the BBSA. She also serves as Assistant Secretary of the MCSA Algoa-Tsitsikamma District Council.<sup>61</sup>

At the founding of the BBSA in 1951 the following members served on the Executive Committees:

*Table 3 BBSA Executive Committee members at the start of the organisation in 1951*

Position	BBSA (EC)	BBSA (WC)
<b>Chairperson</b>	Br Rudolph Izak (Rudy) Balie*	Rev. Hendrik Simon Ulster
<b>Vice Chairperson</b>	--	Br F Abrahams
<b>Secretary</b>	Br Michael Frederick (Mike) Balie	Br Zacharias Joorst*
<b>Treasurer</b>	Br F Abrahams	Br Godlof Wilhelm Weber*
<b>Committee Members</b>	Brs Johannes Renatus Davids* and Henry Isaac Hitzeroth	Brs M Sambaba and S Hans
The members with asterisks next to their names were later ordained as ministers.		

The BBSA Executive Committee reports that the ministers of the MCSA have always played a very supportive role in the congregations with brass bands; that they served on the BBSA Executive

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<sup>61</sup> The MCSA is divided geographically into nine districts. The Algoa-Tsitsikamma District encompasses the six congregations within the Port Elizabeth metropole; the two congregations to the north of Port Elizabeth, namely Uitenhage (town is now known as Kariega) and Enon which is close to Addo; as well as the three congregations of the Tsitsikamma, namely Clarkson, Thornham and Blueliliesbush to the east of Port Elizabeth, close to Humansdorp.

Committees over the years; delivered sermons at brass festivals and attended BBSA Annual General Meetings (AGMs). From the founding of the organisation, there were talented musicians who were involved in the brass bands and became ministers in the MCSA. The inaugural executive committees of the two branches consisted of an ordained minister of the MCSA, Rev. Hendrik Simon Ulster, as well as four other members who were later ordained as ministers: RI Balie, Z Joorst, GW Weber and JR Davids.<sup>62</sup> (Krüger & Schaberg, 1984: 47, 172; Williams, 2013: 54, 90)

Over the years several individuals have played leading roles in the BBSA. The following list contains the names of the BBSA Executive Committee members who served as Chairpersons, Secretaries and Treasurers over the years in both branches (in alphabetical order): Rev. Martin Abrahams<sup>63</sup> (currently Kuils River); Mr Theo Adonis (Groenland); Mr Christo Appel (Lansdowne); Mr Michael Frederick Balie (Salem); Rev. Rudolph Izak Balie (Maitland); Mr Gerald Barlow, instrument repairer (Ebenhaeser); Mrs Faith Engel (Lansdowne); Mr Gerald Engel (Bellville); Ms Liza Engel (Steenberg); Mr Rudolph Engel (Bellville); Mr Alan Grootboom (Salem, formerly member of Thornham and Arcadia); Mr Tyrone Hitzeroth (Salem); Mr Timothy Jantjes (Humansdorp); Mr Ronald Johannes (Mamre); Mr Harry Kamineth (Arcadia); Mr Ivan Liedemann (Matroosfontein); Mr Isak Marthinus (Mamre); Ms Leschelle Morkel (Wynberg); Mr Avril Philander (Gelvandale); and Ms Venus Rasool (Salem).

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<sup>62</sup> Rev. Johannes Renatus Davids was the minister at Enon Moravian congregation from 1960 to 1965. He married Jane Anne Catherine Weber, a descendant of Charles Eduard Weber who was the first indigenous assistant teacher at the Kweekskool. Rev. Davids was the father of Johannes Andreas Carl "Andy" Davids, current organist at Genadendal as well as the late Henry Paul Steneveld "Hennie" Davids, former accompanist of Groenland Moravian congregation.

<sup>63</sup> Rev. Martin Abrahams served as President of the MCSA until the 9<sup>th</sup> Provincial Synod held in Sept/Oct 2024.

**The current Executive Committee members of the two BBSA branches are as follows:**

*Table 4 Current Executive Committee members of BBSA (EC) and BBSA (WC)*

<b>POSITION</b>	<b>BBSA (EC): 2024 –</b>	<b>BBSA (WC): 2022 – 2024</b>
<b>Chairperson</b>	Ms Jo-Lynn Telling, the first female Chairperson (Salem)	Mr Ernst Theodore Esau (Grassy Park)
<b>Vice Chairperson</b>	Mr Alexander Hitzeroth (Salem and El-Shaddai in Gauteng)	Mr Emile August (Kuil River)
<b>Secretary</b>	Ms Laverne van Wyk (Salem)	Mr Nolan Ockhuis (Kraaifontein)
<b>Assistant Secretary</b>	Ms Simone Jantjes (Gelvandale)	Mr Bernard Fortuin (Matroosfontein)
<b>Treasurer</b>	Ms Hailey Hendricks (Ebenhaeser)	Mr Deon Mario Esau (Lansdowne)
<b>Committee Members</b>	Mr Dean Africa (Uitenhage); Mr Tyrone Hitzeroth (Salem).	Mr Melrick de Jongh (Atlantis); Ms Lorenzo van der Rheede (Steenberg)

The BBSA has used a number of conductors of the mass bands at festivals in recent years (in alphabetical order): Mr Leon Afrika (Arcadia); the late Mr Albert W. Engel (Steenberg); Mr Gerald Engel (Bellville); Mr Rudolph Engel (Bellville); Mr Alexander Hitzeroth (Salem and El-Shaddai in Gauteng); Mr Tyrone Hitzeroth (Salem); Mr Theo Joemath (Lansdowne); and Mr Hilton Smith (Mamre).

The brass bands in the congregations operate under the jurisdiction of and are supported financially by the Church Councils. The level of financial support differs from one congregation to another and could include the purchase, repair and insurance of the instruments. The ownership of brass instruments used in the brass bands also differs from one congregation to another, with the extremes being full ownership by the congregation to full ownership by the band members and various permutations in-between. The advantage of having ownership of some of the instruments by the congregation is that it facilitates the training of new players and provides a vehicle of membership of the band to someone who is not able to afford his or her own instrument.

The BBSA as an organisation supports the MCSA and local brass bands financially in various ways. The finances required for the printing of the new (blue) chorale book (Moravian Church in South Africa, 2001) of the MCSA was provided by the BBSA and it has also donated funds to the MCSA for various disasters that have occurred in the past. The organisation subsidises players who attend its festivals; it starts new brass bands in congregations without bands; it negotiates cheaper purchase prices of instruments where possible; and in some cases purchases complete sets of instruments. The repairs of instruments are subsidised by the organisation by means of the repair shop that it

runs in Mamre, staffed by a technician who was sent by the BBSA for training in Germany.<sup>64</sup>

According to the current Executive Committee, the organisation is run as a financially independent entity.

The musical impact of the BBSA occurs at various levels. At the local congregational level, the band promotes the musical ministry and forms an integral part of church festivals and services. The brass festivals that are arranged at Branch level have various benefits, e.g. musical and spiritual growth, as well as unity among players. At the union level, the Executive Committee is proud of the two international music festivals, namely the Moravian Brass Band Unity Festivals in 2007 and 2023 that they were able to arrange for participants from Europe and the USA.

The 70<sup>th</sup> celebration of the establishment of the BBSA in 2021 occurred during the Covid-19 pandemic and required some innovative thinking. The restrictions on the gathering of people to prevent the spread of the virus outlawed the hosting of a brass band festival. A decision was made to tap into the knowledge of members around music technology and music recordings and subsequently the decision was made to host a virtual festival. It took on the form of individual band members from around the country as well as internationally, recording themselves at home playing the music selected for the festival and these individual recordings being crafted together to create the festival music. Group recordings were also made in the Eastern Cape and Western Cape and joined together. The Executive Committee is proud of the fact that they were able to put together a whole brass band festival in such a virtual manner, something which seemingly has never been done anywhere in the world. The Executive Committee reports that one of the pitfalls to participation was the fact that in some congregations the band members were not allowed to use the instruments owned by the congregation for this purpose.

The support and attendance of brass band festivals are normally good, with attendance at festivals held in the city being higher than when festivals are held on the mission stations.<sup>65</sup> The Executive Committee is of the opinion that attendance at festivals could be higher among Moravians and it seems as if non-Moravians appreciate the musical heritage of the brass bands more and tend to support the festivals in greater numbers.

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<sup>64</sup> Refer to interviews with Brian Engel and Ronald Johannes regarding the BBSA repair workshop initiated by Pat Johannes.

<sup>65</sup> On the 12 October 2024, the BBSA (EC) held their annual brass band festival at Thornham Moravian congregation in the Tsitsikamma region. 187 band members participated (134 senior and 53 junior band players) and approximately 250 people attended the festival. The BBSA (WC) brass band festival held on Saturday 19 October 2024 in Kuils River, Cape Town, was attended by approximately 1000 people with 248 band members participating (205 senior and 43 junior players).

The objectives of the Moravian Brass Band Union of South Africa are below (Moravian Brass Band Union of South Africa, n.d.) and the executive have expounded below how some of these objectives have been achieved:

- 2.1 To promote brass band music in our congregations to such an extent that the bands become competent with a view to accede to the biblical instructions in Psalm 150 verse 3: "Praise Him with trumpets." and Psalm 33 verse 3: "Play skilfully";
- 2.2 To support actively the brotherly love and networking amongst our brass band groups and other groups locally, nationally and internationally;
- 2.3 To encourage the establishment of new bands as well as the advancement of officially recognised bands;
- 2.4 To make available brass band compositions;
- 2.5 To improve and maintain the quality of performance and playing techniques by means of annual seminars for beginners, advanced players and brass band leaders;
- 2.6 To advise and assist with the purchase, repair and maintenance of instruments;
- 2.7 To organize annual brass festivals in the two branches of the BBSA;
- 2.8 To strive for a joint festival of the two branches of the BBSA, alternately triennially between the two branches, as far as possible, alternatively in the East and in the West;
- 2.9 To advance the objectives of the Union by disseminating information relevant to musicology and by issuing publications from time to time;
- 2.10 To promote and maintain high standards of ethical conduct, professional integrity and efficiency, and to co-operate with other established organizations at home or abroad in musical and ecclesiastical matters.

The musical development that takes place within the organisation (Objective 2.5), according to the Executive Committee, focuses on participation of a few members of the BBSA in a conductor's course presented in Pretoria by EBBASA, the Evangelical Brass Bands Association of South Africa.<sup>66</sup> The BBSA (WC) also started two specialist bands, namely the Albert W Engel Trombone Consort as well as the BBSA Trumpet Guild. The trombone consort was started after a visit to the USA in 2003 by members of the BBSA Executive Committee. After the death of Albert Engel, a trombone player, the trombone consort was started in his honour. Two soprano trombones were also received as a donation to supplement this choir, but they are not currently in use in the trombone consort.

The BBSA presents one day workshops at the Moravian Theological Seminary in Heideveld, Cape Town from time to time. The most recent workshop was held on Saturday 24 June 2023. Six topics were covered by the workshop, which I divide into four categories:

- basic techniques: practice techniques; seating and breathing;
- music theory: the identification of key signatures; cadences;
- music technology: online recordings;
- band leadership skills: conducting techniques.

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<sup>66</sup> EBBASA, the Evangelical Brass Bands Association of South Africa, is discussed in more detail in the interview with Ronald Johannes.

The demands that the Covid pandemic created for the church, can be seen in the inclusion of Online Recordings as a topic in the workshop programme. Brass band members had to learn to record themselves to enable the BBSA to create virtual performances for inclusion in online worship services during the lockdown period of the pandemic. In this way the BBSA could fulfil its music ministry and provide a much longed for service to congregants who love their brass music. I have also observed how combined practices are also opportunities where the players and band leaders are exposed to knowledgeable conductors from within the BBSA. At these practices techniques and music theory are shared that enable the players to perform as a mass choir as well as improving their overall performance.

The objective of starting new bands (Objective 2.3) is receiving attention. At the BBSA (WC) brass band festival held on 19 October 2024, three new Moravian brass bands participated for the first time, namely the Hanover Park, Riverlands and Blue Downs brass bands. The BBSA Executive Committee is of the opinion that the organisation is playing a bigger role in the professional music world since more of the members are studying at universities towards degrees in music; a number of members have been accepted into the police and military bands as well as philharmonic orchestras and wind bands; and those members who have become music teachers make available music programmes and arrangements for schools and bands.

The holding of festivals (Objective 2.7) includes the arranging of an annual Midyear Concert by BBSA (WC) where bands are invited to participate to show off their skills and to play secular music which is not catered for at brass band festivals. Brass bands often include other non-brass instruments in their performances. It also serves as a fundraising event for the branch.

The establishment of ties with other groups internationally through networking and to establish brotherly love, is one of the objectives of the BBSA (Objective 2.2). The BBSA has been able to forge ties among the brass bands in the two branches with overseas brass groups over the decades. These networking opportunities develop social skills which enable band members to occupy the world of work successfully. The networking opportunities that are currently in use include: local brass festivals; Moravian Music Foundation (MMF) in the USA; Evangelical Brass Band Association of Southern Africa (EBBASA); Moravian Unity Brass Festivals; Moravian European Continental Province; and German Brass Bands such as Dettingen, Essingen and Meerbeck. The BBSA Executive Committee is the official contact with these groups when tours are arranged from within South Africa or when tour groups from overseas intend to visit South Africa.

Objective Ten of the constitution envisages cooperating with other established organisations at home or abroad in musical and ecclesiastical matters. The BBSA has developed close ties with EBBASA, the overarching body of the brass bands among the Lutheran Churches in Southern Africa. The President of BBSA has also been nominated by the MCSA to represent the church at the Lutheran women's empowerment conferences namely the Gender, Justice and Equality Conferen-

ces. This nomination came about as a result of her BBSA membership and the close ties of the organisation with the Lutheran churches.

The BBSA operates within the MCSA and this bond has a spiritual impact on the brass bands. One of the ways in which this manifests itself is the MCSA Synod decision to allocate Jubilate<sup>67</sup> Sunday on the church calendar to the BBSA whereby the bands arrange the morning worship services in their congregations. I am aware of several brass bands that also have annual Thanksgiving Services in their congregations. In the case of Bellmor Brass, the annual Thanksgiving Service is held on the last Sunday of August. So the band takes charge of two services on the church calendar of the Bellville congregation. The band usually invites a guest who has links with the brass bands to deliver the sermon. In 2024 the sermon at this service was delivered by Mr Mario Boezak, one of the band members. The BBSA Executive Committee is of the opinion that the spiritual message of the organisation has changed over the years and that it has improved the level of spirituality of its members.

In closing, the BBSA Executive Committee is of the opinion that the BBSA is an asset to the MCSA in that it upholds its fiduciary responsibility to maintain its financial independence; that it has benefited the broader church in that a few of the band members have joined the theological seminary and have been ordained to the ministry; that the BBSA supports the MCSA and that its activities enrich the spiritual lives of the congregants through its actions and its music.

### 3.2 Chapter summary

This chapter focused on the feedback from the BBSA Executive Committee on its constitution, operations and history. The first executive committees of the Western Cape and Eastern Cape branches of the organisation consisted mostly of teachers who would become school principals in the Moravian schools and some of them were ordained as ministers of the MCSA. They also shared the names of members of the executive committees of the two branches over the years as well as the names of conductors of the massed bands performing at brass festivals .

The fact that the local brass bands operate under the jurisdiction of the local church councils at congregational level, means that there is a symbiotic relationship between the two entities. The church council provides financial support while the band supports the spiritual development of the congregation through its musical performances. The ownership of brass instruments vary between

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<sup>67</sup> It is the practice in MCSA that certain Sundays on the Church Calendar are allocated to organisations within the MCSA. On this specific Sunday the local organisation arranges and leads the service and the collection taken during the service is forwarded to the national organisation. Third Sunday after Easter: Jubilate Sunday for the local brass band and the BBSA; Fourth Sunday after Easter: Cantate Sunday for the local church choir and MOCUSA; Fifth Sunday after Easter: Rogate Sunday for Christian Education at the local and national level; Sixth Sunday after Easter: Exaudi Sunday for the Youth and MYUSA. (Moravian Church in South Africa, 2018:33)

full ownership by the congregation to full ownership by the band members with many advantages and disadvantages.

The BBSA supports the local brass bands through subsidising the purchase and maintenance of instruments, as well as the MCSA for specific projects, for example the financial support of the preparation and printing of a new chorale book for the church. The organising of brass festivals takes up a lot of time, energy and finances. Overseas tours for BBSA members and receiving overseas bands that wish to visit South Africa are also arranged by the BBSA.

The executive focused its responses on its activities to achieve certain of the objectives of its constitution, namely the objectives of musical development through training workshops; starting new bands; arranging festivals; developing networks internationally, and establishing cooperation with ecumenical partners, for example its strong links with the Lutheran Church.

The official status of the BBSA within the MCSA is indicated by Jubilate Sunday on the annual church calendar, which is dedicated to the work of the BBSA and when local brass bands host church services. This also encourages local brass bands to arrange annual Thanksgiving Services within their congregations, where they also host the church service for that Sunday.



*Figure 1 Current BBSA Chairpersons: Mr Ernst Theodore Esau (WC) and Ms Jo-Lynn Telling (EC and BBSA President). Photo taken at BBSA (WC) festival on Saturday 19 October 2024.*

## **4 INTERVIEWS ON THE HISTORY OF THE BBSA**

### **4.1 General remarks on the personal interviews conducted**

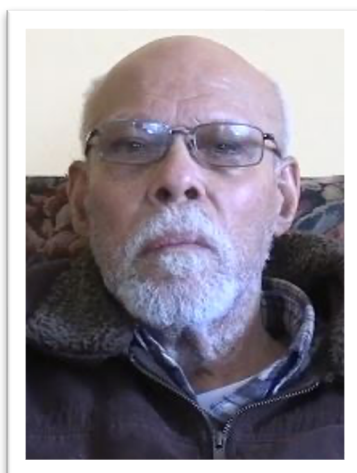
The personal interviews that were conducted with important individuals involved with the BBSA are reported in this section of the thesis. The motivation for the choice of respondents is dealt with in Chapter 1. The questionnaires were supplied to the respondents beforehand and their responses were shared in the interviews or by completing the questionnaires by themselves and submitting the completed questionnaires to me when an interview was not possible. A copy of the questionnaire can be found in Addendum B. The interviews were recorded and conducted in the language of choice of the respondents. All of the respondents preferred to respond in Afrikaans. After the interviews were conducted, I translated the responses to English and populated the questionnaire templates with the English translations. In this way a copy of the responses is available in English. Photos of the respondents in this section were taken by me, unless otherwise specified.

A characteristic of the responses is the prevalence of aspects of Servant Leadership that is found in many religious and community organisations. Dirk van Dierendonck writes about Servant Leadership, a term which has been created by Robert Greenleaf in his work, "The Servant as Leader", first published in 1970 (van Dierendonck, 2011: 1232):

... these six key characteristics give a good overview of servant leadership behavior as experienced by followers. Servant-leaders empower and develop people; they show humility, are authentic, accept people for who they are, provide direction, and are stewards who work for the good of the whole.

Even though these characteristics are not explained in detail here, they can be identified in many of the responses that follow. In the case of the BBSA and the MCSA, as revealed in these interviews, servant leadership is displayed by the ordinary members of the church as well as those employed by the church.

## 4.2 Theodore Adonis



*Figure 2 Theodore Adonis*

An individual interview with Theodore Adonis was conducted on 29 April 2023 at his home in Grabouw in the Overberg district of the Western Cape. (Adonis, 2023) Theo was born on 4 April 1939. He married Petrie Joorst<sup>68</sup> on 8 January 1966, but she passed away on 23 September 2000. (Adonis, 2024: 1) Theo passed away on 17 May 2024 at the age of 85. Uncle Theo is an institution in the brass band and the choir fraternities. He sang second bass in the Kingsmor Choristers, a male voice choir affiliated to Mocusa. His fellow Kingsmor choristers did not want him to retire, despite impaired mobility late in his life. Theo grew up in the Moravian Hill congregation in District Six in the Cape Town Central Business District (CBD) where he attended Zinzendorf Moravian Primary School. Rev. Hendrik Simon Ulster was the Principal and Assistant Minister at the time, while Bishop B. Krüger was the minister, who was later followed by Bishop P.W. Schaberg. District Six was one of the residential areas in Cape Town that the Apartheid government declared a White area. The resulting forced removals of all non-White residents saw them settled in the newly created Coloured residential townships on the Cape Flats.<sup>69</sup> The houses in District 6 were bulldozed to the ground and churches were forced to close down. The Moravian congregation known as Moravian Hill was forced to close and the congregants were scattered to various residential areas across Cape Town. The church building was donated to the neighbouring Cape Technikon where it was used for indoor sports codes. The Cape Technikon is currently the Cape Peninsula University of

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<sup>68</sup> The relationship between the branches of the Joorst families that Petrie Joorst and I belong to has not been established yet. Petrie's family have their roots in Genadendal.

<sup>69</sup> The term Cape Flats refers to the coastal plain between Table Bay in the north and False Bay in the south, Table Mountain the west and the Hottentots Holland mountains in the east. This plain houses most of the residential areas allocated to the non-White population of Cape Town during Apartheid.

Technology. The MCSA successfully appealed to the post-1994 government for the return of the land to the church. Bishop Joemath refers to this history.

Theo credits the Moravian school as the place where he gained his musical background but at the same time he mentions that his parental home was a choral haven. The choristers in the home were his father, his sister (soprano), Theo's cousin Christie Collins<sup>70</sup> who lived with them and Christie's mother (alto). They all belonged to the Moravian Hill church choir under the leadership of Godfrey "Goy" Ulster, son of Rev. HS Ulster. As a child Theo absorbed the choral anthems that he heard at church and in the home. He himself sang in the school choir where the choir performed songs in part singing under Godfrey Ulster, the choir master. They learnt tonic solfa in the choir. I have experienced the prevalence of the use of tonic solfa in the choral work of the MCSA and Mocusa. All of the choral pieces and choir books are printed in tonic solfa. This tradition most probably originated at the Kweekskool where the students were taught choral singing and prepared to go out and teach singing to the congregants where they were to be stationed. These choristers would not have been able to sing from staff notation and might even have been illiterate. Theo shared that he was often used by the choir master to assist other voices with their singing. He noticed that there were posters teaching the brass band players the notes on the staves and he also noticed that the brass band players did not know tonic solfa at all and only played the music notes from the staff. As a child Theo had a desire to learn to play the piano. One day he visited the home of the Ulsters in District Six where he saw Daniël Rudolph "Dan" Ulster playing the piano. Dan was already married at that time. Dan asked him if he was able to play the piano, to which he replied in the negative. During the interview he shared how much he wished that Dan would have offered to teach him to play at that time. This disappointment remains to this day. It is possible that Theo's expressed disappointment at not having been given the opportunity to be taught to play the piano as a child, could be the result of a realisation that learning the piano during his adult life could have been beneficial to his music ministry over the decades. He had the talent and skills to be the choir master and could read music, since he was the band leader.

During his primary school years the brass band was only on the fringes of his awareness. Theo states that his father played in the brass band but he reckons that his father most probably played in the Elim brass band before moving to District Six. As far as he can recall the brass band at Moravian Hill only played at the opening of the annual church bazaar and at the annual Kinderfeesdiens.<sup>71</sup> His cousin Christie Collins was a member of the band. He does remember that

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<sup>70</sup> Christie Collins was later ordained as a minister of the Moravian Church.

<sup>71</sup> Children's Festival commemorates the outpouring of the Holy Spirit on a number of young children at Herrnhut on 17 August 1727. It followed on the outpouring of the Holy Spirit on the adult congregants on 13 August of the same year.

the brass band played at their home one Christmas Eve as part of their visits to a few homes of congregants.

Theo's musical development continued during his high school years in Standards 7 and 8 (Grades 9 and 10) at Zonnebloem College.<sup>72</sup> He learnt a lot from his music teacher Mr Louis Jeneke, who taught them to sing light classical music pieces from memory, without any sheet music in sight. Mr Jeneke sometimes assisted Godfrey Ulster as organist at church.

Theo attended Hewat Teacher Training College<sup>73</sup> where he trained as a music teacher under Mr Walter Swanson, a well-known musician at the time. Theo's younger brother Vivian Adonis provided further background information on Theo's education in his eulogy at Theo's funeral:

- after Zonnebloem College, Theo attended Trafalgar High School where he matriculated in 1957;
- completed a two years teachers diploma at Hewat College in 1959;
- fulltime studies at Bellville Teacher Training College with his brother-in-law Hannes Joorst where the two of them completed the third year Primary Teachers Diploma; and lastly
- Theo completed the fourth year Higher Education Diploma through distance learning at Roggebaai College. (Adonis, 2024)

At the time when Theo completed his studies at Hewat College, the family lost their home in District Six due to a family emergency and the municipality allocated a house in Steenberg to them. Rev. A. Hans, the minister at Steenberg, offered Theo a contract teaching post at the local Moravian primary school.<sup>74</sup> He took up this post for a period of four months. Steenberg Moravian congregation had a well-established brass band at the time under the leadership of Mr Victor Hans, the son of the minister. This generational aspect to musical talent is found in many of the responses by interviewees. Some of the children of ministers who were talented musicians, or leaders in the BBSA or Mocusa, have inherited the talent of music and in a number of instances lead them to take up their own servant leadership roles in the music ministries of the branches of the MCSA. Theo has a vivid recollection of his introduction to the brass band. He asked the band leader if he could join the band to learn to play. At the first practice he was given a brass instrument, but he had difficulty in linking the fingering with the music notes on the staff. When he got home he sat with the brass

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<sup>72</sup> Theo only refers to Zonnebloem. His brother Vivian Adonis called it Zonnebloem College in his eulogy at Theo's funeral. (Adonis, 2024: 1)

<sup>73</sup> The former teacher training college was situated in Kromboom Road in Athlone, Cape Town. The facilities are currently used as a satellite campus of the College of Cape Town.

<sup>74</sup> Christian David Moravian School is situated on the grounds of the Steenberg Moravian Church on the corner of Prince George Drive and Military Road in Steenberg in the southern suburbs of Cape Town.

instrument and figured out the fingering and taught himself to play Wysie 151g.<sup>75</sup> Theo ascribes his quick progress to his mastery of tonic solfa! This musical language was already second nature to him. I think that Theo must have searched for the valve combinations that corresponded with the different tonic solfa tones. He had found a way into the world of brass by associating the brass instrument sounds with the familiar tonic solfa notes. Theo believes that knowledge of tonic solfa is a great benefit to a brass band player to be able to grasp the music much quicker. Brass bands that he was familiar with that were playing well at the time he was in Steenberg, were the Steenberg brass band, which was later conducted by a Mr Walbrugh (from Bredasdorp) as well as Genadendal brass band conducted by Mr Lionel Abrahams. Theo came into frequent contact with Genadendal brass band after he married a young lady from the mission station. In 1960, at the end of the four months of teaching at Steenberg, he accepted a teaching position at Oak Valley Moravian Primary School in Grabouw.

Over the years Theo has taught in several Moravian schools where he was also involved with the brass bands:

- Steenberg Moravian congregation: Christian David Moravian Primary School;
- Oak Valley Moravian Primary School on Oak Valley Estates outside Grabouw with Mr Newfeldt as the Principal;
- Glen Elgin Moravian Primary School on Molteno Farm – Oak Valley and Molteno farms are adjacent to one another.

Before the era of an independent congregation in Grabouw arrived, the different farms in the Grabouw area were served spiritually by the Genadendal congregation. Revv. ES Dietrich and A Lesch<sup>76</sup> of Genadendal travelled to Grabouw by train about once a month and held services on the different farms.

The Moravian congregation in the town of Grabouw is known as the Groenland Moravian Church and was started in 1960 consisting of the preaching places of Oak Valley, Glen Elgin and eight other farms. The ministers that served the congregation as from 1960 to 1980<sup>77</sup> are as follows:

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<sup>75</sup> The Chorale Book of the Moravian Church is divided into a Section A containing chorales that are sung to traditionally Afrikaans hymns and a Section B containing chorales that are traditionally sung to English hymns. The chorales in Section A are prefaced by the letter “W”, referring to the word “Wysie”, whereas the chorales in Section B are prefaced by the letter “T”, referring to the word “Tune”. Hereafter the term Wysie will be used to refer to chorales in Section A of the chorale book. Wysie 151g in the Moravian Chorale book is sung to the hymn “Hoe sal ek u na waarde ontvang en reg ontmoet?” (How will I receive You with dignity and meet you in the proper manner?) The chorale is in Key C and the tune starts as follows: d s l t d<sup>1</sup> d<sup>1</sup> m<sup>1</sup> r<sup>1</sup> d<sup>1</sup> d<sup>1</sup> t d<sup>1</sup> ....

<sup>76</sup> These two ministers served Genadendal during the following years: Rev. E.S. Dietrich, 1912 – 1916, 1918, 1936 – 1938; and Rev. A. Lesch, 1938 – 1953. (Krüger & Schaberg, 1984: 169)

<sup>77</sup> *The Pear Tree Bears Fruit* only covers the history of the church from 1869 to 1980.

Rev. GCBJ Kroneberg 1960 – 1961;<sup>78</sup> Rev. CJ Collins 1962 – 1966;<sup>79</sup> Rev. JJ Jonas 1967 – 1975; and Rev. DA Meyer 1976 – beyond 1980.<sup>80</sup> (Krüger, 1966: 179)

The MCSA later built a new church building in Pineview, the Coloured residential area of Grabouw, of which the cornerstone was laid in 1979. (Krüger & Schaberg, 1984: 144 to 145) The MCSA must have seen the trend of urbanisation and appealed to the local municipality over a period of many years to be allocated a property in the Coloured township of Pineview. Once successful, a church building could be erected and the congregants who originally worshipped in the classrooms at the Oak Valley and Glen Elgin congregations could be served in a dedicated church building in Pineview.

During the time that Rev. Collins served the congregation in the dual roles as Principal of Oak Valley Moravian Primary School and minister of the congregation, a brass band had not been started yet.<sup>81</sup> When Rev. Jonas joined the congregation in 1967, he started a brass band under the leadership of Mr Frederick Johannes Rosant. Rev. Jonas arrived at Grabouw from the Eastern Cape and was familiar with the Lawack family. He was a brass band player himself and was called to serve in the dual leadership roles as minister in the congregation and school principal. I am of the opinion that the MCSA thrived as a result of the use of “dubbel-amp leraars” or dual role ministers. The MCSA invited teachers from within its mission schools who were deemed suitable candidates, to attend the Theological Seminary to be trained as ministers and after ordination, utilised them to fulfil the dual roles of school principals of the mission schools and ministers in the congregations. My own father, Rev. Zacharias Joorst, was one of the “dubbel-amp leraars”, as well as many of his contemporaries, e.g. Rev. Godlof W Weber who is referred to in some of the interviews. In the larger congregations, the “dubbel-amp” ministers often served as assistant ministers. The benefit to the MCSA was that these ministers were only paid a stipend from the church since they earned a salary as a teacher. The numerous church schools also provided a pool of teachers from which potential ministers could be selected.

Theo further relates that the congregation decided to purchase second hand brass instruments from the Mamre congregation which were for sale for R75. This amount was discounted to R50 since it was all they could afford. Five or six instruments were purchased and included a tuba, a ring bass, an E-flat bass and a trombone. Theo credits Rev. Jonas as having played an important role in his personal musical development. Rev. Jonas started to compile booklets for the band containing chorales and light musical pieces. He wrote the fingering for the tunes by hand. There were no

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<sup>78</sup> Rev. GCBJ “Joël” Kroneberg

<sup>79</sup> Rev. CJ “Christie” Collins

<sup>80</sup> Rev. DA “Derrick” Meyer

<sup>81</sup> Theo mentioned that Rev. Collins played in the brass band in Moravian Hill, but apparently he did not start a brass band in Grabouw.

musical notes on staves in the booklets. It must be noted here that the first chorale book of the MCSA – the one with the green cover – was already published in 1964 (Morawiese Kerk in Suid-Afrika, 1964), so there was a source of chorales to transcribe to the fingering method for the band. The band members jokingly commented that they only needed to look out for a “1” or a “2” on the chalkboard where they practised, to be able to play. Theo mentions that even though the band members could not read music notes on the staff, they were still able to produce a good sound, and that Genadendal brass band under the leadership of Lionel Abrahams, operated in a similar vein. Theo further mentions that at one stage he withdrew from the brass band due to a difference of opinion with the band leader. I assume that the band leader in question was Frederick J Rosant. A short while later, however, the Church Council asked Theo to serve as band leader at Oak Valley. The brass band leaders were initially Rev. Jonas and later Frederick Johannes Rosant at Glen Elgin and Theo Adonis at Oak Valley. Theo has served the brass bands on the farms during its development from the farms of Oak Valley and Glen Elgin to the congregation at the church in Pineview, Grabouw, as well as the church choir, for the past 63 years.

The training of new members was done by the band leaders, namely Mr Victor Hans in Steenberg and Theo himself at the different venues where he worked and lived. The brass band at Oak Valley consisted of seven to ten members. The band made use of military fingering, but by the time when Rev. Schiefer introduced the absolute fingering, the band had grown to fifteen members. The brass bands at Oak Valley and Glen Elgin consisted of boys of primary school age. During his time at Oak Valley Primary School, Theo lived on the farm and he could practice with the boys on three afternoons of the week. After the boys had attended training for a few weeks, one of the farm workers commented that they were starting to produce sounds that were recognisable as music. When he lived on Glen Elgin farm, Theo had the privilege of training his own sons, namely Malcolm, Patrick, Clement and twin sons Allistair and Andre. Andre drowned when he was in Grade 7. At the time of his son’s drowning Theo was attending a BBSA executive meeting in Maitland. Girls were only welcomed into the band at a later stage. When the congregation moved to the new church building in Pineview, Grabouw, children from other denominations were also trained to play in the band. At the time of Rev. Jonas, he included the brass band in his preaching roster and the band accompanied him to the various venues in the congregation where he preached on Sundays. The band was also invited to play at different denominations and at various school concerts in the area over the years. A special memory is the invitation to play at the local Anglican Church when Archbishop Desmond Tutu visited the congregation and preached there.

There is a history of ministers and church councils of the Groenland Moravian congregation being very involved with and supportive of the band. The church council purchased the brass instruments for the establishment of the band. After the congregation had moved to its new building in Pineview in Grabouw, the participation of the band in church services on Sundays required some interesting logistics. Theo had moved to Pineview already and lived in the same neighbourhood as the new

church building. He had to use his personal motor vehicle to drive from Pineview to the farm Glen Elgin a few kilometres outside the town to pick up the band members, to bring them to church to participate and after church to drive them back to the farm and then return home to Pineview. After a few years, when Rev. Daniël Tamboer<sup>82</sup> was the minister, the church council decided to contribute R50 a month to this transport expense that Theo carried.

A few prominent role players were serving the brass band fraternity in the congregations where Theo was active. At Moravian Hill, Mr Nan Abrahams was the band leader. At Genadendal it was Mr Lionel Abrahams, while at Oak Valley, the Rev. Jonas and Mr Frederick Johannes Rosant took the lead. When Rev. Schiefer arrived at Genadendal, the impact of his leadership could be felt far and wide. Theo felt privileged that he was asked to deliver a eulogy at Rev. Schiefer's funeral. He mentioned that Rev. Schiefer had the ability to recognise a shortcoming in a brass band and even a congregation and he would do something to rectify the situation, be it the supply of brass instruments or even the installation of electricity. He came to Oak Valley and presented a week-long training course to teach the children to play a brass instrument. The training manual "Handleiding 3" that Rev. Schiefer wrote, is a thorough document which a band leader can use to introduce a new player to the brass instrument as well as music theory and assist him or her to reach competence.

Theo shared some information on the significant, yet complementary role that the Rosant and Adonis families played in the development of the Groenland Moravian congregation, especially the musical development. Theo met Frederick Johannes Rosant at a youth camp held at the farm Karwyderskraal. The community on this farm forms part of the Hemel en Aarde Moravian congregation. Their paths met again when Theo and his family moved to Grabouw. Theo describes Fred Rosant as a very talented musician who was very involved with the brass band, as well as the church choirs for which he composed a few choir anthems. Theo remembers a composition "Ere aan God"<sup>83</sup> by Fred Rosant which most choirs are not familiar with, which he still wanted to share with Mocusa. Bellville Moravian church choir of which I am the choir master often decides to sing Fred Rosant's composition "Die Heer is my Herder".<sup>84</sup> The choir prefers it to the similar "Psalm 23" composed by Sacks Williams. Theo shared a memory of his early interactions with Fred Rosant. Fred would comment that this Theo was a very quiet chap when he visited the Rosant residence, but that he would only become talkative when Fred started to play the piano. Theo is of the opinion that the involvement of the Rosant and Adonis families laid the foundation for the Groenland Moravian Church. He supported this statement by sharing how John-Griffin Heinrich Rosant, the son of Frederick Johannes Rosant, continued with the work that his father started. John-Griffin learnt to play in the brass band at the time when the band still played from the fingering method.

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<sup>82</sup> Rev. Daniël Tamboer is the son-in-law of Godfrey Ulster. See Joorst family tree.

<sup>83</sup> "Glory to God"

<sup>84</sup> "The Lord is my Shepherd"

He was later able to take over the leadership of the church choir from Theo, who led both the church choir and brass band at that time. John-Griffin also followed in his father's footsteps by composing a few chorales and continued to play an important role in both the brass band and the church choir.

Leadership in the local brass band became a reality in 1969 when the Church Council asked Theo to take over the Oak Valley brass band on the advice of Fred Rosant. Theo struggled with teaching new members to play a brass instrument, especially since he basically taught himself to play when he started in Steenberg. There was no training for brass band leaders at that time. Theo felt that the completion of two training manuals for band members changed all that. One of the manuals was written by Rev. Schultz, entitled "Handleiding 2" and the second was the manual written by Rev. Schiefer, entitled "Handleiding 3".<sup>85</sup> Theo regards the completion of "Handleiding 3" as an important milestone in the musical ministry of Rev. Schiefer. This opinion has been voiced by some of the other interviewees as well. Support with the training of band players also came from Winfried Lüdemann, with whom Theo had a good relationship. Winfried impressed Theo with the unassuming yet thorough manner in which he presented training workshops to band members as well as band leaders. The band leaders even had to complete a music exam as part of their training, in which Theo almost scored full marks. At the national level, Theo started as an ordinary member of the BBSA, but he was later elected to serve as Treasurer in the executive committee of the organisation under the Chairmanship of Rev. RI Balie.

The first tour of the Dettingen Brass Band to South Africa was a significant occasion for Theo. He first heard them perform in Genadendal and was very impressed with the level of mastery in their playing and he thought that they overshadowed the bands in South Africa. He makes the example of Wysie 83 in the Moravian Chorale Book in which the first trumpets play a G above the staff. The Germans had the fitness to play this chorale as accompaniment for four verses of a hymn, whereas the South African band members could barely play the chorale once due to the high notes that needed to be played. He is of the opinion that currently the BBSA has caught up with the level of playing that the Germans are known for.

Some of the concerns that Theo identified at the local congregational level are the dwindling numbers of the brass band and the church choir; the inability of these two organisations to recruit new members; and the absence of an accompanist for the choir and the congregation. The result is that the church choir is not able to sing the anthems that they used to sing before, due to the low numbers and lack of accompaniment. This saddens Theo since he longs to sing his favourite choral anthems or just to hear them being sung. He enjoyed listening to the online church services that Bishop Joemath delivered during Covid. A recording of one of his favourite anthems, "In U hand gee

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<sup>85</sup> The researcher has not found a reference to a Handleiding 1 yet.

ek my gees oor”,<sup>86</sup> was incorporated into one of the online services. He used to sing the solo part of this anthem in his younger years. I am of the opinion that the learning curve that BBSA and Mocusa members underwent to acquire the technical skills to prepare online services during Covid is the catalyst that enabled BBSA to present a virtual brass festival in 2021 for its 70<sup>th</sup> anniversary. This example that Theo mentions is also evidence of the cooperation between BBSA and Mocusa to prepare recordings to incorporate in the online services during Covid.

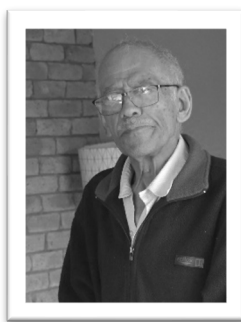
Lifelong participation in the activities of the brass band has definitely been a positive experience to Theo. It is an experience that he feels privileged to have been part of. He has seen the appreciation that people have for brass music, even though they do not always understand the hard work that performances require behind the scenes. The congregants of Groenland Moravian Church sometimes clap their hands in appreciation of band performances during church services. Theo is saddened by his inability to participate in band and other activities due to increased physical frailty. He had to curtail attendance of choir practices and sometimes the choir would move their practices to his home in preparation for performances during church festivals. The Kingsmor Choristers have recently stopped to invite him to their activities since it has become too cumbersome for him to travel to practices and performances. He is proud of his son Malcolm who has taken his place at the Kingsmor Choristers. He also expresses his appreciation for the fact that he was always welcome to join the Genadendal church choir performances when he visited the congregation. Despite his physical frailty, Theo took his cue from the late Bishop John Ulster who was still active at the age of 90 and who felt that he would remain active until the Lord Himself indicated that he had served enough. This testimony by Theo of a lifelong music ministry fits in with most of the characteristics of servant leadership as outlined in the beginning of this chapter.

In conclusion, Theo feels that the BBSA and the brass bands are assets to the spiritual ministry of the MCSA and the broader ecumenical community. He feels that brass music soothes the soul and that the listeners appreciate this. When the brass band is not heard, people want to know when they are going to perform again. He believes that brass bands play an increasingly important role in the church to draw congregants to church services and he mentions that brass bands also perform more often during services than they did in the past. He is of the opinion that this drawcard is of cardinal importance to the continued existence of the MCSA. This opinion is also echoed by other respondents.

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<sup>86</sup> “Into your hand I deliver my spirit”

### 4.3 Ivan Liedemann



*Figure 3 Ivan Liedemann*

Ivan Liedemann brings a unique contribution to the history and development of the BBSA, since he grew up in the Rhenish Mission Church. His family lived in Elsies River, one of the northern suburbs of Cape Town, and belonged to the Matroosfontein Rhenish Church, which was started in 1899. Ivan remembers that he was surrounded by music in the congregation, namely the singing of hymns, the singing of the church choir and the sounds of the brass band. When the Rhenish Mission in Germany withdrew from South Africa, the Rhenish congregations had to decide their futures. Krüger and Schaberg explain that the Rhenish Mission entered into an agreement with the Dutch Reformed Church in 1932 that the Rhenish congregations would join the Dutch Reformed Church one by one as the missionaries retired on pension, if the congregations agreed. Three Rhenish congregations in Cape Town, however, decided to join the Moravian Church: Goodwood transferred in 1951; Bellville in 1956; and Matroosfontein in 1960. The Goodwood congregation ceased to exist as a result of the Group Areas Act. A motivating factor in the decision to join the Moravian Church could be that the Principal at Goodwood, Rev. S Jakobus Philander and the Principal at Matroosfontein, the Rev. Bernhard Wilhelm Liedemann, both attended the Kweekskool at Genadendal, as well as the Moravian Theological Seminary and were ordained as ministers in the Moravian Church.<sup>87</sup> (Krüger & Schaberg, 1984: 146) So they were very familiar with the Moravian Church. I have been a member of the Moravian congregation in Bellville since 1979.

An individual interview was conducted with Uncle Ivan as he is commonly referred to, on Wednesday 6 March 2024 at his home in Kuils River. (Liedemann, 2024) At the start of the interview he requested me to read the daily text for that day from the Afrikaans Daily Texts of the Moravian Church. The two of us also sang the hymn verse for the day. Copies of the daily text and

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<sup>87</sup> Rev. S Jakobus Philander was ordained at Moravian Hill in 1951 and Rev. Bernhard Wilhelm Liedemann was ordained at the Mamre Moravian Church in 1952. (Krüger & Schaberg, 1984: 146) Rev. Liedemann is a relative of Ivan Liedemann.

the chorale that was sung are provided in Addendum F. Ivan Liedemann currently provides a very important service to the MCSA, by selecting English hymn verses for the Daily Texts for every day.<sup>88</sup>

I asked about the approach of the Rhenish Mission Church towards brass music and he replied that the Rhenish Missionary Society had an affinity for brass music. When the first congregation was started in Stellenbosch on the common grazing field in the centre of town known as “Die Braak”, a brass band was immediately started. In a similar fashion, the second Rhenish congregation that was started in Sarepta, Kuils River, also had a strong brass band from the start. The congregation currently still has a strong brass band, even though it has now become part of the Uniting Reformed Church (URC). Thereafter the congregations in Matroosfontein (1899), Bellville (1926) and Goodwood (1927) were founded. Elsie River, which is close to Matroosfontein, also had a Rhenish congregation.

Ivan Liedemann’s music education started at a young age. During his primary school years he would accompany his father to brass band practice on Thursdays. He was tasked with carrying the instruments back to church after practice, as well as cleaning the brass instruments with Brasso. His father ensured that he learnt to play the piano during his primary and high school years. While his father could also play the violin, Ivan resisted all attempts by his father to teach him this instrument. His father was more successful to teach his younger brother Josie to play the violin. The euphonium or as he calls it, the “tenor tuba”, caught his attention and at the age of sixteen Ivan learnt to play the euphonium, under the tutelage of his father. He didn’t just learn to play, he set out to master the instrument. He regularly participated in band performances during church services, musical evenings and birthdays. His father encouraged him to let go of his other extramural activities to focus his attention on mastering the euphonium. This love affair with the euphonium came to an abrupt end when he lent his expensive euphonium to someone who lost it. The trumpet became the replacement of choice, partly because it was more affordable. He also mastered the trumpet and played solos in the band. By the time of his tertiary education, Ivan had joined the Bellville Moravian congregation. He successfully completed the third-year teacher training course specialising in Music at the Bellville Training College,<sup>89</sup> which was awarded to him in the First Class. His main instruments were the piano as well as the recorder, which he had to learn from scratch. A

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<sup>88</sup> The Daily Texts of the Moravian Church is celebrating its 296<sup>th</sup> year of publication in 2024. The texts from the Bible, one each from the Old Testament and the New Testament, are selected in Herrnhut in Germany annually. Each country then selects hymn verses from its own hymn book to supplement the Bible texts. Ivan Liedemann has been performing this function of selecting hymn verses for the Afrikaans version for many years. He has convinced me to take over this duty from him, while he has started selecting hymns for the English version as from 2023. The hymn selection for the Daily Texts for 2025 was already completed at the time of writing and text books were being printed. The texts for 2026 had also arrived from Germany.

<sup>89</sup> The Bellville Training College started out in Bellville South, on the current campus of the Cape Peninsula University of Technology (CPUT), adjacent to UWC. A new campus was constructed in Kuils River but the college was closed in the 1990s when the new democratic government closed all the teacher training colleges and incorporated teacher training into the Faculties of Education at existing universities.

career as a music teacher followed, which took him to Bellville Moravian Primary School<sup>90</sup> as well as Accordion Street Primary School in Belhar, until his retirement.

The duty of brass band leader of Matroosfontein Moravian Brass Band which was started in 1925 as the Matroosfontein Rhenish Brass Band, eventually became his responsibility. Ivan received valuable music training from his father, Mr Cornelius Liedemann, his maternal grandfather Mr Japie Bergstedt who started the band, and his godfather, a Mr Pick.<sup>91</sup> The band performed in public at Trafalgar Park in Woodstock, at Kalk Bay beach, as well as at a municipal park in Salt River, by arrangement with the Cape Town Municipality. The band also participated in competitions at the Athlone Hall where they performed prescribed pieces together with bands from Elim, Bridgetown,<sup>92</sup> Retreat and Touws River. Uncle Ivan explained that the brass band would play once a year on the beach at Kalk Bay. At first they travelled by truck to the venue, but later they travelled by train. It was a paid performance, but he, as secretary at the time, had to submit their repertoire and the sources for this music for a specific performance to the municipality for approval. A reference to such a performance at Kalk Bay is provided by Dr Richard Rive in his novel *'Buckingham Palace', District Six:*

Almost the entire coach spilled out there and people rushed onto the beach to claim the best spots. Zoot and Pretty-Boy sprinted ahead and found a pleasant one near the arches. Then The Girls and Moena Lelik came up, followed by the rest in high spirits. The Jungle Boys began making a rough shelter out of the blankets for protection against the sun which threatened to beat down fiercely later in the day. The Moravian Brass Band struck up from the playing-stand and the beach became more and more packed as train after train pulled in. (Rive, 1996: 92)

During the 1960s, at the start of his leadership in the brass band, Ivan visited the brass bands at Mamre, Genadendal, Elim, Goedverwacht, Salem in Port Elizabeth, Wittewater, Pella (close to Atlantis), Moravian Hill and Maitland. He also collaborated closely with brass band leaders like Mr Marshall (Bridgetown), Mr Jonker (Mamre), Mr Lionel Abrahams (Genadendal), Mr Steynder (Worcester), Mr Sass (Touws River) as well as other stalwarts from Retreat and Elim. What is remarkable about these band leaders is that they were self-taught band leaders. They were taught to play an instrument and performed their duties as band leader without any further training. Ivan sums it up as follows: "Hulle het sonder musiekopleiding die fort gehou ... almal self-gemaakte manne .... So was dit al die tyd gewees."<sup>93</sup> Ivan mentioned that during these early years only adult males who were twenty-one years old or older were allowed to become part of the band. This separation of gender roles in the membership of organisations within the churches was the order of

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<sup>90</sup> Bellville Moravian Primary School was closed in 2006 when the WCED built a new primary school in the neighbourhood.

<sup>91</sup> Mr Japie Bergstedt was from Stellenbosch. A first name for Mr Pick was not provided.

<sup>92</sup> Ivan Liedemann refers to a brass band Athlone, but admitted later in the interview that he actually meant the Bridgetown Moravian Church. References to Athlone is hereafter changed to Bridgetown.

<sup>93</sup> They kept the fort without any music training. They were self-made men. This was the way it had always been done.

the day and a reflection of the paternalistic outlook in the churches at the time. In the MCSA, only men played in the brass band, could preach from the pulpit, or could be ordained as ministers. Women taught Sunday School, belonged to the Women's Association, sang in the choir and served on the catering committees. This most probably stemmed from the original Moravian Church in Herrnhut that divided the congregants into "choirs" or groups: children, young men, young women, married men, married women and assigned different roles to them and ministered the gospel to them in different ways.

Ivan mentioned that during his younger years, his father was the lead trumpet player in the Matroosfontein Rhenish Band. Band leaders were responsible for the training of new members to ensure that new players were able to produce a sound and read music. Even though he had to wait his turn, Ivan was allowed to join the band at the age of seventeen – playing an instrument just came naturally to him.

The average size of a brass band was twelve members, with variations between ten to fourteen members. A brass band utilised the following instruments: 1<sup>st</sup> and 2<sup>nd</sup> trumpets; slide trumpets (trombones); euphoniums; and basses.

The repertoire of music mostly consisted of British brass music purchased at the Boosey and Hawkes music store in Cape Town. Sets of music books which contained a variety of music were purchased, where each instrument had its own booklet. A picture of a similar set of books is provided in the section on Ronald Johannes. According to Ivan, the preferred choice was light, popular music, which the audiences loved.

Band practices were held once a week, but Ivan and his father practiced daily in their garage. Ivan did not give an indication that these daily practices were regarded as a chore, so it must have played an important role in his mastery of the trumpet as well as engendering his love for music. Other band members would often join them, which fostered a feeling of togetherness among band members, but when important performances were looming, like the performances at municipal parks, the whole band would practice almost daily. This level of dedication enabled the band to reach a fairly high level of expertise and to participate in paid performances, like playing in the municipal parks. Playing from staff notation was the norm, with the actual music notes being read. Ivan teasingly referred to other brass bands, like Pella, where players read the fingering which was written onto the staff, at the time when Rev. Rudolph Balie was their leader. The use of military fingering was the norm, whereas absolute fingering, or as he refers to it, "German fingering", was only introduced later by Rev. Schiefer.

Ivan's father owned many of the brass instruments that the band used, but a player could take an instrument home, provided that he looked after the instrument and prevented damage. Some of the band players later purchased their own instruments from his father once they could afford it. The

maintenance of the brass instruments was seen to by Ivan and his father, with the assistance of a Mr Davids, a farrier in the neighbourhood – they sometimes needed to heat the instruments to perform certain repairs. This absolute dedication to the cause of the brass band through personal financial sacrifice, fits in with several characteristics of servant leadership: empowering and developing people; providing direction, and being a steward who works for the good of the whole – the band and the congregation. Ivan’s father most probably decided that he needed to step in to ensure that instruments were available to grow the band since most band members could not easily afford their own instruments. The lack of purchasing power by band members is also reflection of the policies of the Apartheid government which ensured that non-White workers were only allowed to be employed in menial and poorly paid jobs. Despite this economic hardship, band members still sacrificed to be able to afford a brass instrument.

Ivan recollected that at the time when the BBSA came into existence, Rev. Rudolph Balie from the Maitland Moravian Congregation and his brother Michael Balie from Salem Moravian Church in Port Elizabeth were taking the lead in the organisation. Rev. Karl Schiefer arrived in Genadendal in 1970 from Germany to be the minister of the congregation. Ivan describes Rev. Schiefer’s contribution to the BBSA as a revolution, since he instituted the use of absolute fingering. He also wrote a manual for beginners for the BBSA in Afrikaans, which Gerald Engel translated into English. This manual assisted junior players from scratch. Ivan served as Secretary of the BBSA as well as his local brass band for many years. He became Chairperson of BBSA (WC) and President of the BBSA at the brass festival in Goedverwacht in 1980. He followed in the footsteps of Rev. Rudy Balie and started his work by visiting brass bands countrywide. This process of getting to know the organisation he leads seems to be the way Ivan operates. He did the same thing to visit other brass bands to learn best practices when he became band master at Matroosfontein. Ivan mentioned that his tenure as Chairperson lasted for a period of twenty years. During this time he could get support from lecturers in music at the University of Stellenbosch (US), namely Prof. Reino Otterman, Prof. Winfried Lüdemann and Mrs Pamela Kierman, as well as Mr Sean Kierman from UCT, for the benefit of the organisation.

Special mention was made of a lengthy visit to Germany that Ivan undertook from 1 June to 30 September 1975 to learn more about brass bands. Mr Werner Benz<sup>94</sup> from Beulefeldt accommodated him and took him around to visit various congregations in Austria as well as in West and East Germany. They participated in the centenary festival of the Dettingen Brass Band<sup>95</sup> with a contingent of thirty German brass band players. This group of players also held concerts in

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<sup>94</sup> Werner Benz served as Posaunenwart for the the area “Evangelischen Kirche von Westfalen from 1967 till 2000”. (“Landesposaunenwart”, 2024; “Werner Benz”, n.d.)

<sup>95</sup> There are a number of towns in Germany named Dettingen. The BBSA has strong ties with the brass band in Dettingen an der Erms, in the district of Reutlingen in Baden-Württemberg. It is situated about forty kilometres south of Stuttgart.

several congregations. This period of three months was an eye opener to Ivan. He met very talented musicians, among others a composer as well as an excellent organist, but what struck him was their humbleness. The group of brass players that they travelled with also showed him that despite their mastery of their music craft, they remained humble and focused on the work at hand. He took this to heart and has since strived to incorporate that in his own life philosophy. A three month overseas trip could have been possible for a teacher at the time since teachers were allowed to accumulate their annual leave and take furlough or paid long leave of three months or even six months, depending on the number of leave days they accumulated.

When Ivan was asked about the founding of the BBSA, he referred to *The Pear Tree Bears Fruit* (Krüger & Schaberg, 1984) where it is documented that it occurred on 6 August 1951 at a brass band festival in Lansdowne. The founding of the organisation and the festival coincided. The BBSA consisted of two provinces, namely the Western Cape and the Eastern Cape. Each of the two provinces of the BBSA had its own executive committee consisting of a Chairperson, Vice Chairperson, Secretary, Assistant Secretary, Treasurer and two additional members who served for a period of two years. These executive committees had to report annually on their activities at their respective AGMs. Each province had its own programme and plans but they had to work together to achieve a common goal, namely the founding of the organisation as well as arranging the founding festival. Ivan attended the founding festival as a young man, but only the older members were counted and could play any role at that time. One of the reasons for the founding of the organisation was to coordinate the brass bands in different congregations in the Western and Eastern Cape and to assist in providing music training. The provision of music training was a dire need, since there was no training for brass band players and the result was that the standard of playing was quite poor. Exceptions were the Matroosfontein, Bridgetown and Moravian Hill brass bands, which were head and shoulders above the rest of the bands, due to regular practices and performances. Ronald Johannes mentioned that in the early years, the lack of regular practices at Mamre prevented the band from producing a good sound. They only practiced on an ad hoc basis in preparation for specific performances at church festivals. Ivan remembers that the annual combined General Executive meetings of the two provinces, known as “AB vergaderings”,<sup>96</sup> were often difficult affairs. Delegates were very critical of the work done in the organisation and nerves often became frayed due to heightened sensitivities and tiredness as a result of their travel arrangements. He is glad that sanity always prevailed and that the “AB” meetings could conclude in peace and harmony.

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<sup>96</sup> The General Executive (GE) Meetings commonly known as the “AB” or “Algemene Bestuursvergaderings” are held at least once a year as required by the BBSA constitution. It is usually conducted on a Saturday at a church hall in Mossel Bay to share the distances to be travelled from Cape Town and Port Elizabeth. Attending these meetings meant departing very early in the morning, attending the long meeting for the whole day and returning home late the same evening. Ministers who served on the executive committees usually had to be on the pulpit on the Sunday and some of the other delegates may have had duties to perform at church the following day as well.

At the start of the organisation ministers in the church played leading roles but eventually competent band members rose to the challenge to take up leadership positions. Ivan refers to Gerald Engel, a teacher, as an example of such a competent band member who started to make an impact and became crucial to the organisation. Ivan is being very humble here and does not refer to his own contribution which spanned decades, which was just as critical to the development of the organisation with his characteristic thoroughness and dedication to the cause. Other younger band leaders Ivan refers to are Ronnie Johannes who took over from Mr Jonker at Mamre and Lionel Abrahams who was still active in the brass band when Rev. Schiefer arrived in Genadendal. This rejuvenation of leadership in brass bands also occurred in Germany. Ivan recalls how he stayed with a Mr Beck in 1990 who was the leader of the Dettingen brass band at that time. Mr Beck was summarily stripped of his chairmanship in favour of his own nephew, a professional trumpeter, brass instrument craftsman and the owner of a brass instrument shop.

The visits to South Africa and the BBSA by overseas brass bands from Germany and the USA are highlighted by Ivan as crucial to the development of brass music in South Africa. He feels that such visits bring about a renewed impetus to the local brass bands. These visits are ongoing and the latest visit by the Dettingen brass band to South Africa had taken place for the umpteenth time in March and April of 2024.

There are a few areas where Ivan feels that the BBSA could improve its ministry. He feels that training workshops should be presented on a regular basis. The responses supplied by the BBSA Executive support this thought, since it shows that the latest training workshop was held in 2023. Ivan also feels that recognition should be given annually to band members who performed excellent work during the year. The BBSA currently only recognises long service by presenting band members with lapel badges when they have reached ten, twenty, thirty, forty and even longer years of service. Ivan further feels strongly that interdenominational contact should be nurtured and that it has been neglected in recent years. He reminisces how the Matroosfontein brass band under his father performed at the church services of numerous denominations in the area, including the Catholics, Lutherans, Anglicans and even congregations outside of the mainstream churches.

At a personal level, Ivan feels that his decades-long involvement with the brass bands, their band leaders as well as the administration of the BBSA, was a blessing. Even as an octogenarian, he is still motivated to keep busy, this time with the selecting of hymn verses for the English Daily Texts of the Moravian Church for 2025. Apart from the personal gratification that Ivan mentioned here, he is also of the opinion that BBSA is unequivocally an asset to the spiritual ministry of the MCSA. He feels that there will be a great void if brass bands are absent from services. He further highlights the contribution of four musicians who started in the BBSA and have moved into positions as

professional musicians. They are able to move between the absolute fingering in the BBSA and the military fingering as required in their professional lives. They are:

- Paul Chandler<sup>97</sup> (Elsies River), who played the trumpet in the Cape Philharmonic Orchestra. He published a manual for junior brass players, like Rev. Schiefer's manual.
- Ashley Chandler<sup>98</sup> who is a member of the SA Police Services band in Cape Town.
- Alex Hitzeroth (Port Elizabeth), a trumpet player in the Johannesburg Philharmonic Orchestra.
- Tersius Neelse (Genadendal), used to be the band master of the SA Navy Band. He is currently the band master at Genadendal.

Ivan brought a number of books which he had on the table where we sat for the interview. At the end of the interview I asked Ivan to share the resources that he brought with him to the interview. This is characteristic of his thoroughness in his everyday life – he consulted his resources to prepare his responses to the interview questions made available to him before the time. These resources are:

1. *The complete encyclopedia of musical instruments.*<sup>99</sup>
2. *The Pear Tree Blossoms.* (Krüger, 1966)
3. *The Pear Tree Bears Fruit.* (Krüger & Schaberg, 1984)
4. *The Genadendal Diaries Vol. 1.* (Bredekamp & Plüddemann, 1992)
5. *The History Of The Moravian Church.* (Hutton, 1895)
6. *The History Of The Moravian Church: The Renewed Unitas Fratrum.*<sup>100</sup>
7. *Die Brüdergemeine*<sup>101</sup>
8. *Die Geskiedenis Van Genadendal.* (Balie, 1988)
9. *Vorspiele für Bläser zum Evangelischen Gesangbuch.*<sup>102</sup>
10. *BBSA Manual For Brass Players.*<sup>103</sup>

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<sup>97</sup> Paul Chandler (MMus) developed a training manual for junior brass band members as part of his masters thesis. (Chandler, 2002) He is a founder member of the Cape Philharmonic Orchestra (CPO) and was employed as a trumpet player for 22 years, from 2002 till August 2024. During the 22 years he also functioned as Assistant Manager of the orchestra for a period of five years. The CPO was started a few years after the Cape Town Symphonic Orchestra stopped operating. (Chandler, 2024)

<sup>98</sup> Lieutenant Colonel Ashley Chandler is the Director of Music and conductor of the South African Police Services (SAPS) Provincial Band in the Western Cape. Ivan could not remember the name of Paul Chandler's brother Ashley and referred to him as playing in one of the Armed Forces bands in Bloemfontein. Paul Chandler provided the name of this brother and his current membership of the SAPS band. (Chandler, 2024)

<sup>99</sup> Oling, B. and Wallisch, H. 2004. *The Complete Encyclopedia Of Musical Instruments.* [s.l.]: Chartwell Books.

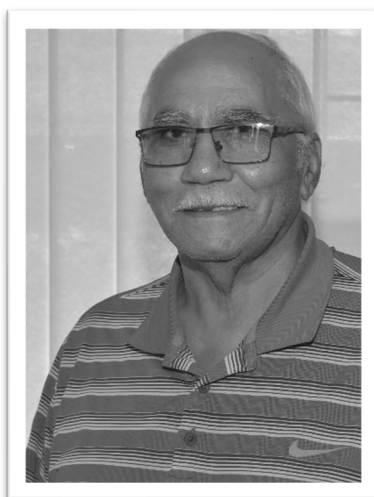
<sup>100</sup> Hamilton, J.T. & Hamilton, K.G. 1967. *The History Of The Moravian Church: The Renewed Unitas Fratrum.* Bethlehem, Pa.: Interprovincial Board of Christian Education, Moravian Church in America.

<sup>101</sup> Written by Dr Friedrich Zebas[?] Unfortunately the publication information was not captured.

<sup>102</sup> Bietz, Hartmut. 1995. *Vorspiele Für Bläser Zum Evangelischen Gesangbuch.* [s.l.]: Strube Verlag, (VS2085). The collection of intradas is used by German Lutheran Church and contains intradas to the chorales of the German Lutheran Church.

<sup>103</sup> This is an English translation by Gerald Engel of the training manual "*Handleiding 3*" by Rev. K. Schiefer

#### 4.4 Ronald Johannes



*Figure 4 Ronald Johannes*

An individual interview with Ronald Johannes was conducted on 9 April 2024 at his home in Mamre along the West Coast of the Western Cape. (Johannes, 2024) Ronald Johannes lived in Mamre all his life and he attended Mamre Moravian Primary School from Sub A (Grade 1) to Standard 6 (Grade 8). This is the only fulltime school attendance that he completed. The reason for him not attending high school lies in the customs at the time. Ronald explained that the eldest child was given the opportunity for further studies, be it high school or even tertiary studies. His eldest brother could complete high school and was trained as a teacher and eventually rose to the level of School Principal. The second eldest child, in this case Ronald, had to go work immediately after finishing primary school. The third child was given the opportunity for high school and possibly further education and so the pattern repeated itself. In many communities the elder children were often withdrawn from school to find employment to augment the family income or to assist the parents to raise the younger children. The fact that many families were quite large meant that many, very talented young people, had to enter the world of work, mostly only finding menial work, for the benefit of their siblings.

Despite not attending high school on a fulltime basis, Ronald enrolled for and completed the Junior Secondary Certificate<sup>104</sup> (Grade 10) through correspondence. He states that his personal lifestyle which included working fulltime, belonging to several organisations, being a keen rugby player and falling in love, prevented him from completing a goal that he had set for himself, namely to

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<sup>104</sup> The final examination in Standard 8 (Grade 10) consisted of an external examination with the Junior Secondary Certificate being issued to those who were successful. This external examination and qualification were abolished in the mid-70s as a school leaving certificate and the Matric Certificate, upon successful completion of Standard 10 (Grade 12) became the only school leaving certificate. I was in Standard 8 in 1976 and we were one of the last groups of Standard 8s who completed this external examination and were awarded the Junior Secondary Certificate.

complete Matric through correspondence. However, his education did not stop there. After a few years Ronald enrolled at the Institute of Certified Bookkeepers through correspondence, and successfully completed the course. This qualification opened the door to a career as a certified bookkeeper, which he followed until his retirement. It was quite common for scholars to leave school after Standard 6 and to complete the Junior and Senior Secondary Certificates by correspondence. In Ronald's case he was able to overcome the drawback of being born second, by improving his qualifications by correspondence and by completing a professional qualification. This professional qualification assisted him in establishing sound financial policies and systems to the benefit of the brass band and the union.

During his primary school years he had limited contact with music. His father, Alexander "Alec" Johannes, was his hero and Ronald fell in love with the instruments his father played. Alexander Johannes was a tuba player and he could play the mandolin. Alexander and his brother played in a string band, the Bethlehem Stars, which was a Christmas band. Ronald's duty was to clean the tuba with Brasso from the age of nine or ten. The tuba was kept at church, but occasionally it was brought home to be cleaned. Ronald naturally attempted to play the tuba and this piqued his interest in the brass band. He also served as a human music stand and in 1958 a photo of him performing this duty was published in a newspaper. A copy of this newspaper clipping is proudly displayed on the wall at his home. This practice of using children as human music stands was quite commonplace at the time and numerous interviewees reported having been roped in to perform this function. Ronald learnt to play his father's music instruments, namely the tuba as well as the mandolin. Unfortunately the mandolin got lost over the years. When Ronald turned eighteen he joined the Mamre Church Choir as a tenor, followed by joining the brass band at the age of nineteen where he played the tuba. In the choir his talent for singing was identified and he performed as a soloist. He only received some basic voice training from the choir master. He recalls that he attended a workshop held by Prof. Reino Otterman from US, who stated that people had various reasons for joining a choir and that one did not necessarily get the best singers for the choir. Therefore, he knows that a lot of hard work had gone into a choir if he hears a good choir or brass band performance.

Only adult males were allowed to join the brass band and the typical band member wore a double-breasted suit and a hat to performances. This description of a typical band member conjures up a picture of a "gentleman band player". This outfit would fit in with the fact that the band mostly played at church-related functions to which the band member would have worn his "Sunday best" outfit. Ronald became the band master in his early twenties when the band leader at the time, Mr Arthur Jonker, did not turn up for practices anymore. The band used military fingering and Ronald felt that the band did not produce a very good sound. When he became the band leader, most of the older members left, since they were not prepared to serve under such a young leader. He continued to serve as brass band leader of Mamre Brass Band for many years as well as doing duty of

conducting district band performances with neighbouring bands. It is evident that the gamble that the Church Council took in appointing such a young band leader at the risk of losing most of the older members, bore fruit, since Ronald fulfilled this duty for many years. Music training that Ronald received in the brass band consisted mostly of workshops arranged by the band. Apart from the tuba, Ronald had to learn to play almost all the brass instrument in the band, except the E-flat horn, to be able to demonstrate playing the instrument to the band members. Ronald became quite adept at playing the trumpet, and at one stage he played the solo trumpet parts. Many years after becoming the band leader, Ronald was able to attend training workshops as a conductor presented by Winfried Lüdemann and Marshall Lamohr. For these workshops they had to prepare to conduct a piece and then they were video taped and criticized as part of the training. Ronald laughed and said that this training method was quite unnerving.

Mamre Moravian Brass Band is the only brass band that Ronald ever belonged to. He joined the band in 1966 or 1967, since the first band festival he attended was the one held at Genadendal in 1967, where he played the tuba. Daniël David Joorst also mentioned playing at this brass band festival. His participation came about as a substitute, since his father was incapacitated due to being knocked over by a car. Their district band performed "As pants the heart" on that occasion. The band leader at the time, Mr Arthur Jonker, was the only band leader that he played under. Ronald assumed that Mr Jonker must have received some music training as part of his teacher training. Mr Jonker was an accomplished player who played the cornet with his left hand while conducting the band with his right hand. The band members mostly consisted of teachers. The few members who were not teachers, were Ronald's father who was a farmer and his nephews who were labourers. During these early years the band consisted mostly of ten to fifteen adult males. At this point Ronald digressed and mentioned that the first females only joined the band while he was the band leader. The visiting German brass bands had female members which encouraged the South African ladies to join their local brass bands. The first female to join the Mamre brass band was Helga Temmers, the daughter of Rev. EM Temmers.<sup>105</sup> The number of female band members has grown so much, that in the latest group of fifteen juniors that the Mamre band trained, females were in the majority. This growth in the female members of the brass bands is echoed by Tyrone Hitzeroth. (Hitzeroth, 2023) He mentioned that ladies do not just become band members, but take up leadership positions, to such an extent that females are now in the majority on the Executive Committee of the BBSA (EC).

When Ronald joined the brass band, music training for new members was scant. New members were shown what the notes were in a specific key signature and how the fingering changed for

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<sup>105</sup> Rev. E.M. "Billy" Temmers became the minister at Mamre in 1979 (Krüger & Schaberg, 1984: 171) and he was later consecrated as Bishop of the Unitas Fratrum.

different key signatures. Wysie 4<sup>106</sup> was the first chorale that they learnt to play. This served as the official training chorale. Thereafter the new members learnt to play Wysie 26. In those early years the band did not have regular, scheduled practices and the brass instruments remained at church. When a festival like Easter approached, the band leader, Mr Jonker, would send out written notices to band members three weeks prior to the festival to arrange for practices. After the festival the brass instruments were put away again until the next festival. Band performances were therefore linked to the church festivals. I surmise that the lack of regular opportunities to play had an impact on the decision for the band to only practice for church festivals. On the day of the festival the band would play at sunrise from the rock to announce the dawn of the festival to the town. This rock is situated on a hill behind the church where the graveyard is situated and looks out over the “Kerkwerf” or church precinct and the mission station. The brass band was not allowed to play inside the church building, only outside the church and only before the start of the service. Ronald could not understand the reason for this arrangement. It was only when he visited the Moravian congregations in the USA many years later, that the Bishop there explained that their brass bands were not allowed to play inside the church because the bands played too loudly.

The music that the band played in those early years was handwritten in staff notation for each voice separately, corresponding to SATB voices. The fact that they played using military fingering, necessitated this handwritten transpositioning. Ronald is not sure of the source of this music, possibly from the chorale book, but also possibly from tonic solfa, since the MCSA had already published a chorale book written in tonic solfa. (Moravian Church in South Africa, 1952)

Choral anthems were also transcribed for the brass band. This affinity for arranging choral music for the brass band could possibly be the involvement of band players like Ronald who were also choristers. Another source of music was sets of music books purchased from Boosey & Hawkes. Every set of books contained a collection of brass band pieces, printed into separate booklets, one for each voice or instrument. Some of the band members could only play from fingering that was written onto the staff notation. When Ronald joined the band, there was still one of those players who could not read staff notation. Ronald tells an anecdote of Pella Brass Band which played at a funeral. One of the players did not bring his music, so the band leader wrote the fingering for the music to be played onto the back of a bigish Rembrandt cigarette box and so saved the day. Ivan Liedemann tells a similar story of Pella band members years ago who could only play from fingering written on the staff notation.

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<sup>106</sup> Wysie 4 in the Moravian Chorale Book is used for Hymn 676, “Hoe kan ek U prys ...”, How can I praise you ...

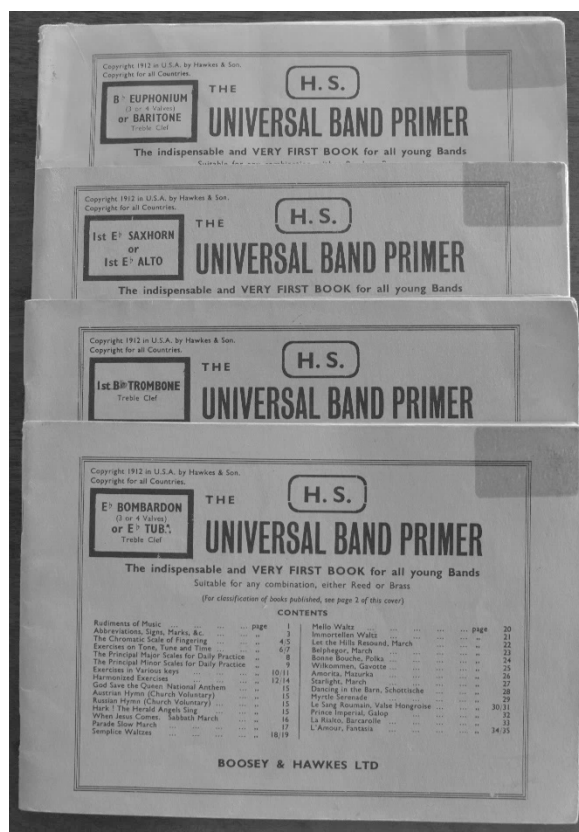


Figure 5 Boosey & Hawkes music books for brass bands owned by Ronald Johannes

Ronald realised that this handwritten transcription was an arduous task for the band leader who had to write out all the music to be played by the band into separate booklets for the different voices. By the time he took over as band leader, the first (green) chorale book (Morawiese Kerk in Suid-Afrika, 1964) was already available, while he still had to write out all the staff notation and fingering. An earlier source of music was the chorale book which was written in tonic solfa (Moravian Church in South Africa, 1952) which had to be transcribed to staff notation for the band. He also realised that one actually needed some musical training to perform this transcription accurately. Ronald is reminded of a saying by Ivan Liedemann, “Jy moet die kersie brand”, which means that the band leader has to burn the candle at night to write out the music for the band. He, Ronald, spent many hours burning the candle at night to perform this duty.

All of this changed when the absolute fingering was introduced, since all the band members could then play directly from the staff notation in the green chorale book. In conjunction with the introduction of the use of absolute fingering, the “Posaunenklänge” music book<sup>107</sup> or as is it commonly referred to, the “PK” book, also became available to the brass bands of the BBSA.

<sup>107</sup> “Posaunenklänge” is translated as brass band sounds. The word “posaune” actually refers to the trombone, but it is used as a collective word e.g. “posaunenchor” when referring to brass bands. This music book contains 383 music pieces for brass bands in the traditional style of German brass music and was compiled for the Evangelische Jungmännerwerks, the German equivalent of the Young Men’s Christian Association (YMCA). It was first published in 1958 and the second edition was published in 1971.

(Muhleisen, 1971) In preparation for the 1974 brass band festival held at City Park in Athlone, Cape Town, the music to be performed was printed for absolute fingering for the first time in the history of the BBSA. At that time Mamre brass band members could not read music written in absolute fingering yet. Ronald was forced to transcribe the music printed in absolute fingering back into military fingering by hand to enable the band to participate. He remembers a rain-soaked festival and how the rain washed these handwritten notes off the page, since the transcription that he did so laboriously, was done with a fountain pen! That was the last straw. Upon his return to Mamre, he took the BBSA Ring Book<sup>108</sup> written by Rev. Schiefer and the PK book and prepared himself thoroughly to understand the new system of absolute fingering. The Ring Book had extensive notes on how to learn the new fingering. Rev. Schiefer also wrote a manual ["Handleiding 3"] which is still used by Mamre in the present day to teach junior players. He then proceeded to teach the band the new fingering.

Brass band performances in Mamre include an interesting aspect, namely performing as a marching band. Mamre brass band is one of the few brass bands that can operate as a marching band. Salem brass band also marches to the graveyard on Easter morning. On specific occasions Mamre band marches through the town to the Moravian Church. These occasions include the annual "Kinderfees" festival in August as well as the annual "Kindersorg Vereniging Dag"<sup>109</sup> in October / November. The band also marches at funerals to accompany the cortège from the home of the deceased to the Moravian Church for the funeral service. This is done for the funerals of church workers, choir members and band members. At present this custom includes marching at the funerals of those congregants who are 80 years and older as well. This arrangement is becoming problematic since the town has grown considerably and that the number of congregants 80 years and older has also increased significantly. This community service is not always popular with the younger band members who also participate in sports activities over weekends. Ronald feels that currently there are still enough band members who are available to perform this service.<sup>110</sup>

The financing of the operations of the Mamre Brass Band changed drastically over the years. In the beginning, the brass instruments were owned by the congregation and consisted mostly of donations from overseas. These instruments were unfortunately not well looked after. The old tuba that Ronald played had a problem with the first valve that wouldn't come up when depressed. It

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<sup>108</sup> The Ring Book gets its common name from the metal ringbinding it was bound with.

<sup>109</sup> Child Welfare Association Day

<sup>110</sup> The ability to perform as a marching band in my opinion, requires a few of the following skills from its members: learning to control the pressure of the mouthpiece on your lips while walking along uneven surfaces; teaching your body to become immune to the knocks and bumps of your instrument against your lips; memorising the music; or printing music onto small sheets that can be placed into the small music holders that can be screwed onto the brass instrument. Our own brass band, Bellmor has decided not to perform as a marching band and have turned down numerous requests from community organisations to lead marches during festivals.

had to be lifted with his thumb. During the interview Ronald pointed to an old broken instrument that is displayed on the wall of his dining room. It was part of a consignment of instruments that were packaged to be sent overseas for repairs, but they were never sent. The result was that these instruments were literally lying about. He took one and mounted it on his wall. The congregation somehow managed to acquire other instruments. Ronald mentions that in the early days Mamre and Moravian Hill brass bands were the only ones that used trombones. The other bands only had euphoniums and baritones. In 1966 or 1967 the Mamre organ had to be refurbished for which an organ repair fund was established. At the completion of the project the committee was tasked with continuing its fundraising to purchase brass band instruments. In this manner the congregation was able to purchase a new set of 15 silver instruments in 1968. They performed at the band festival in Elim with their new instruments. The old instruments were sold to Groenland Moravian Brass Band in Grabouw. Theo Adonis and John-Griffin Rosant also referred to this transaction. The role of the Church Council and minister in the financing of the band, was to supply the instruments; providing cleaning agents; and when the band played at the numerous outstations, the Church Council provided transport. The band always got “mosbolletjies” at the various outstations where the band performed at Kinderfees services.<sup>111</sup>

The way the current brass band operates, is because of changes brought about after Ronald took over the band. The numbers grew considerably to more than 50 members after Ronald had trained two big groups of juniors. Then it was decided to operate as an organisation with an elected executive committee and its own constitution which was ratified by the Church Council. The Church Council still appoints the band leader. The band members started to pay an annual subscription fee and the band started to look after its own finances. The band is still financially independent of the Church Council. The band purchases its own instruments which belong to the brass band and not the congregation. The instruments purchased by the brass band are kept separate from the church instruments. Members are encouraged and assisted financially by the band to purchase their own instruments. The band finances the purchase, but the instrument remains the property of the band until it is fully paid up by the member at which point ownership is transferred to the individual. Many band members now own their own instruments, but the proviso is that the band member must play in the Mamre brass band with this instrument purchased through the band-assisted scheme. When a band member applies to the band for the purchase of an instrument, one is purchased specifically for him. The instruments owned by the band are not sold to members. Twenty years ago the band consisted of 80 members, but currently the band consists of about 50

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<sup>111</sup> Church festivals like Kinderfees are always celebrated on the stipulated date at the main church of the congregation. The outstations would then celebrate these festivals on subsequent Sundays, on a roster determined by the minister. It means that the brass band would accompany the minister to the Kinderfees services for a few weeks in succession as the festival gets celebrated at the different outstations. The children receive a treat at Kinderfees in the form of “mosbolletjies” and cooldrink or tea and the brass band would also receive these treats at every service.

members. Preparations were under way to start training a new group of juniors and the invitation for new trainees was about to go out to the congregation. There are enough instruments available for the new junior players. There may even be enough instruments to start a second band. Tour groups from Germany like the Dettingen and Essingen brass bands often leave instruments for the band. This is brought about by the partnerships developed by housing the German band members during their tours – up to 30 players are accommodated at the homes of band members. The partnership is now in existence for 50 years – they first came in 1974! The arrangement whereby overseas brass band members are housed by the local band members has its benefits to BBSA groups touring overseas. In this way the tours become more affordable to South Africans, since a huge saving can be made in accommodation costs when travelling in Germany and visiting congregations with ties to the BBSA.

At one stage in the past the band decided that it wanted to improve its playing and its sound by practicing every Tuesday. This increase in the number of practices created a desire for more opportunities to perform. The Church Council then allocated every second Sunday of the month to the brass band where the band accompanies the congregation and the organist is given off for that Sunday. The band receives many invitations to perform at various functions in different towns and participates in Eisteddfods. For invitations to perform out of town the band asks the host to assist them with transport costs only – no performance fees need to be paid.

The BBSA has undertaken several overseas tours which Ronald was fortunate to participate in. In 1967 Ronald already served on the BBSA Executive Committee when the BBSA (EC) and (WC) branches undertook a tour. For this tour the executive committee decided that BBSA members had to play auditions to find the tour participants. Ronald is of the opinion that this method was not the best since it resulted in BBSA members with somewhat unsavoury characters being selected to go on tour as ambassadors for the organisation. He feels that it is better to use players who have a good command of their instrument and who can pay their own way for the tour to accompany tours overseas. This was the last time that auditions were used to find tour participants. In 1997 the BBSA (WC) planned an overseas tour with Albert Engel as band leader. The Eastern Cape branch decided not to participate in the tour. According to Ronald, Albert Engel brought a number of his music students to be part of the tour group. These music students withdrew from the tour at a late stage since they did not want to pay their own way. The BBSA (WC) asked Ronald to take over the musical and organisational leadership of the tour group at short notice while Ivan Liedemann served as the tour leader. Ronald asked for and was granted permission to invite specific players to join the tour. The tour group eventually had mostly players from Genadendal and eleven players from Mamre. The Mamre band decided to even assist their players financially to be able to go on the tour. Ronald ended up as conductor and music director as well as tour organiser. He prides himself with finding a copy of Shosholoza in tonic solfa form and transcribing it to staff notation to include in the repertoire. The African music was well received in Germany. Subsequent tours that Ronald

was able to join include the 2002 and the 2013 tours by Mamre brass band. The latter tour was undertaken after the period of strife that the band experienced with the Mamre Church Council, to foster a sense of togetherness again among the band members. Bishop Ruiters gives some more background information on this tumultuous period in the life of the Mamre Brass Band, in Chapter 5 since he was the minister at Mamre at that time. As the band leader during this time, Ronald most probably did not feel comfortable to expand on the events that transpired.

An aspect of the BBSA operational method that Ronald feels needs more attention is that more training workshops need to be arranged. In the past workshops took place over a period of a weekend and even weeklong workshops were presented. Currently workshops take place over the period of a few hours. This point of criticism is supported by the fact that the last workshop that the BBSA presented, was held more than a year ago on Saturday 24 June 2023. While Ronald agrees that these short workshops do make a musical impact, they fall short on contributing to the development of the spiritual ministry of the bands, neither do they foster the feelings of brotherhood and the formation of lifelong friendships, nationally and internationally, that BBSA has become known for. One of the German visitors once remarked to Ronald that membership of the brass band is more than playing – one must make an impact on your listener – and he or she will remember and appreciate it. The impact therefore needs to be a positive one.

A second concern could be described as economic discrimination towards BBSA members. Ronald recalls the recent individual recordings that were made during Covid-19 for the virtual brass band festival. Band members were invited to submit home recordings for inclusion on virtual performances. Participants were sent sheet music and backing tracks and had to record themselves at home on their cellphones and submit their recordings. His concerns centre around the economic realities of participation. These include owning a cellphone capable of recording your own brass performance; having sufficient data to submit recordings; having physical space at home as well as an environment conducive to make recordings; and having access to a device or television that is capable of playing the final product in the form of a USB flash disk. He feels that different levels of prosperity and poverty should not create divisions in the organisation. The brass band consists of members who maintain a good standard of living, while some of the band members are unemployed. This reality will need to be factored into future plans.

At the start of the BBSA as an organisation it was mostly run by teachers or ministers who had musical training and administrative skills. When they left, the skills to lead a brass band were not available in most brass bands anymore. It is only recently where this trend started to be reversed. Ronald uses the example of the Mamre brass band which now has Hilton Smith as conductor, who had a year of music training. At the same time the band is managed by an executive committee, under the leadership of Mr Marvin Wagenaar, which runs the organisation as an autonomous entity. Ronald feels that this arrangement is critical to run a brass band the size of Mamre brass

band effectively musically as well as administratively. It is easy for a small band to load a few members in a vehicle to perform somewhere. However, it requires effective administrative systems and financial acumen to have the finances readily available to arrange for a bus to transport a large brass band on a regular basis to performances outside Mamre, as the band is currently capable of doing. This provision of communal transport benefits the combined brass band performances at festivals especially, in the city, since we can look forward to having a greater number of players when the bus from Mamre arrives. This is also true of the combined choirs at the same occasion, since the choristers and band members travel together.

Ronald pointed out several highlights of his association with the BBSA over the years. He was elected to serve on the BBSA Executive Committee as Committee Member at the band festival at Goedverwacht. The BBSA holds its AGM during the weekend of a band festival. Subsequent AGMs saw him elected to the positions of Assistant Secretary, Treasurer, a post he held for many years and he was eventually elected to serve as Vice Chairperson. He has fond memories of serving on the Executive Committee under the leadership of Ivan Liedemann. Together they could develop strategies to benefit the organisation. Ronald's knowledge of financial systems benefited the BBSA for many years. A second highlight is the first tour that Mamre brass band undertook, which took place within South Africa over a period of a week during a school holiday. The group visited the Lutheran congregation in Mossel Bay, the Moravian congregations at Kareedouw and Arcadia in Port Elizabeth as well as Moravian congregations in the Ciskei and the Transkei, namely Baziya and Mvenyane. Ronnie played a pivotal role in organising this tour, which gave him the experience to tackle more ambitious tours in the future for the benefit of the band and the BBSA. A third highlight is the CD that Mamre Moravian Brass Band recorded and released in 2000. This was the first ever CD that was released by a BBSA affiliated band. Ronnie proudly displays a framed copy of the CD on his wall. They made use of a sound engineer that was part of the Army Band. The recordings were completed on a specific Saturday in the church at Mamre. The sound engineer was very impressed with the band's performance which ensured a swift recording process.

A fourth highlight is his participation in the organising committee that arranged the first Joint Moravian Unity Brass Festival that was held at the Good Hope Centre in Cape Town in 2007. A BBSA delegation visited the USA as part of planning phase of the festival, which included Ronald Johannes, Christo Appel, Albert Engel, Tyrone Hitzeroth and a member of the Enon brass band, Ulrich Jansen. Ben van den Bos, a member of the Moravian Church in the Netherlands also travelled to the USA for this occasion. In the USA Ronald learnt that the Moravian band members there played with the military fingering and that they incorporate a number of brass and woodwind instruments in their bands. He was very surprised to see that they only play outside the church buildings, like the Mamre brass band of old. The festival itself was well organised and was made

possible with sponsorship by the HCI Foundation, arranged by the late Mrs Virginia Engel.<sup>112</sup> The festival was also a financial success to the BBSA. A fifth highlight that Ronald mentions is the fact that he has made so many international contacts over the years. This is not only to his personal advantage, but to the band that he belongs to as well as the BBSA as an organisation.

A sixth highlight is the fact that the BBSA received a bursary from Germany for a brass band player from South Africa to go to Germany to be trained as a “Basuinwachter”,<sup>113</sup> a position known in Germany as a “Landesposaunenwart”. (“Landesposaunenwart”, 2024) The recipient of the bursary would fulfil that function here in South Africa upon completion of his or her studies. The function of the Landesposaunenwart is to support the musical development of the brass bands within a specific region and to perform an administrative as well as spiritual support function to the brass bands. Marshall Lamohr<sup>114</sup> was selected to be trained and to be employed in a fulltime capacity by the MCSA upon his return, with the purpose to develop brass bands. All of these plans did not come to fruition, since Marshall fell in love and married a German lady, a fellow musician, during his training in Germany. He completed his training and is currently employed as Landesposaunenwart for the area Kurhessen-Waldeck (“Marshall W. Lamohr”, 2024). The highlight is the fact that one of the BBSA members was trained and appointed as a Landesposaunenwart in Germany, even though it is sad that it could not benefit the BBSA in a more direct manner.

A seventh highlight that Ronald experienced was the creation of EBBASA, the Evangelical Brass Bands Association of South Africa. This is a Southern African interdenominational confederation of brass band organisations consisting of the BBSA (MCSA), the Evangelical Lutheran Churches in Namibia, as well as ELCSA and FELCSA (the German Lutheran Churches in South Africa). The aim is to organise festivals that are rotated among the denominations as well as training of conductors with funding from Germany. Ronald highlights a risk involved with this arrangement, with too many festivals having to be arranged namely BBSA (WC) festivals, BBSA (EC) festivals, BBSA Combined (WC) and (EC) festivals, EBBASA festivals and Moravian Unity Brass Festivals all competing for time and resources. Suitable venues with sufficient space on stage for the number of participants has become a problem for the hosting of festivals.

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<sup>112</sup> The late Mrs Virginia Engel was the wife of Rev. Desmond Engel, a Moravian minister, and she served as former Principal Private Secretary to Nelson Mandela.

<https://www.nelsonmandela.org/news/entry/statement-on-the-passing-of-nelson-mandelas-principal-private-secretary-vir>

<sup>113</sup> Basuinwachter is a term used in the BBSA to refer to the position of Landesposaunenwart.

<sup>114</sup> Marshall Lamohr is a trombonist who started in the Genadendal Moravian Brass Band and was trained by Rev. Schiefer. He attended university in South Africa and qualified as a music teacher. He currently resides in Fulda in Germany, which is 100 km northeast of Frankfurt. He is an excellent resource for the BBSA with numerous brass band compositions and arrangements over the years. During a recent holiday in South Africa during February 2025 he held an evening workshop attended by Bellmor and Kuils River brass bands as well as a whole day workshop for the wider BBSA in Lansdowne.

The BBSA currently operates the New Band Project with funding from the Zeist Zending Genootschap whereby congregations are identified where new brass bands can be started. Ronald mentions a few caveats for this approach to starting new bands. Normally a congregation would indicate an interest in starting a brass band and would approach the BBSA for assistance. If the Church Council is not fully committed to this new project, it could lead to conflict with regards to funding and ownership of instruments. The Church Council as the overarching authority in a congregation should ideally be behind the project from the start. The New Band Project also operates in the Eastern Cape where new bands are started in the traditional Black congregations in the rural areas of Transkei and Ciskei. Ronald mentions that different cultural realities put this project in jeopardy. He cautions that it is not feasible to visit such a congregation for a weekend to demonstrate playing an instrument and then to teach congregants to play an instrument and then leave, to return after a period. In the congregation of Mvenyane, Sr Mary-Ann Nyeye was the leader of the brass band there for many years. When Mamre brass band visited the congregation during its first inland tour, Sr Nyeye mentioned a few problems, namely: a shortage of instruments; a lack of funds; the poor condition of the instruments; and a lack of cooperation and commitment among band players. After her passing, the whole brass band movement in those areas came to a standstill. The problems mentioned here has at its centre, the poverty of the deep rural communities in the erstwhile Bantu homelands like the Transkei and Ciskei that the Apartheid government created. These “independent states” where the Black people had to settle and could own property, had little or no industrial development with a concomitant lack of employment and financial stability and a dependence on subsistence farming. The lack of commitment that is also mentioned here could stem from an absence firstly of a strong brass band culture that has developed in congregations where the BBSA is active, and secondly the absence of the generational aspect of brass band membership within families.

Ronald also highlights a second cultural difference that is a significant hurdle to overcome, namely the different way of music worship during church services found in traditional Black congregations compared to the Coloured congregations. The collection of hymns is very different and the hymns are sung to different rhythms and harmonising. Two of Ronald’s sons play in the brass band in the El Shaddai Moravian congregation in Johannesburg, Gauteng, and they experience this difference in singing firsthand. They had to learn the different rhythms and to figure out the notes of the music since it is not written in music notation. Ronald feels that it would be better to invite a member or members from such a congregation and immerse them in one of the existing brass bands for an extended period of time. Once mastery of playing a brass instrument and experience of developing and managing a brass band has been achieved, such a player would be better equipped to go back and apply this knowledge to the rhythms and harmonies in the music ministry of his or her home congregation.

A memory that still stirs deep-seated emotions in Ronald is the tragic accident that claimed the lives of eight BBSA members – the BBSA Eight – on 8 September 2003. The BBSA received an invitation to join the Lutheran brass bands of Namibia for a brass festival in Okahandja, Namibia, to celebrate their 40<sup>th</sup> anniversary over the weekend of 5 – 7 September 2003. Two kombis with BBSA members from as far afield as Port Elizabeth undertook the weekend trip to Namibia. Ronald recalls that he was the one who “put them on the road” at their departure from Mamre, by giving them a spiritual message of encouragement and blessing on their trip. The trip ended in tragedy when the one kombi was involved in an accident upon their return, claiming the lives of all eight occupants.<sup>115</sup> Three of Mamre brass band members passed away, namely the two cousins Jacques Adonis and Gain Goodall, as well as Randall Adonis, a nephew of Ronald. A fourth brass band player who passed away, Mark Davids, belonged to the neighbouring Pella Moravian Brass Band. (Hitzeroth, n.d.) I can recall the period of profound mourning that this tragic event unleashed on the BBSA. We were numbed in our experience of grief, by attending the various memorial services, often held on subsequent days and in different congregations followed by the series of funerals. BBSA members were literally travelling from funeral to funeral. Roné Morkel belonged to the Wynberg Brass Band and Geoffrey Joemath to Bellmor Brass Band. The brothers Albert and Jerome Engel were buried together out of the St James Anglican Church in Kenilworth. This combined grief that was experienced was as a result of the bonds of close and life-long friendships that were engendered by the BBSA activities that Ronald and Ivan feel are in danger of being lost.

In conclusion, Ronald feels that the brass band must be an asset if it is played according to the Biblical precepts, namely that the trumpet has to be played to praise God and to achieve that, it should be played well. He mentions that Mamre brass band constantly hones their musical skills to improve their level of playing and has made spiritual devotions part of their weekly practice programme. Therefore, according to Ronald, Mamre Moravian Brass Band is an asset to the congregation, the MCSA and the broader ecumenical community

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<sup>115</sup> The accident occurred on the N7 national road that runs from Cape Town northwards to the border with Namibia. The accident site is a few kilometres south of Nuwerus, a small town situated 70 kms north of Van Rhynsdorp. The MCSA had a granite memorial plaque erected on the accident site. Bellmor Brass undertook a memorial visit to the accident site on the 20<sup>th</sup> anniversary of the accident over the weekend of 8 – 10 September 2023. It was an emotional and spiritually cleansing experience for the band since one of our fellow trombonists, Geoffrey Joemath, lost his life in the accident. “Geoff”, as he was known, taught me to play the trombone when I joined the band.

## 4.5 Tyrone Hitzeroth



*Figure 6 Tyrone Hitzeroth in front of his gallery of brass band photos and memorabilia*

A personal interview was conducted with Tyrone Hitzeroth at his home in Gelvan Park in Port Elizabeth on 28 September 2023. (Hitzeroth, 2023) Tyrone grew up in the Salem Moravian Congregation situated in Highfield Road in the traditionally Coloured suburb of Korsten in Port Elizabeth and has belonged to this congregation for virtually all his life. For a short period while he was studying at the UWC in Bellville, Cape Town, he worshipped at the Bridgetown Moravian Church. Tyrone is the third generation of the Hitzeroth men who served as the band leader of the Salem Moravian Brass Band. His grandfather Henry Isaac Hitzeroth, known as “Oom Sakkie”, lead the brass band during Tyrone’s preschool years and during Tyrone’s primary school years his grandfather passed the baton to Tyrone’s father, James Robert Hitzeroth.

The desire to join the brass band developed early in Tyrone’s life, but his father insisted that he learn to play the piano first. Tyrone surmises that his father wanted him to be familiar with both the treble and the bass clefs. During his primary school years Tyrone received piano lessons until he started high school, when his travelling arrangements to and from school prevented him from continuing with his piano lessons. In 1963, at the age of eleven, Tyrone’s father started a junior brass band and allowed him join. It is possible that Tyrone’s father’s insistence that he had to receive a grounding in the piano first, is what assisted him to be such an active composer and arranger of music for the brass band. There are also other composers for the brass band who are referred to in this thesis that have a good grasp of the piano, namely the late Albert Engel, the late Sacks Williams, Hilton Smith and Antonio Lawack.

In the 1980s the BBSA (EC) started a project with the University of Port Elizabeth (UPE)<sup>116</sup> as it was called then, with Sean Kierman<sup>117</sup> who was the lecturer in brass at the time. As part of the project Sean visited Salem and Arcadia Moravian brass bands fortnightly for two-hourly training sessions. Sean Kierman's involvement with the BBSA started in Port Elizabeth – he later joined UCT and became involved with BBSA (WC). The involvement with the UPE project was of incalculable value to the brass bands collectively and to Tyrone individually (Hitzeroth, 2023):

Ek het gespeel op 'n E-flat cornet maar die ding was uit stemming. Ek kan sê daai betrokkenheid met die universiteit was vir ons baie, baie belangrik. Ons vind toe vir die eerste keer uit dat ons instrumente eintlik swak is. Die punt is ons het dit nie geweet nie. Na die een jaar waarin ons die projek gehad het, was die projek gestaak, omdat ons instrumente te swak is .... Hulle kan ons nie leer reg speel as ons instrumente het wat nie reg kan speel nie. Jy kan nie die mens probeer reg maak as die instrument dit nie gaan reg doen nie – dit is wat hulle gesê het.<sup>118</sup>

Sean Kierman later learnt of a batch of instruments that was for sale at a very good price at a music store in Pretoria. The Moravian brass bands in the Port Elizabeth area purchased some of these instruments and Tyrone purchased a trumpet for himself.

Once decent music instruments were obtained, Sean Kierman tried to get the brass band players involved with the university itself for training. The university had a music training project for children which it ran in conjunction with the then White education department. The project was called Kodupe.<sup>119</sup> Prof. Jack de Wet was the Head of Music Department and he felt that the university should be open to the whole community. Michelle Balie<sup>120</sup> took lessons with him. One of the girls from Salem brass band took individual brass lessons and paid for the lessons as if she was part of Kodupe, but she could not be registered officially as part of the project – she was not white.

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<sup>116</sup> The University of Port Elizabeth (UPE) became the Nelson Mandela Metropolitan University (NMMU) and is currently known as Nelson Mandela University (NMU).

<sup>117</sup> Sean Kierman was born in Portland, Oregon in the USA. He grew up and was educated in several countries, since his parents were diplomats. He studied at postgraduate level at various universities in South Africa. He played the French horn with the SABC Symphony Orchestra as well as the Durban Symphony Orchestra. While at the University of the Free State, he was a central figure in the establishment of the Free State Instrumental Programme as well as the Orange Free State Symphony Orchestra. In 1979 he was appointed as lecturer at UPE and instituted a very successful brass programme. In 1987 he was appointed as senior lecturer at the SACM at UCT where he served successfully as convener of brass studies until his retirement in 2007. He has conducted a number of orchestras and ensembles, among others, the UCT Wind Symphony, Cape Philharmonic Youth Wind Ensemble, South African National Youth Orchestra as well as the semi-professional symphonic ensemble, Windworx. Even during his retirement Sean is involved with the UWC Centre for Performing Arts as well the Department of Music at the US. ("Sean Kierman", n.d.)

<sup>118</sup> Tyrone played an E-flat cornet which he learnt later, was very out of tune. The project revealed that their instruments were of poor quality and could not be tuned properly. At the time the band knew nothing of tuning an instrument .... As part of the project they first tried to get their instruments serviced to be able to be tuned. However, the project was terminated after a year due to the poor quality of the brass instruments.

<sup>119</sup> Kodupe is an acronym for "Kaaplandse Onderwys Departement – Universiteit van Port Elizabeth" which translated is Cape Education Department – University of Port Elizabeth. Tyrone pronounces it KeDOOP. The Cape Education Department only served the white population group. The Coloured, Black and Indian communities were catered for by separate education departments.

<sup>120</sup> Michelle Williams (née Balie) is the daughter of Michael F Balie, former president of BBSA. She studied violin at UCT and played in the various versions of the symphony orchestra in Cape Town. The current version is the Cape Philharmonic Orchestra (CPO) and Michelle retired recently as Principal Second Violin.

This political stance taken by the aforementioned music lecturers at UPE to go against the racial segregation at the university had a huge benefit to the BBSA (EC). It opened up access to music lessons at an academic institution to its members. In this way a kernel of professionally trained brass musicians developed around which the brass bands could grow. It also made the band members aware of a career path into becoming professional musicians.<sup>121</sup>

After Tyrone purchased his own trumpet, Sean Kierman suggested that Tyrone should start taking individual lessons with him. In this way Tyrone's first ever series of formal trumpet lessons kicked in after he had already been playing for twenty years. Sean gave Tyrone a tuner to assist him with playing in tune all the time. Learning to play in tune, revealed to Tyrone that even though his previous instrument was of poor quality, the sound that he produced then did not differ much from the sound he produced on his new instrument. He also started to hear when other players next to him were not playing in tune. This led him to position himself at the outskirts of the band so as not to be influenced by hearing others not playing in tune. Sean gave Tyrone trumpet lessons free of charge on a train-the-trainer basis to enable him to continue to teach the children to play brass instruments at church. After Sean left UPE for UCT, Tyrone continued taking lessons with his successor, Eric Albertyn. Mr Albertyn later convinced the university that Kodupe should not just be accessible for white children, whereafter a few of the Salem brass band players received lessons from the university. Among the first players to receive such training were Tyrone's son Alexander Hitzeroth, Marlon Louis and Theo Joemath.<sup>122</sup> All three of them were still at primary school, between the ages of nine and eleven at the time. The three of them became professional musicians and currently play a significant role in the BBSA. I am aware of some of their activities, namely: arranging, composing and publishing music; serving as band leaders and conducting combined brass bands in the church as well as professionally; recording live performances at BBSA festivals and creating virtual performances of brass bands; and lecturing in music technology.

Tyrone explains that one of the reasons for starting Kodupe was to reach learners at schools to create a stream of prospective students to enrol for music studies at university. The method to achieve this was to send music students to teach the children music as part of the Kodupe programme and to start orchestras at the schools where they were active. The success of this approach meant that the Kodupe programme became obsolete and sufficient learners went on to university to study music and to become music teachers at the schools where Kodupe was active. When the Kodupe programme was terminated, it became a problem for Tyrone since their brass

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<sup>121</sup> My daughter, Hayley Joorst, had a similar entry into university. She attended Rhenish Girls High School in Stellenbosch and took Music as a subject. Since there was no trumpet teacher in the Music Department at school, we had to arrange with the Conservatory at US for a trumpet teacher as from Grade 9. Annually Mrs Pamela Kierman, the Head of Brass, allocated a senior trumpet student to teach her. At the same time she was a member of Bellmor Brass. By the time she enrolled at US for the BMus, she had already been at the Conservatory for four years and became a professional trumpet player upon completion of the qualification.

<sup>122</sup> Theo Joemath is the son of Bishop Augustine Joemath who is an interviewee for this research.

band players who were part of the Kodupe programme did not have access to such music lessons anymore. The teaching of music was then taking place at the schools which only focussed on their own enrolled learners. This prompted Tyrone to start teaching music himself. The schools where the teaching of music was instituted as a result of the preparing work by Kodupe would have been white schools, since the students who graduated from UPE would have been white students. These schools were inaccessible to coloured learners at that time.

The BBSA mostly follows the system of group teaching, which, according to Tyrone, has certain drawbacks. One of these drawbacks is that players who start playing the wrong instrument, do not develop to their full potential. In the BBSA this is accommodated, e.g. trumpet players who cannot play the high notes would find their niche in only playing the alto voice with the trumpet. This group of players is referred to as “Altos”. Only trumpet players who can play the soprano voice are referred to as “Trumpets”. It works for the BBSA, since a lot of the music is in four-part harmony and all four voices need to be covered. Years ago euphonium players used to be called “Hoog-bas” (high bass) players while tuba players were called “Diep-bas” (deep bass) players. The result is that euphonium players only learnt to play the bass part and their high range was never developed. Tyrone mentions that it is interesting that the euphonium and tuba players actually read the same notes on the bass clef. The euphonium players play the note at the pitch that it is written, while the tuba players are taught to read those same notes on the staff, but actually play them an octave lower. They are not aware of that.

Tyrone explains his change in profession to a music teacher that occurred at that time as follows (Hitzeroth, 2023):

Ek was in 'n ander profesie alreeds gewees op daardie stadium. Ek was nie geleer om van my 'n goeie speler te maak nie, of 'n wonderlike speler te maak nie ... dit was nie die bedoeling nie. Die bedoeling was om my te [bemagtig] .... Vandag besef ek hoe briljant daai idee was. Nie my idee nie – Sean [Kierman s'n]. Of ek sal sê nie eens Sean se idee nie – God se idee. God het die idee gehad waar Hy my wil hê.<sup>123</sup>

During the early years of the Salem Moravian Brass Band, a gentleman who was called “Steenie” served as band leader. He appears on a Moravian Hope Brass Band photograph dated 1926 as FJ Steenveld. Some time after that the Hitzeroth father (Henry Isaac) and son (James Robert) team took over as band leaders.

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<sup>123</sup> Tyrone was a member of a different profession at the time and the purpose of the individual trumpet lessons was not to enable him to become a wonderful player. It was Sean Kierman's idea, but even more than that, it was a God-inspired idea to bring him to where he is today.

Tyrone surmises that the above-mentioned band leader, Steenie, must have received good music training, most probably at the first teacher training college in South Africa at Genadendal.<sup>124</sup> At Genadendal the students received comprehensive training in a variety of musical instruments. They had to play at least two musical instruments. He is reminded that someone like Michael F Balie who played a significant role in the musical development of the Salem congregation, played the violin as well the piano. By looking at the type of music that was played at Salem at that time, Tyrone is of the opinion that the band leaders must have known what they were doing. He refers to Rev. Daniël Joorst and his son Daniël Joorst who were at Moravian Hope, which became Salem, at that time and must have had a positive influence on the brass band.<sup>125</sup> Military fingering was used and the band played British-sourced music: old brass band journals, hymns, polkas and marches. When Tyrone came onto the scene, there were only a few of these music booklets available. The music from the missing books could still be played, since they have been memorised by the players. The band could play wonderful music from British Brass Band Journals. Salem currently still plays an arrangement of the Hallelujah Chorus that was purchased in London in the 1950s. The inclusion of this type of music of such a high level of complexity, and the calibre of musicians that were around at the time, shows Tyrone that the band leaders must have been trained well by a competent musician. The brass band at that time consisted of ten to twenty members. Tyrone has a photo of the band on his wall. The band mostly consisted of adult males, but there were exceptions, namely two boys, his father and his uncle, as well as two girls, namely Tyrone's aunt, Minnie Hitzeroth and Augusta Joorst.<sup>126</sup>

The two photos on the following page are displayed on the wall in Tyrone's home. The photo of the Moravian Hope Brass Band taken in 1926 shows 13 adult males and three boys being part of the band. The conductor is FJ Steenveld and seated by his right shoulder is HI Hitzeroth, Tyrone's grandfather. On the photo taken of the Port Elizabeth Moravian Brass Band Performers in 1939, there are seventeen adult males, four boys and one girl. The title of the photo indicates that it was taken to commemorate the centenary celebrations of Clarkson mission station, 19 February 1939. The conductor is Paul Balie. According to Michelle Williams<sup>127</sup> he was also a founder member of the BBSA, together with his two brothers, Rev. RI Balie and MF Balie. (Williams, 2024) HI Hitzeroth is

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<sup>124</sup> The list of teachers trained at the Kweekskool at Genadendal includes a Ferdinand Stenefeld who started teacher training in 1920. (Balie, 2020: 205) This connection could be coincidental and has not been confirmed.

<sup>125</sup> Rev. Daniël Joorst served the Moravian Hope congregation in Port Elizabeth from 1929 to 1943, while his son, the Rev. Rudolph Joorst served the same congregation from 1938 to 1947. Daniël Joorst a younger son, also lived in Mount Road at some stage, as reported by his daughter. Both Rudolph and Daniël attended the Kweekskool at Genadendal. So it is unclear which of the Joorst sons Tyrone referred to. The Moravian Hope congregation was started in 1898 and moved to its present location as Salem congregation in 1950 due to the Apartheid forced removals. (Krüger & Schaberg, 1984: 177)

<sup>126</sup> Augusta Joorst (born 9 August 1925) was the youngest daughter of Rev. Daniël Joorst, who was the minister of the congregation at the time.

<sup>127</sup> Michelle Williams (née Balie) is the daughter of MF Balie.

indicated as the Band Sergeant. On the photo is also Z Joemath, a future minister and the father of Bishop Augustine Joemath. My grandfather, Rev. Daniël Joorst, is seated between Balie and Hitzeroth. Seated on the floor is the only female, the fourteen year old Augusta Joorst, daughter to Rev. Daniël Joorst. There has been a slight increase in membership of the band in the thirteen years with only one teenage female member joining them, the musically talented daughter of the minister in the congregation.

The repertoire of the brass band included traditional British Brass Band Journal music as well as sacred marches, polkas, hymns and Moravian chorales. Some of the top musical pieces that they played included the 'Hallelujah Chorus' and 'I waited for the Lord' by Mendelsohn. A piece like the 'Hallelujah Chorus' was arranged for fifteen instruments, including solo cornet, repiano cornet<sup>128</sup>, 1st, 2nd and 3rd cornets. Tyrone himself played the repiano cornet part. The instruments in the band reflected the typical British Brass Band choice of instruments. The set of instruments that was purchased in 1968 for less than R2000, consisted of many cornets, 5 E-flat horns (what is now known as tenor horns), euphoniums and tubas. There were no trumpets or trombones in that set of instruments. The music that was played was arranged for these instruments. (Williams, 2024) The Salem brass band read the staff notation. The sources of music that they played included music collections in the form of a set of music books for the different voices or instruments. The band never played from fingering written onto the staff notation. Despite this ability to play from the staff notation, there is a link to the tonic solfa notation that was in use in the church. Tyrone says that his father had a copy of the little blue Moravian Hymn Book that was written in tonic solfa. (Moravian Church in South Africa, 1952)

He tells the story that they found that the brass bands in the Moravian congregations in the Transkei actually played chorales from this hymn book in tonic solfa. To him it seems plausible since a brass band player only plays one set of notes in the harmony. His father had this skill, and he surmises that some of the Salem brass band members at that time could also play from tonic solfa. The Salem brass band played at the New Brighton Moravian congregation in the black township of New Brighton in Port Elizabeth from time to time and would accompany the hymns on these occasions. During the service the congregation might sing an unfamiliar hymn unaccompanied. His father would then write out the melody of the hymn in tonic solfa as it was being sung. He then added an alto voice and transcribed these two voices for the band. At the end of the service the band would play the hymn – the trumpets from their newly written music and the tenor and bass players would just improvise and harmonise ad lib to the tune. This was the calibre of musicians that they had.

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<sup>128</sup> The repiano cornet part is described as a roving part, supporting other cornet parts, or other instruments in the band, sometimes at the octave or playing a solo in counterharmony. (St Albans City Band, n.d.)



Figure 7 Moravian Hope Brass Band, 1926



Figure 8 Port Elizabeth Moravian Brass Band, 1939

Tyrone is of the opinion that people who are familiar with tonic solfa, like many Moravians, find it relatively easy to harmonise to a tune even if they are not familiar with it. He is of the opinion that most musicians who can only read staff notation, do not have this skill to harmonise spontaneously. He himself definitely does not have that ability. Tyrone shares another example. He attended a synod session where Bishop Joemath taught the attendees a new song. He handed out the music in staff notation. A fellow attendee tried to capture the tune in tonic solfa as it was being sung because she wanted to teach her own congregation the song. Tyrone was able to transcribe the song from staff notation to tonic solfa for her with his basic knowledge (according to him) of tonic solfa.

The Salem brass band has always maintained a good working relationship with the ministers and a good administrative relationship with church councils over the years. The church council purchased the set of 18 brass instruments in 1968 for the use of the band members. The band plays at all the church festivals on the church calendar. The minister often asks the band to play at specific church services. Two examples of the good relationship with the local minister, are the band playing at the rectory at 06h00 every Christmas morning; and the band members being served coffee at the rectory at 05h30 every Easter Sunday morning. This is in preparation for the band leading the march of the congregation from the Salem church to the local graveyard for the Easter Sunday Resurrection Service. The administrative relationship with the church council includes the prerogative of the church council to appoint the band leader. The Salem brass band has never functioned with an executive committee. The band leader does everything, so there is no need for meetings. Since there is no Treasurer, any money that the band generates, e.g. at concerts, is paid directly into the church coffers.

It is surprising to learn that Salem brass band operates in this seemingly autocratic manner without an executive committee in this day and age. It contrasts sharply with the move to a democratic dispensation instituted at Mamre brass band, as described by Ronald Johannes. He described that the need for an executive committee developed to achieve autonomy for the brass band, especially with regards to their finances, with a constitution that was ratified by the local church council. It is quite possible that Salem brass band is the only band, if not one of a few in the BBSA, that operates with only the band leader who leads an organisation without the assistance of an executive committee to manage the band. It is therefore ironic that both these bands have accomplished milestones which make them leaders in the BBSA, despite their different leadership models.

The band only plays at funerals on request. The band plays at "Jubel" birthday celebrations of band members.<sup>129</sup> When the congregants became aware that the band plays at the "Ounag" of the "Jubel",

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<sup>129</sup> "Jubel verjaarsdag" or Jubilee birthday: The MCSA has the custom of regarding a person's 50<sup>th</sup> birthday as a jubilee celebration. Thereafter every tenth birthday is also celebrated as a jubilee birthday, namely 60<sup>th</sup>,

they also requested the attendance of the band at their birthdays. The band usually accedes to such requests.

Tyrone relates a situation that occurred in 1974 in the Salem congregation where the band leader, church council and BBSA (EC) Executive Committee were drawn into. His father, James Robert Hitzeroth, was the band leader when the switch over from military to absolute fingering took place within the BBSA. His father had over the years rewritten a large collection of very difficult pieces for the band using the military fingering and preferred to continue along that path. He was prepared to continue with this process, even transcribing the new music in absolute fingering back into military fingering, while continuing to belong to the BBSA. The BBSA executive did not agree with this proposed course of action and met with the church council. The BBSA executive convinced the church council that the band should change over to the absolute fingering. James Hitzeroth then resigned as band leader and the church council appointed his deputy at the time, Simon Fox, as band leader. Tyrone was then appointed as deputy band leader, the third generation of Hitzeroths to serve in the Salem brass band leadership. When Rev. CBR "Chris" Wessels was appointed as minister in 1974,<sup>130</sup> he asked James to withdraw his resignation and return to his old post. James did not see his way clear to do this, despite the minister's numerous requests for him to reconsider, especially since a successor had already been appointed. James eventually acceded to the minister's overtures, but not as Salem brass band leader, but to start an all-girls brass band – a first for the BBSA. Tyrone disputes the historical sources that state that the first ladies in any BBSA brass band belonged to the Pella brass band. He is of the opinion that the ladies at Pella only joined their own band after having seen the Salem girls brass band perform. This trend of females joining the brass bands has permeated the BBSA over the subsequent years. Tyrone mentions that currently the male-female split in the Salem brass band is fairly even and that currently the BBSA (EC) Executive Committee has four females and three males.

In October 1981 Tyrone was elected to the position of Deputy Secretary of the Executive Committee of the BBSA (EC) and he served under the Secretary at the time, a lady called Ms Antoinette Brown. She was the first lady ever to serve on the BBSA Executive. Her father was a former BBSA (EC) Executive Committee member. At the next election, in 1984, Tyrone was elected as Secretary of the BBSA (EC) Executive. He then also had to fulfil the role of General Secretary since the Eastern Cape had the rotating portfolio of the General Executive of the BBSA, namely President, General Secretary and General Treasurer. At the following election, in 1987, he was elected as Chairperson

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70<sup>th</sup>, 80<sup>th</sup>, etc. "Ounag" or on the eve of the birthday, in the same vein as Christmas Eve: the jubilee birthday is ushered in with a thanksgiving prayer meeting attended by congregants as from 22h00 on the eve of the birthday till midnight. The brass band and or the church choir may perform at such a prayer meeting.

<sup>130</sup> Rev. CJ "Christie" Collins served the Salem congregation from 1967 to 1974 and Rev. CBR Wessels took over from 1974 to 1978. (Krüger & Schaberg, 1984: 177)

of BBSA (EC) Executive Committee. At the same time Gerald Engel<sup>131</sup> was elected as Chairperson of the BBSA (WC) Executive Committee. Since 1987 Tyrone was Chairperson of BBSA (EC) until 2016, whereafter he was asked to remain on the executive until this day. This 29 years of leadership withing the BBSA (EC) is mirrored by a similarly lengthy period in which Ivan Liedemann was actively involved in the BBSA (WC) leadership. These lengthy periods of leadership assist an organisation by creating a stable platform from which to lead the organisation and ensure a continuity of operations. The servant leadership approach by these elected officials in the BBSA has ensured that these prolonged periods of leadership have ensured the growth and development of the organisation in a positive manner.

When Tyrone refers to highlights that he experienced as part of the BBSA, he starts off by making the following statement (Hitzeroth, 2023):

Ek sê graag dat ek in die BBSA gebore is. BBSA is gestig in Julie 1951 en ek is gebore [in] Desember 1951. My oupa was op die eerste bestuur van BBSA, my pa en my oom was stigterslede. So ek was daarin gebore. Ek het nie 'n keuse gehad nie .... so dis my hele lewe.<sup>132</sup>

Apart from being born into the organisation, the music surrounded him from his home to the church. His father was the band leader of Salem and they practiced at home. His father also had his own ballroom dance band,<sup>133</sup> the Ambassadors Swing Orchestra. The dance band also practiced at home (on a different evening to the brass band). So music was part of his life.

A second highlight is the fact that God brought him back to the church and to music, despite the fact that he completed his studies to follow a career in law. When he had to make choices during different career paths that he followed, he always ensured that the choices that he made or the actions that he undertook, never prevented him from regularly participating in the activities of the brass band. The longest he would be away from home due to work demands, would be a week, at most two weeks.

A third highlight is the individual training that he received from Sean Kierman, as a result of his involvement with the BBSA. It prepared him to run the music school at present, around which his whole life revolves.

Furthermore, Tyrone lists the numerous international tours that he was fortunate to have participated in as part of the BBSA:

- the first BBSA overseas tour in 1987 to Germany;

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<sup>131</sup> Gerald Engel recently retired as band leader of the Bellville Moravian Brass Band.

<sup>132</sup> Tyrone stated that he was born into the BBSA. It was formed in July 1951 and he was born in December of the same year. His grandfather served on the inaugural executive committee and his father and uncle were founding members of the newly formed BBSA. That is why he says that he was born into the organisation. It surrounded him from his birth – it is his life.

<sup>133</sup> A ballroom dance band is known in Afrikaans as a “langarm dansorkes”.

- two overseas tours by Salem Brass Band to Germany;
- a number of other tour groups to Germany;
- the first tour by BBSA Executive members to the USA in 2003;
- two overseas tours by Salem Brass Band to the USA;
- a few BBSA tours to Namibia; and
- attending the MUBF in the USA in 2018.

The branded golf shirt that Tyrone wore at the time of the interview was part of the official tour outfit for the MUBF in 2018. Tyrone joked that his whole wardrobe just consisted of BBSA golf shirts and T-shirts, as can be seen from the many tours listed above.

The Christian Gregor School of Music was started by Tyrone and operates from the premises of the Salem Moravian Church. It is not a church organisation, it is a community organisation run as a Nonprofit Organisation (NPO), but there are close ties with the congregation. The music school came about because of three incidents. The first incident was that Rev. Godfrey Cunningham, the former President of the MCSA, encouraged Tyrone to start a music school. He used to be the minister at Uitenhage and Bloemendal Moravian congregation in Port Elizabeth, so he knew about Tyrone's brass band involvement at Salem. Rev. Cunningham was an exchange minister who worked in Germany for a few years. It is a similar exchange programme that brought Rev. Karl Schiefer to South Africa. Upon his return from Germany he put this request to Tyrone. Tyrone was not very excited to start the project – it is costly and too many projects fall by the wayside – but Rev. Cunningham promised funding from Germany. The second incident was the experience that Tyrone gained while running the programme of the BBSA to start new brass band in the districts of the MCSA that did not have brass bands. Tyrone suggested the programme to the BBSA to celebrate the 60<sup>th</sup> anniversary of the start of the BBSA in 2011. Even though the programme was not very successful, it gave him the experience of starting and running a new programme and paved the way for him to start the Christian Gregor Music School. The third and most decisive incident was the group of children that Tyrone started to teach in practical music and music theory at his home. The successes that this teaching programme yielded, made it possible for Tyrone to take the plunge and start the music school and it is still running successfully.

The motivation for the name of the music school is that Christian Gregor is known as the “Father of Moravian music”. He compiled the first Moravian chorale book. The numbering system used in the old [green] MCSA chorale book is still mostly as he allocated them. With the advent of the current Laudate hymn book, a combined Lutheran and MCSA hymn book, as well as a new [blue] chorale book, some of the numbers of the chorales that Christian Gregor allocated, were changed. (Moravian Church in South Africa, 2001)

The group of children that Tyrone taught at home started when one of the children from the Salem congregation started taking trumpet lessons at the school he attended and the parents approached

Tyrone to assist the child with the trumpet lessons. At that time the Salem congregation did not have juniors in the brass band, since the Sunday school dried up and no children came through to the brass band. Tyrone wonders whether this was why he was approached, since there was no training for juniors at the time. He started teaching the child the trumpet at home and since there was no junior band where the child could participate in, he had the child perform a solo at a Kinderfees service at Salem. This led to numerous enquiries from parents who also wanted their children to be taught to play a brass instrument by Tyrone. He started teaching the children at his home and the teaching programme became successful – the children passed Royal Schools music examinations – and the numbers increased. Children from as far afield as Bloemendal Moravian congregation came for lessons. This proved that the programme was sustainable. The result was the establishment of the Christian Gregor School of Music.

The music school covers all the instruments found in the Salem Brass Band, namely woodwind and brass instruments. As the children of the music school become more proficient, they are encouraged to join the Salem Moravian Brass Band and perform with them on Sundays. This is not always possible, e.g. the children who belong to brass bands in other Moravian congregations or other denominations perform in their own congregations on Sundays. There are a few children from the Catholic Church and they have now formed their own brass band in their congregation. For this reason the music school arranges concerts where all the children can participate as a group.

Tyrone's main instrument is the trumpet, but he plays and teaches a number of instruments as a result of his involvement with the music school. He makes the example of a recording during Covid where he created a virtual performance and played a number of instruments, namely: trumpet, flugelhorn, French horn, trombone and euphonium on a recording of The Lord is my shepherd.<sup>134</sup> He does have an affinity for the saxophone, though. The music school started the Christian Gregor Wind Band, which includes brass as well as woodwind instruments.

The programme that Tyrone proposed to the BBSA in 2011 to start brass bands in districts of the MCSA that did not have brass bands was to create a legacy for the BBSA on the occasion of its 60<sup>th</sup> celebrations. There were brass bands in some of the Moravian congregations in the Transkei in the Eastern Cape, for example at the Shiloh mission station. Tyrone saw a photo of the brass band at Shiloh in a museum in the USA that predated the existence of the Moravian Hope / Salem congregation. During the time of the 1987 tour to Germany two brass bands still existed in the Transkei, namely at the Moravian congregations of Baziya and Mvenyane. One player from each of these brass bands accompanied them on the tour and this contact renewed the cooperation with the congregations in the Transkei and brought about their membership of BBSA. There had been

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<sup>134</sup> Tyrone Hitzeroth playing The Lord is my Shepherd: <https://www.youtube.com/watch?v=JIDBAk2cBV4>

contact with the congregations in the Transkei prior to the tour in 1987. Salem started to present workshops with these bands, but they died out and the 2011 proposal focused on getting brass bands started again in the congregations in the Transkei.

The proposal for the project included R10 000 to be budgeted per district to purchase a set of instruments in six districts for a total of R60 000. The idea was to start at district level and so enable the skills to filter down to congregations and so encourage the start of brass bands at congregational level. The MCSA Provincial Board also sponsored R10 000 for the project. The budget was bolstered as a result of a chance encounter with a representative of the Moravian Missionary Society in the Netherlands, the Zeister Zendinggenootschap. With this additional funding, the focus of the training could be at the congregational level, instead of at district level. Ten congregations benefited by having brass bands established. Every two weeks Tyrone would travel to the congregations to continue with the training. At the 2018 BBSA (EC) brass band festival, fifty children from these projects participated with the junior players. Unfortunately this project did not prove to be sustainable and it died out.

When asked whether the Salem Brass Band is an asset to the spiritual ministry of the MCSA and the broader ecumenical community, Tyrone raised a number of points:

- When the band is asked to perform at a function or service, it means that there is a need for their services, and the Salem Brass Band is often requested to perform at functions or services, even as far afield as the Transkei.
- The Christian Gregor Music School is open to children from all denominations and the children that belong to the Catholic Church have already formed their own brass band, which is a benefit to the Catholic Church.
- A former president of the MCSA, Sr Angeline Swart, commended Salem brass band for the wonderful music ministry that they perform. The former president of the MCSA, Rev. Martin Abrahams, is also very positive towards the BBSA, possibly because he is also a child of the BBSA. The minister at Salem sees the performance of the brass band as an enrichment of the church service.
- The brass bands play important roles in accompanying congregations, e.g. at Gelvandale and Enon Moravian congregations, there is no organist, so the brass bands accompany these congregations every Sunday.
- Salem Brass Band has developed strong ties with the Dettingen Brass Band since the 1990s, which have brought about several changes to the band. One of which is that Salem developed an appetite to tour overseas, which they have been able to satisfy a number of times, with tours to Germany and the USA. Secondly, Salem had to improve their standard of playing to be able to go on tour. This they did by developing repertoires to perform annually at three concerts, each concert focusing on one of the following genres, namely classical,

pop and advent music. Thirdly, this three-pronged approach to their repertoire brought about a deeper appreciation of the band among the congregation – the audience and band members relate well to the pop music and when the band plays in church, it plays only religious music to serve God.

- On a personal level the band held a concert the week prior to the interview to honour Tyrone's 60 years of service to the band, as well as departed friends.
- The band is dedicated to service in the church, even if it means sacrificing their personal finances for the cause. The band members decided to purchase new instruments for themselves when the congregation was not able to provide funds for this purpose.
- Salem Brass Band also travels to congregations as far as the Transkei when requested to do so, at their own cost. When the BBSA (EC) asked the serving Bishop at the time, Bishop Ndabambe to deliver the sermon and spiritual message at their band festival, he expected the BBSA to cover his travel expenses. When he, the Bishop, retired, the band travelled the more than 600kms to Matatiele in the Transkei to perform at his farewell service, without expecting a contribution to their travel costs – they serve God, not the Church.

#### 4.6 Jonathan Lawack

I had a meeting with Jonathan Lawack during September 2023 in Port Elizabeth but it was not possible to conduct an interview due to his travel schedule and the short time that I was available in Port Elizabeth. Jonathan Lawack agreed to complete the questionnaire prepared for the interview, which he submitted it to me in October of 2023. (Lawack, 2023) His contributions to the book "*Stemme van Clarkson*" (Lawack, 2021a) will be interwoven with the completed questionnaire.

Jonathan Lawack was raised by his paternal grandmother Maria Lawack at Clarkson Moravian mission station after his mother passed away when he was one year old. At Clarkson he grew up and started to appreciate music and developed an intense, life-long relationship with especially choral music. He matriculated from Emil Weder High School in 1965. It seems as if Jonathan was very fortunate to attend Emil Weder High School, since Bishop Ruiters mentioned that it was only the families with the financial means that could afford to send their children so far for their secondary education.



*Figure 9 Jonathan Lawack  
(Photo: Facebook)*

After Matriculating, Jonathan attended the Bridgton Teacher Training College in Oudtshoorn and qualified as a teacher in 1967. He started his teaching career in 1968 at Clarkson Primary School. It is often with a sense of pride in the accomplishment of their children, that mission schools appointed their own qualified teachers to return to teach in their schools. Jonathan's teaching career also took him to Woodlands Primary School, eighteen kilometres east of Clarkson, AW Habelgaarn Primary School<sup>135</sup> in Port Elizabeth, and later back at Clarkson Primary School as Principal as from January 1983 and finally as Principal at Fontein Primary School in Port Elizabeth as from January 1989 until his retirement in December 1996. During his teaching career he improved his academic qualifications as well, by completing the Higher Education Diploma at Dower Teacher Training College, the BA degree at University of Port Elizabeth, culminating in a masters degree in Public Administration from Fort Hare University in 2014. During his retirement from teaching, he entered politics at local government level as a Ward Councillor in the Nelson Mandela Municipality for a number of terms between 2009 and 2018. He retired from politics in 2018 after serving as Speaker of the Nelson Mandela Municipality between 2016 and 2018. (Lawack, 2021a, sec. Authors)

The start of Jonathan Lawack's involvement with the brass band was at Genadendal during his high school years in 1964 and 1965 under Mr Lionel Abrahams as band leader. This was followed by his involvement with the brass band at Clarkson from 1968 to 1971 with Mr Larry Ruiters<sup>136</sup> as band leader. Neither of these band leaders had any professional training in music. Both brass bands

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<sup>135</sup> Bishop August William Habelgaarn (born 1920 in Genadendal, died 1980 in Port Elizabeth and buried in Cape Town) was elected to the Provincial Board of the Moravian Church. In 1969 he was elected to be the first indigenous Superintendent (administrative head) of the Moravian Church when Rev. B. Krüger who was the Superintendent at the time was consecrated as Bishop. Habelgaarn was later also elected and consecrated as Bishop of the Unitas Fratrum. (Krüger & Schaberg, 1984: 131, 153) At one stage he held both the post of Superintendent and Bishop – simultaneously the administrative and spiritual head of the church.

<sup>136</sup> Lawrence "Larry" Ruiters was the brother of Bishop Rodger Ruiters. More can be read about him in the interview with Bishop Ruiters.

consisted of males between the ages of sixteen and fifty, with Genadendal consisting of about seven members, while Clarkson band had about fifteen members. The bands played music of religious nature and accompanied the hymn singing during church services and performed at funerals and other special occasions. Jonathan states that both bands played music based on military fingering and that the band leader wrote the fingering for the music notes on the staff notation. Daniël David Joorst supports the writing of fingering on the staff notation while playing in the Genadendal brass band, but Bishop Ruiters states that in Clarkson they learnt to read the staff notation with no fingering written on the notes. Genadendal and Clarkson brass bands practiced once a week and the band leaders took responsibility to train new members to the bands. In both congregations there was an active interest in the activities of the brass band by the church council and with financial support to purchase brass instruments. At Clarkson the band received a complete set of brass instruments from Germany as a result of the good relationships that their minister, Rev. Frank Jantjies, had with overseas contacts. (Lawack, 2023)

Jonathan Lawack credits his primary school teacher Mr Isaac Swartz as his motivation to join the brass band, where he played the euphonium and trombone. At Clarkson one of the important role players in the brass band was Jakob Sideku, known as “Oupa Jaap”. He only completed his primary school education at the Clarkson Primary School, but was thoroughly trained by the German missionaries to read staff notation and achieve mastery of the church organ and he served as church accompanist, brass band leader and choir master for many years. Jonathan Lawack related in a personal conversation that Oupa Jaap meticulously transcribed the music for the different brass instruments into their specific staff notations. According to Jonathan, Oupa Jaap was the one who gave Bishop John Ulster his first organ lessons while his father Rev. Hendrik Simon Ulster was the school principal at Clarkson. Another of Oupa Jaap’s prodigies was William Uithaler, known as “Wilman” who became a prominent bass singer in the choir and played in the brass band for many years. After Oupa Jaap passed away, there was a gap in the musical life of the congregation. As Principal at Clarkson Primary School at that time, Jonathan Lawack applied to the then education department, Coloured Affairs, to be granted an additional post for music education, which was granted. The post came with a new piano and a music teacher, Miss Debbie Kruger, could be appointed. Music talent could therefore continue to be developed in the congregation and two of the learners who rose to prominence in this time were Charlton Augustus and the young Antonio Lawack,<sup>137</sup> both of whom are still active in the music ministry of the church. Other role players in the brass band fraternity are the brothers MF Balie and Rev. RI Balie as well as four generations of the Hitzeroth family in the Eastern Cape (Lawack, 2023): Isaac Hitzeroth, band leader; James

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<sup>137</sup> The contribution of Antonio Lawack to the music in the MCSA is dealt with in another section of the thesis.

Hitzeroth (son), band leader; Tyrone Hitzeroth (grandson), band leader; Alexander Hitzeroth (great grandson), music arranger and conductor.

A highlight of his brass band experience while at Genadendal was being part of the band that travelled to Wuppertal in 1965 to perform at the church service when the congregation ended the Rhenish chapter and became part of the MCSA.<sup>138</sup> A few other highlights of Jonathan's involvement with the brass bands include:

- the transition from military to absolute fingering;
- the increase in the number of children who joined brass bands;
- the establishment of the first girls brass band in 1975 at Salem by James Hitzeroth during the time when Rev. CBR "Chris" Wessels was the minister of the congregation;
- the increase in girls who joined brass bands throughout the BBSA;
- that the BBSA increasingly consisted of younger players, many of whom developed into professional players;
- many contemporary compositions and arrangements by BBSA members have been added to the repertoire; and
- that the BBSA adopted a much more professional approach in its operations. (Lawack, 2023)

Jonathan Lawack feels strongly that the BBSA is an asset to the spiritual ministry of the MCSA. The Easter morning procession to the graveyard for the Opstandingsdiens (Resurrection Service)<sup>139</sup> with the sounds of brass leading the procession remains an irreplaceable spiritual experience to many Moravians. The special place that the Easter religious and musical experience and especially the Opstandingsdiens play in the spiritual life of Moravians is reflected in the migration of Moravians to the mission stations of their childhood for the Easter weekend. This reveals the nostalgia that the mission station upbringing invokes in many Moravians. In the same way many of the members of the Bellville Moravian congregation also do their utmost to be in their hometowns of Elim and Goedverwacht for Easter and specifically for the procession to the graveyard for the Opstandingsdiens. Jonathan further states that the increasing number of the younger players in the Salem brass band who do not belong to the MCSA helps to strengthen ecumenical bonds. He

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<sup>138</sup> Wuppertal mission station was started by the Rhenish Mission in 1830. The congregation decided to join the MCSA in 1965 when the Rhenish Mission withdrew from South Africa. The first Moravian minister to serve Wuppertal was Rev. DI Wessels from 1965 to 1968. (Krüger & Schaberg, 1984: 154, 180) Rev. Wessels's daughter and granddaughter are very active in the Lansdowne brass band.

<sup>139</sup> The Opstandingsdiens or Resurrection Service is an Easter tradition of the MCSA. This service is held at daybreak on Easter Sunday. The congregation assembles at church where the resurrection of Jesus is announced to the congregation, whereafter the congregation walks in procession to the cemetery where the service is held. One of the features of the service is that the names of congregants who have passed away since the previous Easter, are read.

concludes on a personal note, that the involvement of his two sons and grandsons in the brass band at Salem is a blessing to the family. (Lawack, 2023)

#### 4.7 Daniël D. Joorst



*Figure 10 Daniël David Joorst*

The interview with my brother Daniël David Joorst was conducted on 5 February 2023 at my home in Kuils River, in the northern suburbs of Cape Town. (Joorst, 2023)

Daniël David Joorst was born on 1 October 1950 while the family lived in an area called Moutonsvallei.<sup>140</sup> Our parents, Zacharias and Christina Joorst,<sup>141</sup> were educators at the local church school of the Stawelklip Moravian congregation. Zacharias Joorst was later ordained as a Deacon (minister) of the MCSA on 14 March 1954 at Goedverwacht.<sup>142</sup>

During the family's second stint at Moutonsvallei, Daniël David attended the local primary school and was sent to attend Emil Weder High School in Genadendal as from Standard 6 (Grade 8). His father arranged for him to take piano lessons with Mr Samuel Jonker in Genadendal. Daniël David

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<sup>140</sup> Mouton's Valley. The area is now known as Piket-Bo-Berg, accessed via the Versfeld Pass, from Piketberg in the Western Cape.

<sup>141</sup> Rev. Zacharias Joorst was born in Elim on 12 February 1913 and died in Glenhaven, Bellville on 21 July 1986. Christina Joorst (née Fisher) was born in Port Elizabeth on 14 January 1924 and died in Highbury, Kuils River on 20 September 2005.

<sup>142</sup> Daniël David was born while our parents worked at Moutonsvallei. Thereafter the family moved to Goedverwacht where my two sisters Rachel and Christine Millicent were born. After his ordination in Goedverwacht in 1954, Rev. Zacharias was called as minister to Enon (1954 to 1959). Then he was called back to Moutonsvallei as minister (1960 to 1965) during which time I was born in 1961. This was followed by a second stint in Goedverwacht (1966 – 1972) during my primary school years and lastly Genadendal (1972 – 1978) during my high school years at Emil Weder Secondary School. My father retired from teaching as Principal of LR Schmidt Moravian Primary School in Genadendal in 1978 and continued to assist Rev. GW Weber in Bellville during his retirement.

was a boarder in the church hostel and had to practice on the piano which was situated in the lounge of the hostel where the other learners were onlookers who teased him about his practising. He quickly gave up practising and attending the piano lessons due to the teasing. When Daniël David was in Standard 8 (Grade 10), he, together with a few hostel boarders, were co-opted to play in the brass band of the Genadendal Moravian Church. He was trained to play the bass part on a baritone instrument. Apart from the hostel boarders, a few learners who stayed in Genadendal or boarded privately, as well as an educator at the high school, Mr Hamilton Duminy, were also members of the band. The band master was Mr Lionel Abrahams.<sup>143</sup> The band performed at the Genadendal Moravian Church as well as at the surrounding outstations. The congregations of Karwyderskraal in the Hemel-en-Aarde Valley close to Hermanus as well as Riviersonderend were mentioned specifically. Brian Engel also refers to the Moravian outstation on the farm Tygerhoek, Riviersonderend. The band played the church chorales in church and at the graveyard. Transport to various congregations was provided by the band leader who purchased a minivan at that time. This vehicle was the forerunner of our present-day minibus taxis. Daniël David is not sure what the financial arrangement was with the local church council and whether the local church council reimbursed Lionel for the travelling costs. This financial sacrifice for the benefit of the brass band is another example of servant leadership which echoes the initiative of Ivan Liedemann's father who bought brass instruments for the use by band members out of his own pocket.

What is interesting is that the members of the band were not taught to read staff notation. Instead, the band members were given music books where the fingering for the notes for their brass instruments was written down. Each voice had its own booklet. These booklets with this "fingering method" as Daniël David calls it, were widely available and prepared by a team consisting of Lionel Abrahams, as well as other members of the Moravian brass band fraternity, namely ER Rosant, as well as the brothers MF Balie and Rev. RI Balie. The explanation by Daniël David for the use of this "fingering method" was the relatively short period of time that the hostel boarders were available to the band and the resultant high turnover in membership. There was just not enough time to thoroughly prepare the high school learners to be fluent in reading staff notation before they matriculated and left the congregation. The time period described here is the mid-1960s where the BBSA made use of music notation written in the form of the fingering required to play the notes of the music. I was curious to see what this music notation looked like and how the duration and pitch of the notes were indicated. I actually found a copy of a lined, music book<sup>144</sup> among my late father's books in his own handwriting. The cover of the music book indicates that it is for the "Eb Alto". The players must have learnt the duration of the notes and rests to be able to play their part accurately.

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<sup>143</sup> Mr Ferdinand Lionel Abrahams (9 January 1930 – 13 June 2003), or Uncle Lionel, as he was known, qualified as an educator later in life and taught at Emil Weder High School until his retirement in 1995.

<sup>144</sup> The lined music book has 32 pages and measures 254mm x 185mm or approximately 9<sup>5</sup>/<sub>8</sub> inches by 6<sup>3</sup>/<sub>4</sub> inches.

This music book only had this one piece written in it, so it would not have been part of the sets of music books prepared by the BBSA that Daniël David refers to.



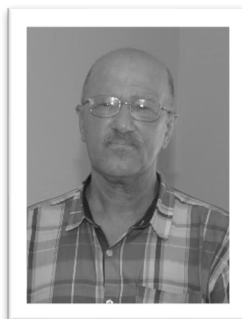
Figure 11 Staff notation with fingering written in

Daniël David does not recall that the activities and workings of the BBSA were brought to their attention. Their focus was only on the activities of the local band. He does remember that their band participated in the annual BBSA band festival that was held at Genadendal during his Matric year. His participation in this event made him aware that there were brass bands in many other congregations. He had no further participation in brass band activities or any other musical exposure beyond his high school years. The transition to reading music from staff notation as popularised by the Rev. Karl Schiefer that was beginning to be adopted in the church brass band fraternity put him off from having to learn afresh to read music. After high school, Daniël David was trained as an educator and remained in education until his recent retirement.

Daniël David is of the opinion that the current brass bands belonging to the BBSA play music of a fair standard, but he regards the brass bands of the Bellville and Salem congregations as playing music of a high standard and he uses their level of playing as his yard stick. He was pleasantly

surprised when he heard brass music being broadcast on RSG,<sup>145</sup> on the Sunday morning prior to the interview. It was a recording of the Salem Moravian Brass Band!

#### 4.8 Rudolph Engel



*Figure 12 Rudolph Engel*

A personal interview was conducted with Rudolph Engel on 28 February 2024 at his home in Elsies River, in the northern suburbs of Cape Town. (Engel, 2024b) Rudolph belonged to the Elsies River Moravian congregation from his preschool years till his high school years. During his primary school years he received piano and music theory lessons and his lifelong involvement with the trumpet started as part of the neighbouring Matroosfontein Moravian Brass Band with Ivan Liedemann as conductor. Elsies River Moravian Church did not have a brass band at the time. Shortly after joining Matroosfontein Brass Band, the Elsies River congregation started a brass band, which he then joined, since the band at Matroosfontein consisted mostly of adult members. While at high school, Rudolph also joined the brass band of the Bellville Middle Street congregation<sup>146</sup> of the German Lutheran Church. A young Winfried Lüdemann was the conductor of the band. He was already a lecturer in music at the US at that time.

During his post-school years Rudolph moved from the Elsies River band and joined the Bellville Moravian Brass Band with Gerald Engel as conductor. By this time Rudolph had started taking individual trumpet lessons with Winfried Lüdemann and also joined the brass band of the German Lutheran congregation at Bellville Middle Street. He attended band practices on Monday evenings at Bellville Middle Street and Thursday evenings at Bellville Moravian. He also took piano lessons during this time.

Rudolph received his tertiary education to train as a teacher at the Bellville Training College. After he had completed the basic three-year teachers diploma, the college started a fourth-year teacher training course specialising in Music Education. Rudolph enrolled for this course and chose fourth

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<sup>145</sup> "Radio Sonder Grense" (Radio Without Borders) is a national Afrikaans radio station.

<sup>146</sup> The Bellville Middle Street congregation of the German Lutheran Church is situated in Middle Street in Bellville. It is situated approximately two kilometres from Bellville Moravian Church.

year Mathematics to complete his curriculum. Ivan Liedemann referred to a similar course in Music at the same institution, but the music specialisation course that he completed was presented at third-year level. The fourth-year course would be of a more rigorous academic standard. When Rudolph joined the Music Education course, he played a pioneering role on two fronts: he was the first student for this course that took the trumpet as a main instrument; and he was also the first student for which a special dispensation was granted whereby the individual lessons that he took with Winfried Lüdemann substituted for the practical training for the course. His progress was evaluated by the music lecturers like the late Ronnie Samaai and the late Keith Jenneker (who accompanied him on the piano).<sup>147</sup> Lüdemann would come to the college from time to time to join this evaluation panel. One could add a third pioneering role Rudolph played, in that he was able to establish collaboration between the Music Departments of the US and the college to administer his practical studies. The late Frank Pietersen who was an Inspector of Music<sup>148</sup> for the WCED, would come to the college from time to time to do practical evaluations. Rudolph had to take piano lessons for the purpose of aural and choral training. The other music students had to do their practical training in the piano and recorder. Rudolph followed the successful completion of the Music specialisation course at Bellville Training College by enrolling for the BA Mus degree through distance learning at the University of South Africa (Unisa), a course he unfortunately never completed. During these degree studies Rudolph had Sean Kierman and the late Dr Michael Blake, who were both on the staff at the SACM, UCT, as his practical trumpet tutors. Lüdemann had bowed out as his practical tutor by this time since he regarded himself as a trombone player and organist.

Rudolph started his teaching career at Norwood Central Primary School in Elsies River Road, Elsies River. During this time he also became involved in a community project, the Genesis Music Project, where Sean Kierman and the late Dr Michael Blake took the lead. The practical trumpet training Rudolph received from these two music teachers enabled him to successfully complete the Licentiate in Music through the Associated Board of the Royal Schools of Music with trumpet as his instrument. One can see from the above that Rudolph was involved in teaching the trumpet at school level, at the brass bands at the several congregations as well as at a community music training project.

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<sup>147</sup> These two gentlemen became stalwarts of the music fraternity: Ronnie Samaai with his ground-breaking push for violin teaching to the children of the townships, e.g. the MTN sponsored music school at Kuils River; and Keith Jenneker, an accomplished pianist and accompanist for his decades-long association with the acclaimed Erub Children's Choir which was started in 1986. Erub is an acronym for the Elsies River, Ravensmead, Uitsig and Bishop Lavis residential areas from which the children of the choir were drawn.

<sup>148</sup> The former post of Inspector of Music is currently performed by a music specialist who is employed as a Curriculum (or Subject) Advisor by the WCED. Mr Frank Pietersen was the first Coloured educator to be appointed in this post. He started a music school which operated from his home in Paarl. It later developed into what is now the Frank Pietersen Music Centre in Paarl, operated by the WCED. His son, Vaughan Pietersen, recently retired as Principal of the centre.

Over the years Rudolph played his trumpet in a few brass bands and under a few band leaders. At Matroosfontein, Ivan Liedemann was the conductor. Liedemann was a qualified and full-time music teacher at Bellville Moravian Primary School who had also completed his teacher training specialising in music. Liedemann served as conductor of the Cape Peninsula Brass Band and as regional leader for what was then known as the Cape Peninsula Region. The Cape Peninsula Brass Band played music using the military fingering and operated as a marching band with drums. They marched through the streets of Elsie's River during festivals like the Moravian Kinderfees festival celebrated annually in August. The bands in the Cape Peninsula Region practiced and performed together regularly. When Rudolph started under Ivan Liedemann, the Cape Peninsula Brass Band had just rebranded to the Matroosfontein Moravian Brass Band. At Elsie's River Moravian Brass Band, the conductor was Br Karel Snell who was also the organist and choir master. Rudolph is not sure of his music training but feels that he did sterling work with the brass band. Winfried Lüdemann who was Rudolph's trumpet teacher and band conductor, had a masters degree in music and was busy with his doctoral degree for which he travelled to Germany for a period of time. While Lüdemann conducted his studies in Germany, the late Ulrich Sachse stepped in at Bellville Middle Street as conductor. He was the organist at the St Martini congregation of the German Lutheran Church in Long Street, in the Cape Town CBD and had received training in the trumpet in Germany. Rudolph described him as an exceptional brass teacher. Gerald Engel, the band master at Bellville Moravian Brass Band was a qualified music teacher and later completed his BA degree, but not in music. Rudolph feels that he is privileged to have played under five very competent conductors. The professional level of training in the brass band that the two German conductors received enabled them to provide much more focussed guidance as conductors. Rudolph stressed that of all the conductors that he played under, he only received individual trumpet lessons from Lüdemann.

When Rudolph learnt to play the trumpet as a child, the brass bands consisted of adult males. This was one of the reasons that his parents moved him from the Cape Peninsula Brass Band, or the Matroosfontein Moravian Brass Band as it became known, to the newly created Elsie's River Moravian brass band where there were more children his age. In the BBSA there were very few girls and young band members. This situation changed when Tyrone Hitzeroth's father started the first girls' brass band at the Salem congregation. Thereafter girls started to join the brass bands in the Western Cape as well. Br Matewis Rosenberg, the band leader in Goedverwacht, had a few girls in the brass band. Rudolph recalls that at the first workshop that Ulrich Sachse and Winfried Lüdemann presented together for the BBSA, it was also the first time that girls attended a workshop. They belonged to the Genadendal brass band.

These BBSA workshops were conducted very differently to the way they are presented today – they lasted for a week during the June / July school holidays. Rudolph reckons that these extended workshops were very successful and that they helped to foster the development of close

friendships among the teenage participants. Ronald Johannes echoed this notion that these longer workshops developed friendships among band members, but he went deeper and felt that the workshops also engendered a deeper spiritual exposure to music. He lamented that the current workshops only followed a one-day format. Rudolph recalls how Ulrich Sachse was also used extensively by the BBSA to present shorter workshops. He often presented regional workshops in conjunction with Ivan Liedemann which were even held during weekday evenings at the Moravian Theological Seminary in Heideveld, Cape Town, which was a favourite venue.

Rudolph explains that he became a member of the Bellville Middle Street Brass Band when he started taking individual trumpet lessons with Winfried Lüdemann. At that time there was a shortage of trumpet players in the band and Lüdemann invited him to join the band practices on Monday evenings. This exposure that Rudolph received, encouraged other members from Bellville Moravian band to join the Bellville Middle Street band as well, e.g. the brothers Gerald and Brian Engel. Other BBSA members who also joined included Jerome Slammat<sup>149</sup> from Matroosfontein Moravian Brass Band. On Rev. Schiefer's recommendation some of his brass band players from Wupperthal who moved to Cape Town, were also accepted into the Bellville Middle Street band.

Membership of two very active brass bands, namely Bellville Moravian and Bellville Middle Street, required close cooperation between the conductors Gerald Engel and Winfried Lüdemann as well as Ulrich Sachse, to prevent clashes in their programmes to enable Rudolph and other BBSA members to participate fully in both bands. These band members with dual membership were able to play almost every Sunday at one of the following places: the German Lutheran Churches; or at Bellville Moravian Church; or at other regional practices. Apart from playing at the Bellville Middle Street congregation, the brass band played almost every Sunday at one of these German Lutheran Churches:

- St Martini in Long Street in the Cape Town CBD;
- Strand Street in Strand Street in the Cape Town CBD;
- Wynberg, one of the southern suburbs of Cape Town;
- Worcester, about 110 kms northeast of Cape Town; and
- Stellenbosch, about 55 kms east of Cape Town, which was the congregation that Lüdemann belonged to.

Transport to all of these performances was usually provided by Ulrich Sachse who lived in Monte Vista, in the northern suburbs of Cape Town, a few kilometres from Rudolph's home in Elsie's River.

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<sup>149</sup> Bishop Dr Jerome Slammat trained as a teacher and is currently an ordained minister of the MCSA. He served the Moravian congregation at Kuils River, in the northern suburbs of Cape Town, after his ordination. He was elected to serve as Bishop at the 9<sup>th</sup> Provincial Synod of the MCSA held in September / October 2024 and he was consecrated on 22 December 2024.

Rudolph would walk a few hundred metres from his home to cross the railway line at Vasco Station where Sachse would pick him up in Voortrekker Road, the main road. Gerald Engel who lived in Bellville, was also able to pick Rudolph up from his home, since he was working already and owned a motor vehicle. Rudolph admits that his father would not have been able to provide transportation to band performances on Sundays, since he was involved in the Sunday School at their own congregation in Elsie's River, where he served as Head of the Sunday School.

At the time when Rudolph was the band leader of Bellville Moravian brass band, it was the accepted practice that the band leader would train new junior members. He would train the juniors on a Friday afternoon. Band leaders were often educators, like Rudolph himself, or ministers in the church. Ulrich Sachse was often available over weekends, to assist with training of junior players. He worked at the South African Broadcasting Corporation (SABC) as a disc jockey selecting background music for programmes.

The music played by the brass bands where Rudolph was active, consisted mostly of church music, especially music in the German music tradition, composed or arranged by German composers. Some of these composers or arrangers of music were employed as Landesposaunenwarte,<sup>150</sup> also referred to in Afrikaans as “Basuinwachters”. In certain instances, music was composed specifically for the BBSA, e.g. a number of intradas to chorales. An example is the “BBSA March” composed for the BBSA by the world-renowned trombonist Horst Wilm.<sup>151</sup> (“Gnadauer Posaunenbund”, 2024) The German “*Posaunenklänge*” or “PK book” as it is known, consisting only of German music was very popular among Moravian brass bands.<sup>152</sup> A band would purchase numerous copies of the book for the use in the band. The Moravian Chorale Book in its 1964 and 2001 versions have its roots in the German music tradition. The Ringbook (“Ringboek”)<sup>153</sup> compiled by Rev. Schiefer was also very popular among brass bands.

Rudolph made special mention of the practice of playing introductions to chorales as part of hymn accompaniment. A special introduction or prelude written for a chorale is known as an “intrada” in German or “voorspel” in Afrikaans. In the Moravian Church, the band leader would select a phrase of the chorale to be played as an introduction to the chorale. The first or last phrase of the chorale is

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<sup>150</sup> Refer to section on Ronald Johannes for the role and functionality of the post of Landesposaunenwart.

<sup>151</sup> Horst Wilm (1939 – 1999) has published multiple recordings of him playing the trombone and served as “Bundesposaunenwart” and a trombonist in the Bamberger Symphoniker till 1990. (“Gnadauer Posaunenbund”, 2024)

<sup>152</sup> “Posaunenklänge” can be translated to “Brass Sounds” (“Basuinklanke”). The use of the “PK book” is making a come-back, e.g. Bellville Moravian Brass Band recently had the book copied and printed for its own use, since it is out of print.

<sup>153</sup> The “Ringboek” is a compilation of brass music bound as a metal ring file.

usually chosen.<sup>154</sup> He referred to the German Lutheran Church, in contrast, which has compiled a book of intradas to supplement their chorale book.<sup>155</sup> Ivan Liedemann displayed a copy of this book during the interview I conducted with him. Rudolph mentions that an intrada could span two pages. The congregation would listen to the brass band or the organ playing the intrada whereafter they would start singing the hymn. At Matroosfontein the band often played British brass band music and Rudolph remembers that they had a lengthy introduction to the well-loved hymn “What a friend I have in Jesus”.

Band practices for most bands occur at least once a week, e.g. the Bellville Middle Street and Bellville Moravian bands. At some of the mission stations the band members would attend high school in a neighbouring town where they would board during the week and would practice over the weekends when they come home. Rudolph referred to Goedverwacht where the band members of high school age attended Schoonspruit High School in Malmesbury and practiced on Friday evenings upon their return home for the weekend. Matroosfontein brass band practiced one evening during the week as well as practicing on Sundays from 08h30 till 09h45, just before the Sunday service started and then they would perform during the church service.

Performances by brass bands took place most often in their own congregations. The ownership of the band instruments by the local Church Council made this a priority. The band would perform in church at various church festivals, e.g. Kinderfees and throughout the church calendar. Rudolph recalls that Rev. Schiefer would order large batches of brass instruments from Germany for the BBSA, and congregations could order and purchase sets of brass instruments, like Bellville and Steenberg Moravian congregations had done years ago to start their brass bands in their congregations. The Bellville Middle Street band performed in a number of German Lutheran congregations in the Western Cape, at least once a term. Brass bands of the Moravian Church would also accept invitations from other denominations to play at their services. These invitations would include those from the Dutch Reformed Church.<sup>156</sup> Contact with traditionally white churches was the exception rather than the rule, since they were seen as the church of the political oppressors. The fact that invitations from other denominations were accepted, shows the commitment of the brass bands to ecumenical contact. Brass bands would also perform at concerts – their own, or arranged by neighbouring brass bands. Rudolph recalls that Jerome Slamet often invited Bellville Moravian band to join them at Matroosfontein to perform at their concerts.

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<sup>154</sup> This practice of playing an introduction to the hymn is important since the Moravian chorale book contains numerous chorales to which a specific hymn could be sung to. An example is the collection of chorales indicated as Wysie 22: there are 21 different chorales with the same designation, namely 22a to 22t. An introduction gives an indication to the congregation which one of the 22 chorales will be played.

<sup>155</sup> The BBSA published a book of Preludes and Hymns compiled by Ernst Theodore Esau. (Esau 2023b)

<sup>156</sup> The “Dutch Reformed Church” (DRC) or as it is known in Afrikaans, the “Nederduits Gereformeerde Kerk” (NGK) is the traditional church for White South Africans.

Rudolph is of the opinion that the standard of playing in the BBSA was always high (Engel, 2024b):

Die standaard was [onduidelik] hoër. As jy kyk na die PK-boek ... as jy agter in die boek kyk ... die Allemandes, die klassieke danse, en 'n verskeidenheid van musiek .... Om daardie musiek reg en goed uit te voer moes jy goed speel.<sup>157</sup>

He recalls that Rev. Schiefer chose the Hallelujah Chorus, by Händel, or “Groot Halleluja” as it is known in the BBSA, as part of a recording for a long-playing record. Participation in these groundbreaking recordings was much sought after. To be part of these recordings, a player from the Bridgetown Moravian Brass Band in Cape Town, actually enrolled at the Emil Weder High School in Genadendal, to be able to join the local band for this process. As a testimony to the level of playing among the Genadendal band, the whole descant, in the form of a duet, from beginning to the end of the piece, was played by only two trumpeters. Rudolph does not think that the standard of playing at present has dropped in any way. He refers to the many Moravian brass band players who currently play in the bands of the Navy, Army and South African Police Services, as well as players who have completed BMus degrees, like Hayley Joorst. Even though some of the brass band players who were accepted into the bands of the armed forces, did not have formal qualifications in music, they were able to gain access by playing the auditions and some of them have subsequently gained formal qualifications like the Licentiate through Royal Schools and Trinity College.

The ownership of the brass instruments has changed over the years. In the past, the instruments were brought to South Africa by Rev. Schiefer, distributed by the BBSA and purchased by the congregations. The Genadendal Drukkery<sup>158</sup> run by the late Fonnies Peters<sup>159</sup> as well as the late Pat Johannes<sup>160</sup> imported brass instruments which were for sale to individual players. Rudolph started off playing with a trumpet owned by the congregation, until his parents were able to purchase an entry-level Yamaha trumpet through the Genadendal Book Depot. Individual ownership of brass instruments was limited, either purchased through the Genadendal Book Depot, or on the open market. Currently the situation is reversed, with many players owning their own instruments. In some of the congregations, the congregation owns very few of the instruments used in the brass band. Rudolph is amazed at the amount of money band players are prepared to spend on brass instruments.

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<sup>157</sup> The standard (indistinct sound) was high. If you look at the PK book, at the back, the Allemandes, the classical dances and a variety of music .... To perform that music properly, you needed to play well.

<sup>158</sup> Rudolph refers to the Genadendal Printing Works, but it should actually be the Genadendal Book Depot, which operated alongside the Genadendal Printing Works and served as the publisher of the official publications of the MCSA.

<sup>159</sup> Hendrik Louis Pieters (31 July 1925 – 10 March 2022) was affectionately known as Uncle Fonnies. He managed the Genadendal Book Depot for many years. He served as the brass band leader at Genadendal for a number of years in the post-Schiefer era and was also a member of the church choir where he performed as a tenor soloist. (Appel, Ulster & Cloete, 2024: 146–150)

<sup>160</sup> Patrick John Johannes was born in Mamre but lived most of his adult life in Genadendal where he worked at the Genadendal Drukkery. He learnt to play the trumpet as an adult and served BBSA (WC) Executive Committee as Secretary for many years.

I found a reference to the pioneering role that Pat Johannes played in the maintenance of brass instruments on the website of the BBSA. The article shares information on the ongoing relationship between the BBSA and the Dettingen Brass Band (“Moravian Brass Band Union of South Africa”, n.d.):

The availability of instruments [in the BBSA] has also improved remarkably. This is thanks to the existence of a workshop where repairs are carried out. Pat Johannes from Genadendal spent two sessions of four weeks each in the workshop of Matthias Beck, the present leader of the Dettingen brass band, where he could be trained in repair and maintenance work. Unfortunately he passed away much too soon. His dedication to the BBSA was exemplary and we have lost a true and beloved friend in him. His successor, David Kraak from Mamre, has meanwhile been to Dettingen for training in the same field.

Ministers have played an active role in the activities of the local brass bands over the years. At Matroosfontein, in the early years, the local minister at the time, Rev. Christy Liedemann, a relative of Ivan Liedemann, played in the brass band. At Bellville Middle Street, the local pastor at the time, Pastor Rust, also played in the brass band. Rev. Weber at Bellville Moravian congregation was instrumental in the purchase of a set of brass instruments, getting the band started and the training of young players. The set of brass instruments, from trumpets to tubas were part of a single consignment from Germany, which were purchased by Bellville and Steenberg Moravian congregations. At present the ministers still show their support even though they are not necessarily actively involved in the brass bands. Rudolph recently asked Jerome Slamet, a proficient trombonist, why he did not play anymore. His answer was that he did not have the time anymore since he is a full-time minister, and that the brass band was functioning well. The Rev. Martin Abrahams, the outgoing President of the MCSA, is a proficient tuba player who used to be an active member of the brass band, but does not play anymore, either. Rudolph also mentioned the involvement of Rev. Rudolph Balie, the former minister of the Maitland Moravian congregation, who played an active role in the establishment and development of the BBSA.

The band leaders in the early years of the BBSA have made great sacrifices for the benefit of the development of the brass bands. Rudolph mentions a few examples of the way in which the band leaders provided transport to the band members. In Genadendal the Rev. Schiefer always drove VW kombis for many years; Charles “Teboet” Wyngaard, the former leader of Maitland brass band at the time of Rev. Rudolph Balie, drove a big Ford Granada; and Ivan Liedemann drove a big seven seater Peugeot. These vehicles were often filled to the brim with brass band players and their instruments. Ulrich Sachse also transported band members from the Matroosfontein brass band to their homes after practices and picked him, Rudolph, up at Vasco station for performances.

Rudolph made mention of the impact that a band leaders like “Teboet” Wyngaard and others had on the brass band. “Teboet” Wyngaard came to Maitland congregation from the Moravian Hill congregation and served as band leader at the time of Rev. Rudolph Balie. He worked hard in the region and would sometimes conduct the regional brass band. Other band leaders who were active

at Moravian Hill and moved to other congregations, were Thysie van der Heyde, as well as Rudolph Engel's uncles, Sakkie and Petie van der Rheede.

There are many reasons why people start new hobbies. In the case of Rudolph Engel, he became involved with the brass band because he fell in love with the trumpet at the age of eight or nine. At that time his father arranged with Ivan Liedemann at Matroosfontein Moravian brass band to take him up in the band, even though no juniors were being trained and the band consisted of adult males only. In this way his father opened the door for the start of this life-long trumpet journey. He remembers being part of the Elsie's River Moravian Sunday School march from Halt Road to the church on Kinderfees Sunday, being escorted by the brass band. This experience was part of the trigger to fall in love with the trumpet. Even though his music education started with piano lessons from a young age, as well as successfully completing the Grade 5 music theory examination, it was the trumpet that triggered his intense interest. When he started to play, he wrote the fingering on the notes of the staff notation just to be able to play chorales. Even though there were euphoniums and baritones available, "soft brass instruments" as he refers to them, they could not take his interest away from the trumpet. The extensive range of the French horn impressed him, but he never got around to exploring that option and his band leaders also encouraged him to focus and excel on the trumpet.

Rudolph played a number of roles in the brass bands over the years. Shortly after he started teaching, he took up the position of band leader of Bellville Moravian Brass Band for a period of thirteen years. He took over from Clive Kronenberg.<sup>161</sup> Rudolph feels that he is very blessed and privileged to have had very talented and dedicated students for individual training in brass instruments. A few of them started as junior players at Bellville Moravian brass band. He mentioned the following former music students:

- Neil Engel was a role model as a trumpet student due to his background in piano. He is an exceptional musician who already completed his Grade 8 piano exam at the age of sixteen while attending The Settlers High School in Bellville. He is a BMus graduate of UCT in jazz with trumpet as his main instrument. He and his wife currently own a music recording studio where they record music groups and he arranges music for other musicians.
- George Foster<sup>162</sup> is a contemporary of Neil Engel. George completed the Grade 3 Royal Schools trumpet exam but he later changed from the trumpet to the tuba. George completed his doctorate in music and lectured in brass at Free State University in Bloemfontein and

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<sup>161</sup> Dr Clive Kronenberg studied at UCT: BMus, MMus, Ph.D. ("Clive Kronenberg", n.d.) In some of the literature and in some of the interviews Clive's surname is referred to as Kroneberg.

<sup>162</sup> Dr George Foster, BMus (UCT), MMus (University of North Texas), PhD (University of Free State). ("George Foster", n.d.)

currently lectures at the Nelson Mandela University in Port Elizabeth, currently Gqeberha. (“George Foster”, n.d.)

- Paul Chandler was one of his learners in Grades 8 and 9 while he, Rudolph, taught Mathematics at Bellville South High School. Paul was one of his trumpet students for a short while, before he started attending Valhalla High School in Elsies River. Rudolph then arranged for him to take lessons from Sean Kierman and Dr Michael Blake during his Gr 10 to 12 high school years.
- Martin Chandler (brother to Paul Chandler) was a trombone student who later went to Winfried Lüdemann for lessons.
- Curvin Engel completed a number of Royal School exams in the trumpet, and he is currently a full-time trumpet teacher at San Souci Girls’ School.
- Tina Engel (sister to Neil Engel) was a trumpet student at Bellville Moravian brass band and is currently a veterinarian.
- Don Engel (brother to Neil Engel) was a student in tuba at Bellville Moravian brass band.
- Hayley Joorst was a trumpet student for a short period at Bellville Moravian brass band and went on to complete her BMus with trumpet as her main instrument at US.
- Sarah Calvert: while Rudolph taught at Hottentots Holland High School, in Somerset West, she was one of his students who excelled in the trombone. She later moved to (the late) Albert Engel for trombone lessons.
- Stephanie “Steffi” Adams: she is currently a member of Bellville Moravian brass band and plays the euphonium.

Neil Engel and George Foster who studied music at UCT, continued to play in the Bellville Moravian brass band during their studies at UCT, and in so doing, bolstered the depth of the music talent in the band.

Rudolph and Albert Engel were elected for two terms to serve as Committee Members on the Executive Committee of the BBSA (WC). The two of them also served on the Music Committee, a subcommittee of the same executive committee, which selected music for brass festivals. Albert was the Chairperson and after his tragic passing, Rudolph was invited to chair the committee, a post he held for many years. After his stint as Committee Member, Rudolph was elected to serve as Secretary of the BBSA (WC). He stressed that he never served as General Secretary of the General Executive (AB).<sup>163</sup>

There are two special memories from his involvement with the BBSA that Rudolph treasures. The most important experience was participating in the first overseas tour of the BBSA to Dettingen in

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<sup>163</sup> At the time when Rudolph served as Secretary of the BBSA (WC) the seat of the General Executive (“AB”) was in the BBSA (EC): President, General Secretary and General Treasurer.

Germany in 1987. The majority of players were from the Western Cape, with a smaller group from the Eastern Cape. This is in line with the proportion of players in the two branches. Winfried Lüdemann was the band leader and Rudolph the First Trumpet. An excellent trumpet player like Heinrich Weber<sup>164</sup> was also part of the tour group. A second overseas tour that Rudolph recalled was the BBSA tour in 2010 to Hildesheim in Germany (“Mariendom Hildesheim”, n.d.) where he served as the band leader.

Rudolph reminisced about the path that music had taken him since he started decades ago as a young boy, fulfilling his dream of playing the trumpet. He feels that he maintained a natural and life-long interest in music. Through music he has made his best and life-long friends – mostly within the BBSA – as well as through his full-time teaching at the Frank Pietersen Music Centre<sup>165</sup> and part-time teaching at Hugo Lambrechts and Beau Soleil Music Centres. Through the music he enjoyed fulfilment in his career, especially while teaching with other musicians at the music centres. He feels that the staff at normal schools just do not have the same inclinations as musicians and he could not connect with them at the same level.

Memories about the years that he had contact with the late Rev. Karl Schiefer abound. Rudolph mentioned that Rev. Schiefer was a trumpeter himself, but that he only heard him play a few times. Rev. Schiefer was too busy to play, due to his duties as a minister. When Rev. Schiefer had access to the services of Winfried Lüdemann and Ulrich Sachse, he could leave the actual training at brass band workshops to these two gentlemen. Rev. Schiefer had a soft spot for the brass bands of Genadendal and Wuppertal, but he had the same level of interest in all brass players. He was always on the lookout for talented players and when he found one, he would do his utmost to nurture that talent and to get these players involved in more intensive band activities, like joining smaller ensembles. Karl and Marianne Schiefer’s lifelong and unselfish dedication to the brass fraternity is unrivalled. Brass band players had the greatest respect for him. Rudolph recalls Basil Carelse’s eulogy at Rev. Schiefer’s funeral and his own family members, Mr and Mrs Pick from Genadendal, only had positive things to say about the Schiefers. Rev. Schiefer’s character and dedication made an indelibly positive impression on brass band players. Rudolph cannot recall any brass band players having anything negative to say about Rev. Schiefer.

Rev. Schiefer had the personality to attract the attention of a few hundred children during training sessions. He achieved this without raising his voice, yet he managed to achieve his goal and transfer the necessary knowledge and skills. He had a unique way of speech and a unique way of presenting

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<sup>164</sup> Heinrich Weber learnt to play the trumpet as part of Bellville Moravian Brass Band under his father, Rev. GW Weber, who started the band. He became a paediatrician and is currently Associate Professor at the University of Tasmania. <https://discover.utas.edu.au/Heinrich.Weber> <https://au.linkedin.com/in/heinrich-weber-a85929a8>

<sup>165</sup> Rudolph recently retired as Head of Brass at the Frank Pietersen Music Centre in Paarl, a fulltime post he occupied for a number of years.

workshops. Players were even given hidings during workshops or practice sessions – he hit one of the players from Wupperthal behind the ears. It was a source of great mirth to the other players when someone was punished. But no one ever complained at home or stayed away as a result of the punishment. Rudolph always attended the workshops – weekends or week-long – presented or arranged by Rev. Schiefer. To augment his training workshops, Rev. Schiefer published his own training manual for junior brass band players – “*Handleiding 3*” (Manual 3), which he wrote in Afrikaans.

Rudolph recalls an anecdote from one of the last workshops that Rev. Schiefer presented in the Loben Hall, the church hall of the Mamre Moravian congregation. He received a whole tray full of cans of “bully beef”<sup>166</sup> as a donation towards the expenses of the workshop. He instructed the kitchen staff to make maximum use of this food. They ended up preparing meals for breakfast, lunch and supper from the “bully beef”. At the beginning he had to instruct players to only take two slices of bread to ensure that those at the back of the queue could also get, but after a few days the players didn’t come for breakfast anymore and started buying themselves something to eat – at a time when takeaway food was not readily available in Mamre yet.

One of the great talents that Rev. Schiefer had, was for negotiations, e.g. with organisations in Germany for the purchase of brass instruments. Theo Adonis echoed this statement, in that he stated that Rev. Schiefer tried to solve problems that he saw in a congregation, whether it was a shortage of brass instruments or even assisting with the electrification of the community. Rudolph recalls an anecdote when Rev. Schiefer imported a container full of brass instruments. Ronald Johannes was the Treasurer of the BBSA (WC) and was tasked with completing the paperwork to collect the instruments from Customs. When Ronald was ready with the paperwork, he went to Customs, but the instruments had already been collected by Rev. Schiefer. He simply used the documents he had in his possession and negotiated to collect the instruments himself. The process was taking too long, since everyone was anxiously awaiting taking possession of the instruments.

Rudolph refers to Rev. Schiefer as the “Father of Absolute Fingering” in the BBSA. Rev. Schiefer was adamant that BBSA should transition and highlighted the advantages of the trumpets playing in C, namely the time and money saved from transposing music. Band leaders would not have to “burn the candles” anymore as Ivan Liedemann and Ronald Johannes had to do to transpose the music for the different instruments in the band. Rudolph mentions that trumpet players who reach Grade 6 practical exams have to be able to read in C. So the BBSA trumpet players who reach that level do very well since they have learnt the fingering language already at church. From the above paragraphs it is evident that the Rev. Karl Schiefer is one of Rudolph’s heroes.

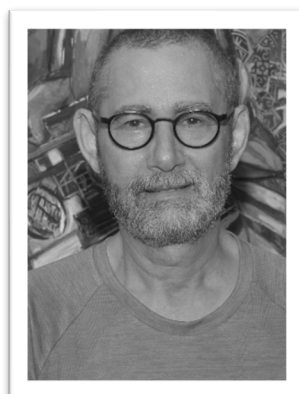
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<sup>166</sup> Canned corned beef is colloquially known as “bully beef”. A tray of canned food could hold up to 24 cans.

Rudolph also refers to Ronald Johannes in Mamre who made a big impression on him personally. He feels that Ronald did wonderful work from a very young age and he is still amazed at the funds that Ronnie was able to generate to regularly arrange for a bus to transport their players to functions. Ronald mentioned that this achievement of having funds available to arrange for bus transport for the band members was one of the benefits of having established an executive committee for the Mamre Brass Band to manage the finances of the band.

The BBSA is definitely an asset in his personal and spiritual life as well as in the lives of the other brass band members. Rudolph admits that his brass band activities are currently his only involvement in the church. He feels that the players in the Bellville Moravian brass band enjoy making their contribution to the church with their participation in Sunday church services. Rudolph makes a profound statement that the BBSA also serves as the youth organisation of the Moravian Church, due to the large numbers of young people who belong to the brass bands. The Moravian Church currently struggles to attract young people to join the youth organisations in the congregations. Up to the 1980s the Moravian Youth Association of South Africa was a thriving union with youth organisations of twenty to thirty members each in most Moravian congregations. Now it is a shadow of its former self and many congregations struggle to maintain or even re-establish a youth organisation. It is against this background that Rudolph's statement must be looked at. According to Rudolph this participation of young people in the brass bands helps to keep them in the church, which is an asset to their spiritual lives and benefits congregational activities. He surmises that if the young people do not belong to the brass band anymore, they may not belong to the Moravian Church at all.

#### 4.9 Brian P. Engel



*Figure 13 Brian Engel*

A personal interview was conducted with Brian Patrick Engel on 28 February 2024 at his home in Bellville. (Engel, 2024a) During his preschool years his family lived on a farm close to the town of Riviersonderend in the Overberg region of the Western Cape. His parents belonged to the Elim Moravian congregation, but the distance of almost 90 kms to Elim meant that they seldom had the

opportunity to worship there. The closest contact they had with the Moravian Church was the occasional visits by the ministers from Genadendal to the outstation of Tierhoek<sup>167</sup> (or Tygerhoek) just outside Riviersonderend to administer the sacraments. During his Sub A (Grade 1) school year he stayed with his maternal grandmother in Elim and attended Elim Moravian Primary School as well as the local Sunday School. The following year the family moved to Bellville and joined the Bellville Moravian congregation, which he still belongs to.

Brian is proud of the fact that he is a founding member of the Bellville Moravian Brass Band, which is also known as Bellmor Brass, of which he is still a member until the present day. The band was started in 1972 by Rev. Godlof W Weber when Brian was in Standard 7 (Grade 9). Some of the other founding members were Walter Weber (son of Rev. Weber), Alistair Fredericks and Melvin September. More players joined later, perhaps after two or three years, namely Brian's brother Gerald Engel who later served as band leader and his nephew Austin Engel who is still a member of the band. The instruments were sourced from two consignments of brass instruments which were on their way to South Africa from Germany. Bellville and Steenberg congregations indicated that they wanted to purchase the instruments. Brian thinks that the late Rev. Martin Wessels was the minister at Steenberg at the time.<sup>168</sup> From this consignment Bellville received nine instruments, of which only the tuba is currently still in existence and in use. Rev. Weber was the band leader with these four players initially and they practiced once a week. He played the piano and shared with them that he had also been involved with brass bands at his previous congregations. Brian is of the opinion that Rev. Weber was not necessarily trained as a band leader, but he trained them as best as he could.

Brian's comments regarding Rev. Godlof Weber's lack of formal brass training, is supported by Godlof's son, Gottfried Theodor Weber. Godlof (08 Nov 1915 - 26 July 1993) received music training from his father, Rev. Karl Theodor Weber, who attended the Kweekskool. Godlof completed a three year teacher training course at Zonnebloem College in District Six during which time he sometimes accompanied the Moravian Hill congregation on the organ during evening services. After his first post as teacher at a Dutch Reformed Church school in Ceres, he was appointed at Spangenberg Moravian School in Lansdowne. While at Spangenberg, he also attended the Moravian Theological Seminary, whereafter he was appointed as teacher at Pella Moravian Primary School where his father was the minister from 1938 to 1956. At Pella, Godlof later became the Principal and was also ordained as minister on 19 February 1956. He had great success with the school choir but had to teach himself to play a brass instrument to be able to lead the brass band which existed already. The brass band participated in the historic first brass band festival in 1951. His first

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<sup>167</sup> Tiger's corner

<sup>168</sup> Rev. MJR "Martin" Wessels was the minister at Steenberg as from 1971 to beyond 1980. *The Pear Tree Bears Fruit* only records information up to 1980. (Krüger & Schaberg, 1984)

congregation as principal and minister was Ebenhaeser congregation in Port Elizabeth as from 1956 to 1969. During this time he assisted Michael Frederick Balie with the work of the BBSA (EC), since he had already served on the executive committee of BBSA (WC). In 1969 the family moved to the Bellville congregation. (Krüger & Schaberg, 1984: 175, 179; Weber, 2024)

One of the highlights that Brian mentioned was the privilege that he had also been trained by Rev. Karl Schiefer, whom he regards as the pioneer in the BBSA of the transition from military to absolute fingering. Rev. Schiefer or his wife Marianna would collect the players in Bellville on a Friday afternoon and transport them with their Volkswagen kombi to Genadendal for a weekend of training sessions. The practices would start as soon as they arrived on the Friday evenings. They would practice with the players from Genadendal and some of their players have become life-long friends, e.g. Basil Carelse. Rev. Schiefer was a strict teacher, exacting and he would hit an errant player behind the ears. During these weekend practices in Genadendal the players were accommodated in the hostels and some time was allowed for playing on the church “werf” and around the old mill. The training sessions lasted until Sunday afternoons, “until their teeth came loose”. The group performed during the Sunday service once they could play an uncomplicated piece. After having mastered the basic chorales, they progressed to play out of the PK book. They were trained from small booklets and loose pages. There wasn’t a specific training manual like Paul Chandler’s brass manual that exists today. Over the years Bellmor Brass benefited from skilled brass band members from the mission stations who came to Bellville for tertiary education,<sup>169</sup> who joined the brass band.

Rev. Schiefer retired from active service in the MCSA while he served the Wupperthal congregation. He then returned to Germany, but after a few years he came back to South Africa where he lived in the Johannis Heim, an old age home run by Germans, in Bellville. During his stay at the old age home, he retained contact with the brass bands – he would attend church services and brass festivals. When he attended church services he would listen intently to the brass band performance with his critical ear and give feedback to the band after the service. Brian thinks with nostalgia and deep reverence of Rev. Schiefer’s unwavering and continued involvement with the BBSA.

A number of band leaders took charge of Bellmor Brass or assisted its members since its inception:

- Rev. GW Weber has already been referred to.
- Wilfred Jonas trained as a music teacher. He taught at Bellville Moravian Primary School and was a member of the Bellville Moravian congregation.

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<sup>169</sup> Bellville has been a mecca for tertiary education over the years. It has the following educational institutions in its proximity: University of the Western Cape; Peninsula Technikon (currently the Cape Peninsula University of Technology); Northlink College (formerly Training Centre for Artisans to train motor mechanics); the former Bellville Training College (teacher training) as well as a culinary school. Many of these students took board and lodging in Bellville South.

- Terrance April was a music student specialising in brass at UWC in Bellville. He was the band leader when Austin Engel learnt to play. Brian shared the story told by Austin Engel that Terrance taught them music theory and that he made them write tests on music theory. Brian mentioned that they never learnt music theory as part of their initial brass training. He ascribes the current improvement in the standard of playing in the BBSA to a better understanding of music theory.
- Gerald Engel, the brother of Brian, was trained in the piano at Battswood Teacher Training College in Wynberg, Cape Town. Brian is of the opinion that band leaders who were not specifically trained in the brass instruments, gained experience as they went along. Gerald served as BBSA (WC) Chairperson and also as BBSA President.
- Ivan Liedemann was the BBSA (WC) Chairperson and also BBSA President for many years. He was the band leader at Matroosfontein and Gerald often took the Bellville players to Matroosfontein to practice with the band there.
- Clive Kronenberg is an excellent trombonist, pianist, guitarist and composer who studied music at UCT. He currently holds a Doctorate in Music from UCT. Clive composed beautiful music for the BBSA, e.g. "You are my refuge Lord".
- Rudolph Engel is an excellent trumpet player with extensive experience in the training of brass players. He was very involved in teaching junior players at Bellville and presented numerous workshops. He was band leader at Bellmor Brass and together with Gerald Engel, they lead the band for the longest periods.
- Winfried Lüdemann, until recently Professor of Music at US, was the band leader at Bellville Middle Street brass band when Brian joined the band for a period of time. A few of Wupperthal brass players, as well as Rudy Engel and Gerald Engel also played at Bellville Middle Street. The Bellville Middle Street and Bellmor Brass players attended joint brass workshops lead by Winfried Lüdemann that were held at Bainskloof<sup>170</sup> in a house that belonged to the German Lutheran Churches in Cape Town.
- Mark Cloete is currently the band leader at Bellmor Brass.

The composition of the brass bands has changed over the years in terms of size, age and gender. At the start of Bellmor Brass, the members were still teenagers. When the band was started and Brian joined, he was still in Grade 9. His nephew Austin Engel who started a few years later, was even younger at the time. When Bellmor Brass was started, the established brass bands consisted of adult men. Rev. Schiefer brought about the change by recruiting children of school going age and teaching them to play. Most of the current members of Bellmor Brass started at a young age and grew up in the band. Brian refers to some exceptions, e.g. some of the members who learnt when

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<sup>170</sup> The house that the German Lutheran Churches used to own, and operate as a retreat centre, is at the settlement at the top of Bainskloof Pass between Wellington and Ceres.

they were in their twenties, and he refers to players like me who only joined and learnt to play when I turned 40. The gender representation within Bellmor Brass and the BBSA has changed and currently these groups have a large percentage of female players. Brian recalls that the first female brass band was started in Salem. Bellmor Brass consisted of ten to twelve members over the years, but it currently has about twenty members. This growth mostly comes from established players from other bands which have joined.

Bellmor Brass currently experiences a problem with the training of new players. In the past new members were trained by the band leader, the most recent being Rudolph Engel and Gerald Engel. At present no training for new players is taking place at Bellville. Brian mentions a few problems. Most of the Bellmor Brass players own their own instruments and the congregation has very few instruments available to use for the training of new players. Secondly it is difficult for parents to purchase instruments for a child who is starting to learn, since it takes more than a year for the child to decide on the instrument he / she would like to play.

Brian refers to the music that is played by Bellmor Brass as follows:

Die musiek wat ons speel is uit die aard van ons roeping, "Loof die Heer met basuingeklanke" ... - ons staan onder die leuse van die BBSA ... - is uiteraard gewyde musiek, kerkmusiek, om dit so te stel. Ons het ... oor die jare baie kerkmusiek gespeel en ons speel [dit] tans nog. Ons gebruik die wysieboek. As jy 'n blaser is, het jy 'n wysieboek. Dan, omdat die basuinwerk gegrond is in die Morawiese Kerk, wat gegrond is in die sendingwerk van die Duitsers van destyds, is daar ... baie Duitse musiek. Daarby bedoel ek nie Duitse volksmusiek nie. Ek bedoel gewyde musiek gepen deur Duitse skrywers .... Ons gebruik baie ... die Posaunenklänge, die PK-boek, wat ons nou weer in gebruik geneem het by ons koor omdat dit musiek is wat spesifiek vir basuine geskryf is, alhoewel [die musiek] van Bach is, byvoorbeeld. Dit klink net anders omdat dit vir basuine geskryf ... of verwerk is. Oor die laaste dekade of meer is daar musiek geskryf vir basuine deur Suid-Afrikaanse basuinblasers, en baie ook binne die BBSA. Ons kyk na verwerkings en ook oorspronklike musiek van oorlede Albert Engel, Tyrone Hitzeroth, Alexander Hitzeroth, Clive Kronenberg [en] Hilton Smith. Hierdie verwerkings is by tye gewyd, in die sin dat dit spesifiek 'n geestelike boodskap oordra. Daar is ook dan meer sekulêre musiek wat verwerk is vir basuinwerk en dit is ook belangrik [vir] die jong spelers se belangstelling, dat hulle nie net gesange speel nie. Ons ... wat van die ouer geslag is ... geniet die gewyde musiek, maar baie keer verlang ons ook om iets wat meer modern is, te speel.<sup>171</sup>

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<sup>171</sup> Bellmor Brass is of necessity sacred in nature, since the band plays under the motto of the BBSA, namely Praise the Lord with brass music. The band plays church music. They play from the church chorale book. Every band member has a chorale book. The MCSA originated from the German missionary activities and therefore the music that the band plays is mostly composed in the German church music tradition – not German folk music. The Posaunenklänge (PK) book has been in use for years in the brass bands and is currently making a comeback in popularity. The PK book originated in Germany and the music has been written or arranged for brass bands and contains many compositions and arrangements by JS Bach. The music may sound a little different, but it is because it has been arranged for brass bands. In the last decade or so, brass music composed or arranged by South Africans as well as from within the BBSA, have been used extensively. Composers from within the BBSA, are the late Albert Engel, Tyrone Hitzeroth, Alexander Hitzeroth, Hilton Smith and Clive Kroneberg. These compositions are usually sacred in nature, but there are also secular music that have been arranged for brass. Brian reckons that the secular music helps to keep the younger (and some older) players interested, so that they don't just play hymns, while the older players mostly enjoy playing the sacred music.

Bellmor Brass plays music that requires a high skill level of its members. Some of the very competent members of the band help to elevate the level of playing of the group. Brian does not regard his level of playing as comparable to that of a professional musician, but he does his best to play for the Lord. The band practices once a week and started playing with the absolute fingering, since the band was only begun in the time of Rev. Schiefer. Players in the band never made use of fingering written onto the staff. The annual church calendar is used to determine the band's performances, which occur mostly at church. A spiritual outreach programme was recently started by the band whereby they regularly play at the homes of congregants who have difficulty to visit church services due to ill health or old age. Invitations to play at church services of other denominations are also accepted.

Bellmor Brass maintains a good relationship with the Church Council which started with the Rev. Weber, who started the band. Other ministers who followed him or assisted him, like the Rev. Frans Engel and Rev. Zacharias Joorst continued with this positive attitude towards the brass band. They were contemporaries of Rev. Weber – ministers of the old school. The Church Council provided the funds to purchase the original set of brass instruments to start the band, but over the years the ownership has changed to such an extent that the band members mostly own the instruments that they play with. The band finances itself without contributions from the Church Council and even purchases instruments for the band out of its own coffers.

The encouragement of his parents, especially his mother, played a big role in motivating Brian to join the group of boys who were taught to play. His parents were very involved with the Bellville Moravian congregation. Brian attended Sunday School and when Rev. Weber started the band, his parents told him that children were needed to learn to play, and that he had to go. This was a decision that Brian never regretted in his life. He served in the executive committee of Bellmor Brass for many years and currently serves as the Chairperson. He also served on the Executive Committee of the BBSA (WC) for two terms as Committee Member. He later realised the special role that the band plays in the congregation and the MCSA. His participation in the band is his way of spreading the gospel and is his greatest involvement in the congregation. He refers to it as follows:

Vir my is dit net eenvoudig 'n hartsaak. Ek is gegrond in die basuinwerk in die kerk en in die BBSA en ek sal basuin blaas – ek is ook met ander aspekte van die BBSA betrokke – tot tyd en wel ek nie meer kan nie [en] sal ek betrokke wees in die BBSA.<sup>172</sup>

Brian plays the trumpet exclusively<sup>173</sup> and calls himself an alto player, or second trumpet player.<sup>174</sup> In his participation in BBSA activities over the years, he has come to regard some of the leaders as

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<sup>172</sup> For Brian his involvement in the local brass band and the BBSA is a matter of the heart – it is his grounding in life – and he will continue to play and be involved in the BBSA until he cannot do so anymore.

<sup>173</sup> Brian fails to mention that he also plays the cornet.

<sup>174</sup> The music played by the brass bands in the BBSA is often written in four part harmony so some of the trumpets play the alto voice.

role models. One of these is the late Albert Engel. Albert was in a class of his own as a conductor of the combined bands for brass festivals. Rudolph Engel also played an important role as one of the main conductors of the combined bands of the BBSA (WC). Hilton Smith, the band leader of Mamre brass band, has also stepped up to that position and the two of them are indispensable to the BBSA (WC).

There have been a few special experiences over the years as part of the brass band fraternity. One of these is Brian's first attendance of a brass band festival held at City Park in Cape Town in 1974. At that occasion, Bridgetown brass band led the march of the bands around the field. Bridgetown brass band continued to play music using the military fingering, while the newer generation players like Brian could only play music written in absolute fingering. Those players who could only read in absolute fingering, were told to just keep their instruments in front of their mouths and march to accompaniment of Bridgetown brass band. Participating in the first overseas tour of the BBSA to Germany is a second special experience. He was not a player on that tour, but served as translator for the tour group. Brian explained that he had the privilege to study in Germany in the 1980s where he learnt German and he was therefore able to act as translator for the tour in 1987. On this tour, they used Dettingen in the south of Germany as their home base and were taken to visit other congregations in other parts of Germany. This time spent in Dettingen led to strong bonds of friendship that are still active today. The brass band from Dettingen toured through South Africa during Easter of 2024 and visited Bellmor Brass where they, in turn, were hosted by the local band players. A third special experience was being able to participate in the BBSA tour overseas in 2010 to Hildesheim<sup>175</sup> in Germany. A fourth special experience is the historic tour by Bellmor Brass in 2016 to the Czech Republic and Germany. The tour was historic because it was the first time that a brass band visited the Moravian congregations in the Czech Republic.<sup>176</sup> The band created ties that still exist today. They do not have brass bands and Bellmor Brass could visit them and expose them to brass music, especially sacred brass music, since the Czech Republic historically has a strong secular tradition due to its Communist past. After the Czech Republic, the band travelled to Dresden in Germany. The occasion was to participate in a combined brass festival that is held every eight years. It was held in 2016 and again in 2024.<sup>177</sup> The 2016 festival was a Guinness Book of Records performance, in that around 20,000 brass band players performed together. With the audience, numbers reached around 23,000.

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<sup>175</sup> The festival at Hildesheim celebrated the 1000<sup>th</sup> anniversary of the construction of the "St. Michael's Church (UNESCO World Heritage Site) – an early Romanesque church in Germany and an example of Ottonian architecture. It was built from 1010 to 1022. ("Mariendom Hildesheim", n.d.)

<sup>176</sup> The visit by Bellmor Brass was the first time that a brass band visited the Moravian Church, known as "Jednota Bratrska", in the Czech Republic.

<sup>177</sup> The "Deutsche Evangelische Posaunentag" or "DEPT" was held in Dresden in 2016 and in Hamburg in 2024. Only two of the Bellmor band members were able to attend the 2024 festival, namely Mario Boezak and Steffi Adams.

Brian shared some of the current roles that he plays in the BBSA to raise its multimedia profile. He saw over the years how the late Pat Johannes<sup>178</sup> used to take photos and make audio recordings of festivals and BBSA activities. After Pat passed away, Brian realised that there was a gap that needed to be filled. Since Brian has photography as a hobby, he stepped into that void to continue to document the activities of the BBSA for posterity – not only in writing, but also in a visual manner. Brian started to take photos at BBSA festivals and it has become the norm and it is now expected that he would do so. These activities that Brian undertook were the precursors to the actions that were taken during the Covid-19 pandemic.

BBSA presented a virtual brass band festival during Covid, since in-person activities were not possible. Brian was invited to become part of the production team to put the virtual festival together. From the Western Cape, Brian, together with Theo Joemath<sup>179</sup> worked on the production team, together with members from the BBSA (EC). The result was a virtual brass festival that BBSA can be very proud of. The programme celebrates 70 years of the founding of the BBSA, so the programme ran for about 70 minutes as a symbolic gesture. The method of the production included:

- Individual audio recordings: individual players recorded themselves at home by playing to backtracks in their earphones. These audio recordings were submitted and two or three of the production team put these recordings together and created the overlays.
- Group audio recordings: recordings were made at Salem Moravian Church and at Lansdowne Moravian Church.
- Video only recordings: these recordings were made in the Western Cape in the open air at Mamre, Moravian Hill, as well as a few other venues e.g. Bloubergstrand against the backdrop of Table Mountain; recordings in the Eastern Cape were made in the Tsitsikamma National Park and at the nearby mission stations of Clarkson and Thornham.
- Synchronising the audio and video recordings: the production team synchronised the group audio recordings that were made under controlled conditions at Lansdowne and Salem with the video recordings that were taken outdoors for visual purposes.

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<sup>178</sup> The late “Pat” Johannes is originally from Mamre and lived in Genadendal for many years while he worked at the Genadendal Printing Works. He served on the BBSA (WC) Executive Committee as Secretary for many years. When training workshops were held in Genadendal, he saw to the practical arrangements around the workshops and he would share information on the maintenance of brass instruments with attendees. The BBSA started a Pat Johannes Fund to raise funds to send a member to Germany for training to repair brass instruments. The BBSA has published a music book entitled “Kinderfeesliedere”, a collection of chorales that are usually played during Kinderfees compiled by Ronald Johannes. Pat saw this compilation and had it printed and it is now commonly referred to as the Pat Johannes Book. (Broederkerk Blasersbond van Suid-Afrika, n.d.) Pat also ensured that articles relating to the BBSA and brass bands were written for publication in the MCSA monthly journal, “Die Huisvriend”.

<sup>179</sup> Theo Joemath, a professional trumpet player and a very creative person, is the son of Bishop Augustine Joemath.

Brian has always been a photographer. He had to learn to record videos and is still learning how to edit the videos. It was a steep learning curve to master – an ongoing process. He is using these acquired skills in the local brass band and the BBSA. The Sunday before this interview Bellmor Brass had a performance. He acquired a Zoom audio recorder with which he makes audio recordings at performances. He is then free to make close-up as well as wide video shots which are synchronised afterwards with the audio recording to create memories for posterity. He also made a video recently in Wupperthal at the first anniversary of the passing of a fellow BBSA (WC) member, Hernice Heyns.<sup>180</sup> Brian also makes audio only recordings as well as video recordings of the Bellmor band during practices so that the band can critically listen to their own level of playing. The audio recordings of chorales made during practices are made available to congregations to use as backtracks for accompaniment during church services, in the absence of an accompanist on the organ or piano. In this way Brian has widened his multimedia skills to the benefit of Bellmor Brass and the BBSA.

There are certain aspects of the BBSA activities that Brian would like to see receive more attention:

- BBSA should utilise social media more prominently to attract more players;
- Workshops should be held more regularly;
- The training of junior players should be a priority, to supplement the current project to establish new brass bands;
- The training of conductors should receive more attention, to augment the current opportunity whereby two BBSA members are being trained as conductors at a series of workshops held in Gauteng.<sup>181</sup>

Brian feels strongly that his membership of the brass band for most of this teenage and all of his adult life has been a positive experience. The Bellmor Brass Band has become like a family – the close ties with fellow players and their families – which is of cardinal importance in his life (Engel, 2024a):

Dit is vir my in die plaaslike basuinkoor van kardinale belang – daardie samesyn – daardie menswees. Vir my is dit ... in wese kerkwees. Mense wat nie glo nie, of buite die kerk staan – as hulle vir jou kan

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<sup>180</sup> Hernice Heyns (10 November 1979 – 18 February 2023) was a gifted trumpeter in the BBSA (WC) who grew up in Wupperthal and who moved to Cape Town where he conducted a group of brass band players calling themselves the Kaap-Wupperthal Groep (Cape-Wupperthal Group). These are brass band players who are originally from Wupperthal but live and work in Cape Town. He moved back to Wupperthal a few years before his untimely and tragic death in a motor vehicle accident on the gravel road to Wupperthal. While living in Wupperthal, he took charge of the brass band there and the training of junior players.

<sup>181</sup> Brian refers to the series of workshops to train conductors, arranged by EBBASA.

vra 'Hoekom gaan jy kerk toe?' Dít is vir my kerk. Dit is vir my woordverkondiging deur basuinblasers. Dit is 'n integrale deel van my, en my werk in die basuinkoor sal ek neerlê as ek neergelê word.<sup>182</sup>

In his dealings with the BBSA he has always felt that there is a divide between Western Cape and Eastern Cape branches of the organisation, but his recent participation in the multimedia team have enabled him to see a closer level of cooperation between the branches and the forging of closer personal friendships. In conversations with Tyrone Hitzeroth over the years he has learnt more about what involvement with the BBSA entails – an aspect that is close to Tyrone's heart.

Brian is adamant that the BBSA is unequivocally an asset to the spiritual ministry of the MCSA. At the local level, there are parishioners who come to church on a Sunday, hoping that Bellmor Brass will play in the service and if they did, they come after church to voice their appreciation of the band performance during the service. While it is good to hear, he feels that the parishioners have been touched by the brass band music. At funerals, he has found that the attendees have been touched at an even deeper level, especially with the playing of the Dead March.<sup>183</sup> Bellmor Brass has found that the programme of home visits that they instituted since the previous year [in 2023] has revealed the sincere and heartfelt appreciation of those parishioners who cannot attend church services anymore due to prolonged illness or frailty in old age. The appreciation centres on them not having been forgotten by the congregation and the band and they are vocal in sharing the experience of the brass band performing at their homes and voicing these feelings to others. It is important for the brass band members to be reminded and to stay grounded and focus on their task of playing for the congregation and to do the work of God.

At the broader ecumenical level, Bellmor Brass has acceded to many requests from other congregations in other denominations to perform at their services. A few of these congregations are mentioned here: the Seventh Day Adventist Church in Bellville South; Bet-El School of Skills in Kuils River invited the band to play at the 60<sup>th</sup> birthday celebrations of the school. The Cape-Wupperthal group joined Bellmor Brass for this performance; the Uniting Reformed Church (URC) in Heideveld, Cape Town; the Welgemoed Dutch Reformed Church (DRC) in Bellville.

Brian concludes that it is important to remember that Bellmor Brass does not restrict itself to perform in the Bellville Moravian Church, or the wider Moravian Church, but also in the wider ecumenical arena. These performances are always appreciated and have been reported as having a positive influence on people's spiritual experiences. He feels that brass music, like choral music, is an absolutely integral part of the worship in the church as well as the Moravian Church as a whole.

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<sup>182</sup> The togetherness and humanity that he experiences in the brass band is of cardinal importance to him. He sees it as the essence of being church and is the reason he belongs to a church congregation. This to him, is the way to spread the gospel, through brass music. It is an integral part of who he is and he will only lay down this task when he is laid to rest.

<sup>183</sup> The Dead March from *Saul* by GF Händel, is a popular request for the brass band to play at funerals.

## 4.10 Chapter Summary

This chapter focussed on capturing the responses of specific interviewees to the questionnaire that they were presented with. The interviewees ranged from brass band leaders and conductors who served their local brass bands and the BBSA over decades to band members who played in the brass band in the 1960s in Genadendal, and BBSA members who were trained in the time of Rev. Schiefer.

The questionnaire focused on a number of topics, namely: background and membership of Moravian congregations, training in music and involvement with the brass band; determining how brass bands operated historically; individuals' involvement with the BBSA and brass bands over the years; knowledge, if any, of the history of the BBSA; in what way interviewees' involvement with the brass band has been a positive, negative or life-changing experience; and lastly whether the BBSA is an asset to the spiritual ministry of the MCSA and the broader ecumenical community.

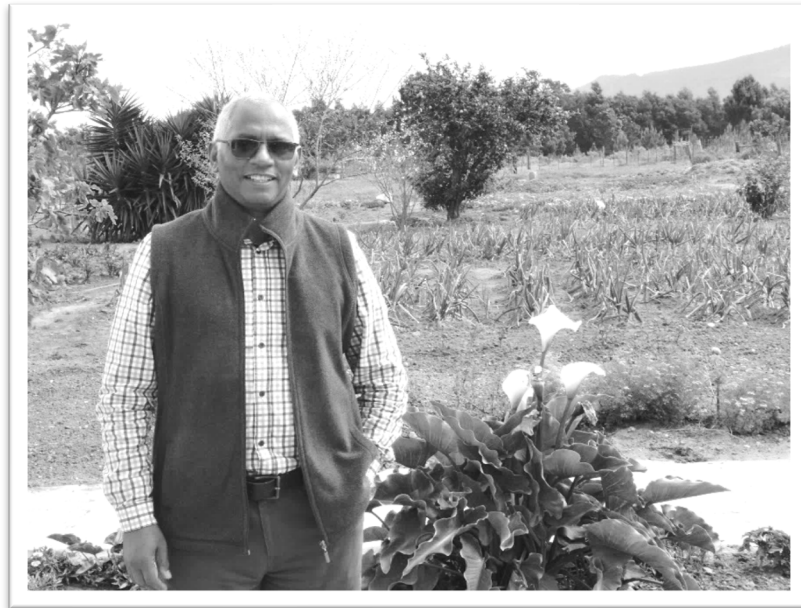
A common thread that emerges in the responses of the interviewees is the presence of Servant Leadership: people empowerment; humility; authenticity; the imperative to provide direction; and stewardship for the good of the whole.

A number of respondents learnt to play the piano and belonged to the church choir as well. Knowledge of tonic solfa assisted some of them to transition easily to the brass band and to read staff notation. Historically, brass bands were comprised of adult male members, but currently there is an almost equal distribution of males and females in the bands. Brass bands started with producing a poor quality of sound, which was rectified through regular practices. Those in leadership positions in their local brass bands eventually served on the Executive Committees of the two branches of the BBSA, with two of the interviewees serving as Chairman of a branch of the BBSA and also as President of the BBSA. Brass band membership and leadership also showed a generational aspect, with most respondents being second generation band members as well as band leaders. Tyrone Hitzeroth, for example, is a third generation band leader in his congregation. Six of the eight respondents are teachers, some of whom completed a specialisation course in Music Education while one of them became a trumpet teacher at a WCED music school. Experience in training junior players even lead to the establishment of a music school in one of the congregations. A highlight for a few of the respondents was participating in overseas tours with the BBSA or local brass bands. The Covid pandemic showed the need for utilising media to continue the music ministry of the brass bands, a focus that has since become a mainstay of the work of the BBSA. The respondents were adamant that the BBSA is an asset to the spiritual ministry of the BBSA.

## 5 INTERVIEWS ON THE ROLE OF THE BBSA IN THE MCSA AND OTHER DENOMINATIONS

A copy of the questionnaire that was presented to the Bishops of the MCSA can be found in Addendum C. The photographs in this section were taken by me.

### 5.1 Bishop Sir Rodger G. Ruiters



*Figure 14 Bishop Ruiters in his vegetable garden in Clarkson*

Rodger Gregory Ruiters<sup>184</sup> trained and worked as a teacher before he started his theological studies. He was ordained as a minister of the Moravian Church and later consecrated as Bishop of the *Unitas Fratrum*, the worldwide Moravian Church, in February 2017. His episcopal duties include serving the ministers and congregations in the Eastern Cape. He currently resides in the Moravian mission

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<sup>184</sup> Bishop Sir Rodger Ruiters was called to serve the Moravian Church in the Suriname as from January 2000 where he ministered in one of their congregations, as well as lectured at the local Theological Seminary. After about four years Bishop Sir Ruiters was further called to serve a Moravian congregation in Netherlands Antilles as well as coordinating the Theological Training there. Bishop Sir Ruiters was called to bring peace among conflicting parties in the congregation. This he achieved and returned to South Africa in 2008 to serve the congregation of Mamre. In July 2008 the President and government of Suriname conferred on him the title of "Ridder in die Ere Orde vir sy werk in die Surinaamse gemeenskap en onder Surinamers op die Antillen." This knighthood was in honour of his conciliatory work among the Suriname and Antilles communities. (Lawack, 2021a, sec. Biographical information on authors)

station Clarkson,<sup>185</sup> where he was born and raised. I conducted a personal interview with Bishop Sir Ruiters on 19 September 2023 in his home at Clarkson. (Ruiters, 2023) Bishop Ruiters also contributed to a book entitled “*Stemme van Clarkson: Ryke en kleurvolle stories, sketse en ervarings vanuit Clarkson*” (Lawack, 2021a) in which various contributors share or “voice” their experiences growing up in the mission station of Clarkson.

Bishop Ruiters resides in his parental home where he was born. He attended Clarkson Moravian Primary School till Grade 8. His mother was his kindergarten teacher. He grew up in a musical home and ever since he can remember his father, Oom Stephanus Filippus Ruiters, was a tuba player in the Clarkson Moravian Brass Band. (Ruiters, 2023) He reminisced about the family singing in the evenings after supper while his father accompanied the singing on his guitar (Ruiters, 2021: 101):

Die familieaande sal ek vir die res van my lewe onthou .... O, dit was darem maar lekker en daarna sou my pa sê “kom, jong”, dan speel hy vir ons kitaar. Hy kon baie goed kitaar speel, hoor! Hy vat jou ver, veral as hy so diep krap.<sup>186</sup>

It seems as if the young Rodger had a sensitive nature and could be moved emotionally by the music that he heard on the guitar and the family singing together. During his primary school years he sang in the school choir conducted by Meester Johnie Lawack<sup>187</sup> and Juffrou Wedeline Jantjes.<sup>188</sup> He still remembers the choral items that the choir performed at the time as well as the numerous performances at musical festivals, choir festivals and Kinderfeeste. (Ruiters, 2023)

One of the important aspects of his childhood was his membership of the brass band from the time he was in Grade 5 or 6 (Ruiters, 2021: 99):

So was my lewe dan ook as kind op Clarkson, Sondagskool toe, dan kerk toe, later by basuinkoor aangesluit en op laerskool in Standard Drie of Standard Vier basuinkoor, later in die Jeug. My lewe was speel, kerk, hard werk in die land en in die tuin, hout gaan haal ens.<sup>189</sup>

Membership of the brass band made an indelible impression on the young Rodger. Playing in the brass band was a family affair, with his father and brothers playing in the band. One of his brothers,

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<sup>185</sup> The Moravian mission station of Clarkson was established in 1839 and is situated just off the N2, 50 kilometres west of Humansdorp in the Eastern Cape. The Moravian congregation currently has 475 adult members. It is part of the Algoa-Tsitsikamma District of the MCSA. (Provincial Board of the Moravian Church in South Africa, 2025: 235).

<sup>186</sup> I will remember the family evening for the rest of my life ... they were so enjoyable, whereafter my father would say, “Come along”, whereafter he played the guitar. He could play well! He would take you far away, especially when he touched you deeply.

<sup>187</sup> Teacher Jonathan Lawack was also interviewed by researcher. Male teachers at Moravian schools were respectfully addressed as “Meester”.

<sup>188</sup> Teacher Wedeline Jantjes was the wife of the minister of the congregation, Rev. F. Jantjes, who served the congregation from 1965 – 1967. (Krüger & Schaberg, 1984: 174) Female teachers at Moravian schools, as well as the wives of ministers were respectfully addressed as “Juffrou”.

<sup>189</sup> As a child in Clarkson my life revolved around attending Sunday School, church, joining the brass band in Standard Three or Four, and later on the Youth organisation. Life consisted of playing, church, hard work in the fields and garden, collecting firewood etc.

Lawrence, also known as Larry, was the band master. Bishop Ruiters reckons his brother did well as the band master, since he had the ability to work easily with children. (Ruiters, 2023)

The custom in the brass band that junior members would only gain admission (“toelating”) to play in public upon an official announcement by the band conductor, was an eagerly anticipated occasion (Ruiters, 2021: 101):

... ‘n hoogtepunt wat ek kan onthou is toe ons almal in die “band” (basuinkoor) opgeneem is. My broer was die basuinkoorleier. Dan het jy ‘n “toelating” gehad die dag as jy buite in die openbaar mag speel. Toe hy nou aankondig: “Môre sal Rodger ook nou deel wees van die groep buite”, was dit vir my ‘n groot oomblik toe ek daar saam met my pa en my ander broers staan, met my broer as bandleier. Dit was vir my iets mooi om te sien en om deel te wees daarvan, was vir my iets heel besonders.<sup>190</sup>

Bishop Ruiters also shared another custom regarding the performance of the band on Kinderfees.<sup>191</sup> The band played throughout Clarkson, playing in different parts of the town. It is not clear whether they performed as a marching band or whether they walked to different parts of the town to play there. After playing throughout the town, the band members had the opportunity to go home and have something to eat, before going back to church since the band played in front of the church in preparation for the service as well as during the service. For the Kinderfees when he was in Standard Five (Grade 7), he received new shoes which were a novelty, since he had always gone barefoot up that point. The shoes were a touch too small, but he had accepted the shoes, otherwise he would have to forego getting new shoes for the first time. The new shoes hurt him so much, but he gritted his teeth and continued during this arduous brass band march throughout the town. This is not the end of the anecdote. After the march through the town with the band on that day, the children performed the same march, this time singing at the homes of the elderly. All this time Rodger was suffering due to the shoes that were causing blisters on his feet. He had to admit the situation to his mother since he could not hide the effect it had on his gait. His mother treated his blistered feet and was forced to find a buyer for the shoes the following day.

Bishop Ruiters boarded in Humansdorp to attend Humansdorp Middelbare School (Intermediate School) which later became a full high school. He mentioned that very few parents could afford to send their children to Port Elizabeth or Genadendal to attend high school. The Congregational Church in Humansdorp went out of their way to recruit high school learners from Clarkson who

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<sup>190</sup> A highlight that I can remember is the occasion when we were accepted into the brass band. My brother was the brass band leader. You were given “admission” when you were allowed to play outside with the band. When he announced, “Tomorrow Rodger will join the group outside”, it was a memorable occasion to stand next to my father and brothers, with my brother as band leader. It was something beautiful to witness, and to be part of, was a special occasion.

<sup>191</sup> Kinderfees (Children’s Festival) is celebrated in MCSA on the Sunday closest to 17 August annually. It commemorates the outpouring of the Holy Spirit also among children on 17 August 1727, following the outpouring on the adults on 13 August 1727. The children attending Moravian schools practice for months to sing specific songs during the love feast for children on Kinderfees. The churches are also decorated with an abundance of veld flowers on this occasion.

were brass band players, to join their Boys' Brigade. These skilled brass band players were sought after, to bolster the number of musicians in the Brigade. Young Rodger who played the trombone and his brother who was a trumpeter, thus played in the brigade. They were able to memorise the music and could perform easily while marching in the brigade or playing chorales at funerals in Clarkson. Even though Clarkson also started a Brigade at a later stage, high school learners like young Rodger could only participate during school holidays. Bishop Ruiters expressed his concern that this situation in Clarkson, like so many rural mission stations, lead to a brain drain as teenagers left the mission stations, never to return. He felt that a mission station like Mamre was fortunate that its proximity to the city enabled young people to attend high school and tertiary institutions while staying at home, thus retaining its talented and skilled young people. (Ruiters, 2023)

The transition from military fingering ("militêre drukke") to absolute fingering ("absolute drukke") in the BBSA occurred while young Rodger was still at primary school. The young brass band players were taught to read staff notation from a yellow book for juniors and used military fingering. Training workshops for band masters were presented quarterly by BBSA leaders like Rev. Schiefer as well as Br MF Balie and Br Kamineth from Port Elizabeth to train them to teach band members to transition to absolute fingering. The young band players like Rodger simply absorbed the new fingering and could be used to teach the adult players to learn the new fingering. Bishop Rodgers remembers how proud they were to only play music written for absolute fingering at his first brass festival. They were glad to have moved on from the old music books written for military fingering. The adult members in the band took a little longer, but also transitioned successfully to the absolute fingering and continued to be members of the band. His own father is an example of an adult who transitioned to absolute fingering and remained in the band for close to 50 years. (Ruiters, 2023)

Post high school, Bishop Ruiters attended Dower Teacher Training College in Port Elizabeth where his musical abilities as a brass band player and chorister enabled him to specialise as a music teacher with the trombone as his main instrument. Upon completion of his teacher training, Meester Johnie Lawack, the then Principal of Clarkson Moravian Primary School recruited him to join the staff. Bishop Ruiters teases Meester Lawack that while he taught the young Rodger to sing in primary school, he himself taught Meester Lawack's daughter, Vivienne,<sup>192</sup> to sing when he was a teacher at Clarkson Moravian Primary School. His stint as teacher at Clarkson Moravian Primary School did not last long, before he was head hunted to join the staff of Humansdorp High School. (Ruiters, 2023)

During his career as a high school teacher, Bishop Ruiters started with theological studies. He served the Moravian congregations in Bonteheuwel and Bishop Lavis in Cape Town during his

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<sup>192</sup> Prof. Vivienne Lawack, UWC, is very active in the leadership of the junior and senior choirs of Mocusa.

practical theological training, while he also taught at a local high school in Bishop Lavis. These two congregations had brass bands. After he was ordained as a minister of the Moravian Church, he was called to the Matroosfontein Moravian Church where he worked closely with Br Ivan Liedemann who was the brass band leader. Br Ivan remembered the young Rodger as a trombonist from the days when he accompanied Rev. Schiefer to assist with presenting BBSA workshops in Clarkson. The Moravian congregations that Bishop Ruiters served overseas, do not have brass bands, but have big choirs with a few instruments e.g. saxophones to accompany them. (Ruiters, 2023)

During the interview Bishop Ruiters was asked about the brass bands at the congregations where he worked. He was impressed by the outstanding work done by brass band leaders like Br Hilton Smith at Mamre where he lead a band of 40 to 60 senior players, together with a large number of junior players; as well as Brs Ivan Liedemann and Bernard Fortuin dedicating themselves to lead a small group of about eight players at Matroosfontein. The band at Bonteheuwel had about ten members. Bishop Ruiters felt that the quality of the musical performances of the bands varied from one congregation to another, depending on the number of practices per week and the quality of the instruments. He was impressed by the improvement in the quality of the musical performances of brass bands over the past 20 years; as well as the improvement in the organisational abilities of the bands. He recalled how there were no cupboards in Clarkson for the brass instruments as a child in Clarkson. He could clearly see the pride that the band members in Mamre took in their brass instruments. (Ruiters, 2023)

At the level of the congregation, Bishop Ruiters feels that the brass band plays an important supporting role in the ministry of the congregation with their brass music. The brass band preaches with its instruments, supporting the preaching from the pulpit, not just with the musical notes that they perform, but also in the choice of musical items to be performed during a church service. The brass band does not just support the message of the preacher, but also reinforces that message. The brass band in fact has an evangelising role in the congregation and community – which is a much more important role than just playing beautifully. Bishop Ruiters feels that these functions should never be underestimated. (Ruiters, 2023)

Bishop Ruiters senses that brass bands play a significant role in the worship of congregations compared to congregations without brass bands. Even though a congregation without a brass band may not be aware of this void, he is able to sense this void, due to his visits to various congregations. There have been festivals or celebrations where a brass band was sorely missed. He is of the opinion that a brass band brings a discernible level of life or a celebration to a congregation. Congregations without brass bands may utilise other methods of music performances to enhance their celebrations. He referred to the funeral service of his late sister the previous week, where the absence of a Moravian brass band was felt acutely. He teased that his late father, a lifelong tuba player, would turn in his grave if he knew that his daughter was buried without a

brass band in attendance. Bishop Ruiters referred to a period during his tenure as minister of Mamre where he had to disband the brass band due to an intense period of strife within the band. Bishop Ruiters did not want to provide details about the origin and developments during this period, but the Mamre brass band split into two groups who practiced and congregated separately. This separation was resolved by disbanding the brass band and starting the brass band anew. During this period without a brass band there was a discernible spiritual desolation within the congregation. Spiritual life returned to the congregation when the strife within the band was resolved after a few months. Brass bands bring a sense of life, hope and spirit to congregations. (Ruiters, 2023)

Brass bands fulfil a supplemental role to organ or piano accompaniment in a congregation. Bishop Ruiters feels that the Departments of Music<sup>193</sup> in congregations do a good job of coordinating the musical accompaniment during church services. Representatives coordinate the accompaniment of hymns within a service where the organist and / or brass band are in attendance, e.g. in Mamre where the band and organist would alternate in accompanying hymn verses. At Clarkson for example, the Dept of Music would ensure that there is accompaniment for church services by arranging with the organist and / or the brass band to accompany the congregation for specific services. (Ruiters, 2023)

Brass bands definitely play a role in the spiritual ministry of their members. Bishop Ruiters recalls how, as a child in Clarkson, the band practices always started with devotions, namely scripture reading, spiritual message as well as prayer, lead by the band master. Currently he feels that the playing of a brass instrument touches the heart of the player at a personal, spiritual level. Out of this spiritual fulfilment, the player is able to play from his or her heart and so bring spiritual comfort to the listener who may be sad. Brass band players also support one another and bring a sense of family and harmony to the band. (Ruiters, 2023)

The brass band plays an especially significant role in the life of a congregation during certain periods of the church calendar, according to Bishop Ruiters. During Lent and on Easter the brass band in Clarkson plays early in the morning, which sets the tone for the festival and has special significance to the congregation. Advent and Christmas are just as significant. In Mamre the band plays early in the morning from one of the nearby hills to announce the festival. Clarkson Brass Band plays on the streets early the morning and brings joy to the congregation. The brass band also plays a significant role during church celebrations, personal jubilee birthdays, ordination of

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<sup>193</sup> The establishment of a Department of Music ("Musiekdepartement") in congregations is a requirement of the MCSA. Each congregation must establish such a coordinating committee to see to the musical ministry within the congregation. All the organisations within the congregation dealing with music ministry should be represented there, namely the organist, brass band leader, all choir masters and Sunday School representative.

ministers and the consecration of bishops. Ministers from other congregations have referred to the blessings of having a brass band and expressed the wish to Bishop Ruiters that they could also establish brass bands in their congregations. (Ruiters, 2023)

Bishop Ruiters feels very strongly that brass bands are mammoth assets to the local congregations where they operate and that they should never underestimate the value that they bring to the congregation, spiritually, musically and practically. It is his prayer that brass bands should never cease to function and they would play until the Coming of the Lord. Brass bands show their support to their local congregations in various other ways. In Mamre, the brass band plays at the official opening of the church bazaar and runs a stall where the proceeds go to the congregation. In this way they support the congregation financially. Brass bands also have a positive impact on the congregation through the professional manner in which they conduct their affairs and cooperate within the congregation. The BBSA, e.g. have impressed Bishop Ruiters by the professional manner in which they kept him abreast of the programme for the 2023 MUBF and his participation in it. (Ruiters, 2023)

Bishop Ruiters referred to his interaction with brass bands in the different congregations that he supports. During his three day pastoral visit to a congregation in his episcopal area, he has consultations with all the organisations in the congregation. He therefore has contact with the local brass band through the minister who sets up the consultations. He finds that the brass bands fulfil their duties diligently and punctually; that they are devoted; that there are dedicated band leaders, most of whom are relatively young, yet who perform a sterling job. He surmises that the workshops and development work done by the BBSA are bearing fruit in this regard. In the past it had been difficult to find good band leaders. The health of the local brass bands are close to his heart, since he is a band player himself. (Ruiters, 2023)

Brass bands support the spiritual ministry of the wider Moravian Church by reaching out to congregations that do not have brass bands. Bishop Ruiters reported that band leaders from the Algoa-Tsitsikamma District (Port Elizabeth and surrounds) have reached out to congregations like Umtata and others in the Border District and that junior players from Mdantsane were expected to participate in the 2023 MUBF for the first time. In this way the injunction "Bear ye one another's burdens, and so fulfil the law of Christ ...." (Galatians 6: 2) is carried out. Recordings of brass music by the Salem Moravian Brass Band have also been played on the RSG radio station. Hearing this musical ministry to the whole of South Africa fills one with humble thankfulness and pride (Ruiters, 2023). In a follow-up enquiry, Ms Jo-Lynn Telling explained that the players from Mdantsane were not able to participate as reported by Bishop Ruiters, since these were junior players and the festival was aimed at senior players with music that was beyond the abilities of the junior players. Separate brass band festivals will in future be arranged by BBSA (EC) for junior players (Telling, 2025).

In the ecumenical sphere, the brass bands also play a role. At the 500<sup>th</sup> Jubilee of the Lutheran Church, a combined brass band from the Algoa-Tsitsikamma District added lustre to the celebrations at the Lutheran Church in Grahamstown. Many other denominations regularly invite the Moravian brass bands to perform at their services. Bishop Ruiters recalls that as a child the Clarkson brass band regularly performed at church services and functions of other denominations. Ministers from other denominations often refer with awe to the brass music of the Moravians – it is what Moravians are known for. Bishop Ruiters sees this as a yearning for the spiritual upliftment provided by the brass bands. (Ruiters, 2023)

Bishop Ruiters interacts with the BBSA on different levels. He refers to an indirect interaction whereby his personal trombone is being used by a brass band player in the nearby Thornham<sup>194</sup> congregation. The trombone was a farewell gift from the Suriname congregation that he served. The indirect interaction also occurs when he visits local brass bands during his pastoral visits to congregations. He sees a direct interaction with the BBSA at the local brass band level when they invite him to preach at their local Jubilate Sunday services, or invite him to act as electoral officer at their AGM for the election of office bearers. Direct interaction with the BBSA at a district or national level occurs through requests from BBSA for him to present workshops or to open the AGM with a spiritual message and to act as electoral officer. An example is the recent request for the Bishop to perform the spiritual opening of the MUBF that was to be held the following week. His interaction with the BBSA has left him very impressed with their level of professionalism in the administration of the organisation. Bishop Ruiters recalls that at one of the congregations that he served, a member of the Church Council was unhappy that the Church Council had to submit a request in writing for the brass band to perform in the congregation! This was seen as a totally unnecessary requirement, since he felt that a verbal request would suffice. He is confident that a well organised MUBF will be held. It is not just the quality of the music that is impressive, but the professionalism with which gatherings are organised. There is a uniformity and neatness in the music books and music stands that are used, as well as the well looked after brass instruments. Bishop Ruiters remembers as a young band player, how his sister had to act as a human music stand for his father and how she had to page the music on his command. (Ruiters, 2023)

The BBSA support the Christian ministry every time that they perform. The requirement is that the individual player should live the Christian message in his / her personal life to achieve this ministry. The brass music should come from the heart. Bishop Ruiters observes how people are moved to tears, joy and dancing when they hear brass music. He recalls the goosebumps he experienced (and still experiences) during his consecration as Bishop when the brass band performed the Hallelujah Chorus. It still motivates him in his episcopal duties. Bishop Ruiters does,

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<sup>194</sup> Thornham Moravian congregation is situated in the Tsitsikamma region, 90 kms west of Humansdorp and 40 kms west of Clarkson.

however, caution that the brass band should never regard itself as being superior to other organisations in the congregation with regards to its Christian ministry. All organisations have a role to play in supporting the Christian ministry.

In conclusion, Bishop Ruiters feels very strongly that the brass bands are an asset to the spiritual ministry of the MCSA and the ecumenical community – what would the Moravian Church be without the brass bands? It is part of the church history and helps to define what the church is, in its various ministries: e.g. at funerals, commemorations, thanksgiving services and 13<sup>th</sup> August festivals.

## 5.2 Bishop Brian M. J. Abrahams



*Figure 15 Rudolph Joorst, Bishop Brian Abrahams and Prof. Stephanus Muller*

Bishop Brian Melvin J Abrahams was consecrated as a Bishop of the Unitas Fratrum, the worldwide Moravian Church. As part of his episcopal duties, he serves the MCSA Districts located in the Western Cape Province which stretches from Wupperthal mission station in the Cedarberg region towards the north, to Elim mission station in the Overberg region. He currently resides in Bellville, Cape Town. A personal interview was conducted with him at the Bellville Moravian Church on 10 March 2023 which was also attended by Prof. Stephanus Muller of the Africa Open Institute in his capacity as my research supervisor. (Abrahams, 2023)

Bishop Abrahams was born in Genadendal where he completed his primary school education at LR Schmidt<sup>195</sup> Moravian Primary School. During his primary school years his participation in musical

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<sup>195</sup> Rev. Louis Rudolph Schmidt was born in South Africa to German missionaries. He served the Genadendal congregation from 1902 to 1949. He also served as Superintendent (administrative head) of the MCSA as from the outbreak of the Second World War. (Krüger & Schaberg, 1984: 114, 169)

activities included piano training and singing in the school choir where the Kinderfees songs had to be memorised and sang in harmony. He attended Emil Weder High School<sup>196</sup> in Genadendal as well as Patterson High School in Port Elizabeth. This was followed by a short stint at the Dower Teacher Training College in Port Elizabeth, a course which he did not complete. During this time he also received piano training. Bishop Abrahams worked in the private sector whereafter he started theological studies. Since he started his theological training, to the present, he served several congregations which have brass bands, as a minister. As part of his practical theological training, he served the Mitchells Plain Moravian Congregation which has a brass band. After his ordination as minister, he served the Bellville Moravian Church for eight years where he had pleasant experiences with the local brass band. He found Bellmor Brass Band to be run in a professional manner. His son also developed his love for brass music at this time and learnt to play a brass instrument. Thereafter Bishop Abrahams was called to serve the Lansdowne Moravian Church for a period of eight years. The congregation also has a large brass band, which is very active in the programme and ministry of the congregation. Thereafter he served the Gelvandale Moravian Church in Port Elizabeth for three years, which also has a brass band. Bishop Abrahams also served the Maluti congregation in Matatiele in the Eastern Cape for three years. This congregation had no brass band. There was an interest to start a brass band and there were trainers available, but a lack of funds to acquire instruments was the stumbling block.

Bishop Abrahams shared that his son learnt to play a baritone instrument which was found in the church attic and had to be repaired before he could learn to play, at the age of nine. The band master at the time was concerned that the development of a child's teeth could be negatively affected if they were too young when they started playing. His son evidently suffered no harm in this regard. He received his first trumpet as a gift at a later stage. Bishop Abrahams's daughter is currently married and both she and her husband play the trombone. His son, daughter and son-in-law all own their own brass instruments.

Two band masters have impressed Bishop Abrahams in the congregations that he served. At Gelvandale Moravian Church, Br James Lawack did outstanding work, without having received any formal music training, except what he learnt in the brass band. Br Lawack eagerly focused on the training of the youth and getting them involved. At Lansdowne Moravian Church, Bishop Abrahams came across Br Christo Appel as bandmaster, who impressed him with his professional approach and organisational skills. The focus in this brass band was the training of new members of all ages, but especially the youth. In the absence of a Youth organisation in the congregation, the brass band

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<sup>196</sup> Emil Weder was a German missionary serving in Genadendal. The school was named after him in his capacity as Chairperson of the Caledon School Council at the time of the school's establishment in 1938. <https://www.emilweder.co.za/history.html> . Emil Weder is the father-in-law of Beyers Naude, a theologian and anti-apartheid activist, who married his daughter Ilse in Genadendal Moravian Church on 3 August 1940. (Pauw, 2005: 9, 10)

actually fulfilled the role of that organisation as well. The brass bands in these two congregations had approximately 20 members, delivered music of a high standard, and participated about once a month in church services where they accompanied the hymns and performed special items. The congregations had annual Brass Band Sundays when the band arranged the whole service. The bands also performed during Advent and at Christmas plays, as well as on Jubilate Sundays, among other performances. In the congregations without brass bands an absence of youth participation in the congregation and church services could be observed.

At the congregational level, Bishop Abrahams regards the brass band as co-preachers of the Gospel. He deems it to be an altar ministry, as if the brass band takes its place next to the pulpit, as in the Old Testament. As co-preachers, the brass band creates a sacred atmosphere in the service: with its musical preludes to the service; with the accompaniment of hymns; as well as the rendering of special items, for which special slots are reserved in the order of service. The co-preaching also occurs within the brass bands where spiritual meditations are observed through the reading of the Daily Watchwords and Biblical scriptures. Band practices therefore have a musical as well as spiritual preparation to serve the congregation.

The brass bands mostly perform in addition to the accompaniment of the church organ or piano, but Bishop Abrahams mentioned that in certain instances the band fulfils the role as the primary accompaniment of the congregation. Lansdowne Moravian congregation is a case in point, where the church organist of many years passed away suddenly,<sup>197</sup> and the band stepped in to fulfil that role of primary accompanist for the congregation every Sunday. Bishop Abrahams is of the opinion that the brass bands perform a special role in the church during Lent. According to him the Moravian Church has some of the best musical compositions for Lent and that the brass bands and church choirs participate with greater earnestness and intensity during this period. The brass bands also participate on all the Sunday services during Advent. Personally he experiences the performance of the brass band at a deeper spiritual level on Brass Band Sundays when the band organises the service. Brass bands support the fundraising of the congregations by performing at the opening of church bazaars, even though he has not seen a brass band which operated a stall at a bazaar. Bishop Abrahams feels strongly that a brass band is an asset to a congregation and that its absence leaves a discernible void.

During pastoral visits to congregations, arranged as well as unannounced, Bishop Abrahams finds that the brass bands perform with earnestness and dedication and that the players, especially the younger ones, undergo a metamorphosis when they pick up their instruments – their earnestness is discernible. He describes the Moravian Church as a singing church which focuses on church music

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<sup>197</sup> The late Mr Christopher Hans served as the organist for the congregation for many years. He also accompanied the Mocusa combined choirs on the organ in the Cape Town City Hall. He passed away suddenly on 9 November 2016.

and accompaniment. He observes the brass bands performing on festival Sundays, dedication of church buildings, commemorations, birthdays of congregants, ordinations of ministers and consecration of bishops.

The Moravian Church has close ties to other church denominations, especially the Lutheran Church. Bishop Abrahams experiences that the brass bands are always available to perform at ecumenical services. In conversations with members of other denominations, Bishop Abrahams hears how excited they are about the performance of the Moravian brass bands. The Genadendal Brass Band has the custom to visit older church workers and to play for them. When they came to play for his family at his home, the neighbours congregated around his home to listen to the band and voiced their appreciation of the performance.

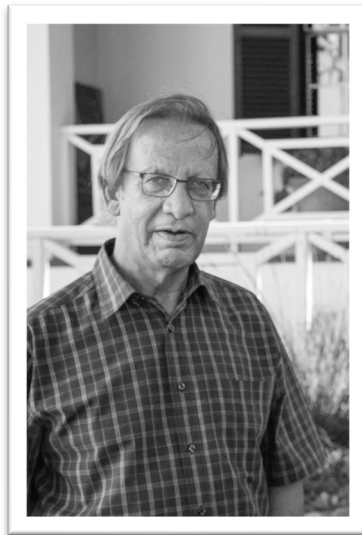
In his capacity as bishop, Bishop Abrahams seldom has contact with the BBSA with regards to administrative matters. The Provincial Board appoints one of its members to liaise with the BBSA, and as bishop he is kept abreast of BBSA activities by being copied into circulars and reports. He does get invited to visit and attend BBSA AGMs and brass festivals and concerts, which he finds to be well organised. The annual brass festivals are a pleasure to attend, e.g. seeing the mass choir in their BBSA attire and listening to the performances under the baton of well-trained and dedicated conductors. The programmes include traditional and contemporary pieces as well as compositions of a high standard by BBSA members.

Bishop Abrahams is of the opinion that BBSA definitely supports the Christian ministry of the Moravian Church through their performance of church music and the presentation of their God-given musical talents. These activities assist in preparing young adults to grow to fully fledged congregants.

Prof. Muller shared information on a project undertaken by the Africa Open Institute at Genadendal whereby bundles of music that have been discovered as part of the Kweekskool documentation are being digitised. These bundles of music seem to have been presented to newly qualified teachers to take with them to whichever congregation they went to serve. Prof. Muller enquired how ministers are currently prepared for a music ministry. Bishop Abrahams explained how his theological training included learning to read staff notation and to participate in liturgies. He was presented with music books, a bible concordance, a MCSA chorale book and MCSA choir books upon graduation. Prof. Muller also enquired about the value of ecumenical bonds with the Lutheran Church. Bishop Abrahams responded that the transfer of knowledge between the Lutheran and Moravian churches in Bellville, while he served in Bellville, was of great value. The brass bands of the two congregations practised together and in so doing, the Moravians regularly had contact with the Lutherans Winfried Lüdemann and Reino Otterman.

Bishop Abrahams firmly believes that the BBSA and the local brass bands are assets in the spiritual ministry of the MCSA. Local brass bands form an integral part of church services, and invitations to other denominations have become part of their regular programmes, while the absence of the brass band for a few weeks creates a void in the congregation.

### 5.3 Emeritus Bishop Augustine P. Joemath



*Figure 16 Bishop Augustine Joemath*

Emeritus Bishop Augustine Peter Joemath currently serves as minister of the Moravian Hill congregation in the historic District Six of Cape Town. An interview was conducted with him at the Moravian Hill Church on 10 March 2023, with Prof. Stephanus Muller also present. (Joemath, 2023)

Bishop Joemath reached retirement age a few years ago, but the Provincial Board of the MCSA asked him to re-establish the congregation which is in the City Bowl (the Cape Town CBD). The Apartheid government demolished the neighbourhood and moved the congregants to the Cape Flats. The church property was expropriated by the state and given to the neighbouring Technikon, that was to become the current Cape Peninsula University of Technology. With the advent of the new political dispensation in 1994 the MCSA petitioned the government to return ownership of the Moravian Hill property to the MCSA. When this was granted, a new congregation needed to be established again, since the former members have passed on and their children belong to the MCSA congregations on the Cape Flats, where they were placed by the government.

Bishop Joemath was born in the area called Witteklip, which is close to the Van Stadens Pass, 40 kilometres east of Port Elizabeth along the N2 national road. His father was the Principal of the Moravian School there and, as was the practice at the time, also assisted in seeing to the spiritual needs of the congregation. The family later moved to Veeplaats Moravian congregation, which is

currently part of the northern suburbs of Port Elizabeth. His father later became the principal of the newly built DS Kroneberg Primary School in that area. During these preschool and primary school years, his participation in music was limited to singing in the Sunday School and at school and acting as a human music stand for the brass band. This service to the brass band exposed him to sheet music. There was a piano in the house and his father wanted to teach him to play, but he was not interested. His high school years started in Fairview in Port Elizabeth, but this was one of the communities that was displaced by Apartheid legislation. His father had become the minister of Ebenhaesar Moravian congregation in Windvogel in Port Elizabeth and Bishop Joemath attended high school in Uitenhage. There was an interest in music, especially singing as well as choir singing and other musical instruments. Even though Fairview and Uitenhage congregations had good brass bands, Bishop Joemath was not involved. Leaders in the brass bands like Tyrone Hitzeroth, started their work in the Fairview congregation.

Bishop Joemath attended the UWC where he was trained as a teacher and was confirmed in the Bellville Moravian congregation. During this time he was very much involved in youth ministry where he was able to use his musical talents in singing, playing the guitar and the recorder to support this work. Bishop Joemath started his teaching career and was scheduled to start his theological studies in 1971, but it had to be postponed since the theological seminary had to move from Fairview in Port Elizabeth due to Apartheid and was relocated to Moravian Hill. He continued teaching and started his three years of theological training in 1972 at the Moravian Theological Seminary at Moravian Hill, District Six. Bishop Joemath never had a personal interest in joining the brass band, but he was always surrounded by its music in the congregations of Fairview, Uitenhage and Moravian Hill. At Moravian Hill he recalls that the brass band took part in community activities, especially the Coon Carnival and played using the military fingering.

After ordination as minister of the MCSA, Bishop Joemath served various Moravian congregations which had brass bands, namely his first congregation, Mamre; Steenberg; three congregations in Port Elizabeth: Ebenhaesar where he grew up, Arcadia which started as Fairview and Bloemendal which started as Willowdene; Genadendal for a period of 11 years; Lansdowne for five years; as well a three years in the Neugnadenfeldt Moravian congregation in Germany. In 2013 he was consecrated as Bishop of the Unitas Fratrum.

In the various congregations that Bishop Joemath served there were brass band leaders who did sterling work. In the Fairview / Arcadia congregation Simon Afrika, also known as “Oom Soontjie”, was an unpretentious but capable band leader who lived close to the church. His sons and grandsons are still involved in the brass band in the congregation. Tyrone Hitzeroth also started his service in the brass band in Fairview. He is currently involved with a music school which he started in Salem congregation and worked hard at promoting brass bands among black congregations. At Genadendal, Shaun Cloete is commended for the outreach programme that he runs at schools in the

district to establish brass bands. At the Steenberg congregation Harry Engel was a notable band leader. Currently at Moravian Hill, Theo Joemath, the son of Bishop Joemath, is involved with the BBSA at national level. Theo started showing an interest in brass instruments as a child in Steenberg and is a professional musician who is employed full-time in the South African Navy Band.

Bishop Joemath recalls that brass bands mostly consisted of about seven members, while the brass band at Neugnadenfeldt had about 25 members and Mamre has had a large brass band with many junior members for a long period of time. Brass bands are an integral part of congregations. In Neugnadenfeldt there was no organist for a period of time so the brass band accompanied the congregation every Sunday. At other congregations the brass band participated in services and activities in consultation with the church leadership. Bishop Joemath mentioned that the level of playing of the brass bands in the various congregations ranged from generally good to exceptional, except at Moravian Hill when he was still at seminary, where the band played poorly.

Bishop Joemath believes that the brass band is an asset to a congregation since it supports the development of the ministry towards youth and female congregants, as well as developing leadership among the band members. During the early years the brass band consisted solely of older players, while at present it has a large percentage of younger members. While a Youth Organisation in a congregation is very important, the void of its absence can be filled by the brass band, since so many young people belong to the band. Brass bands do currently play a significant role in the spiritual ministry of the congregation, especially among the youth, to prepare them for participation in the congregation. The gender balance in many brass bands is close to 50:50 for males and females and in this regard the brass band assists in developing female participation in church activities. Bishop Joemath sees brass bands playing a very special role in the spiritual ministry of its members by fostering discipline in the band which is seen in the regular attendance of practices; accepting that one cannot play in the case of missed practices; adherence to a dress code; personal grooming; punctuality; faithfulness; and cooperation. These characteristics make the band members amenable to spiritual growth.

Bishop Joemath is of the opinion that brass bands bring depth to the singing ministry of the congregation and create a festive atmosphere which draw congregants to other activities within the congregation. There is a close connection between the brass bands and the organists or pianists in the congregations. They often perform in tandem during services to accompany hymns. In the absence of an organ or organist, the brass band steps in to accompany the congregation. Brass music also has a missionary function, by drawing the non-Moravian neighbours who live around the church, closer to the church to enjoy the music and through congregants who bring their friends to enjoy the music.

There are specific periods in the church calendar where the brass band plays a more significant role in the congregation. Bishop Joemath reminisces (Joemath, 2023):

Wat is 'n Paasfees-oggend op pad na die begraafplaas ... godsakker ... sonder 'n begeleiding deur 'n basuinkoor? Of daar op die godsakker waar jy daar staan en sing en daar is geen [koorbegeleiding] nie. Dit is een van die gewigtigste oomblikke dink ek waar 'n basuinkoor 'n baie belangrike rol speel. Ek dink aan begrafnisse en sulke geleenthede. Ek is baie geraak deur die dood van Hernice Heyns byvoorbeeld. Die basuïnmusiek by daardie geleentheid is so wonderlik. Dit dra so die gemeente rondom daardie sterfgeval. En ek dink nie 'n mens sou dit andersins kon oordra nie ... kon kry daardie gevoel sonder ... die basuïnkore ... nie. Die basuïnkoor het regtig daar 'n baie groot rol wat ons daar speel. Dis natuurlik by hierdie feeste bv. rondom Kersfees. Jy voel amper ... as die blasers nie kan kom nie, wat gaan ons dan nou doen? As daar nie basuïnblasers kan wees nie, hoe gaan ons feesvier? Elke jaar het ons hier Kerskliedere en dan vra hulle watter basuïnkoor gaan ons kry? Ons het tot dusver daarin geslaag om dit altyd te kry. Die mense verlang daarna ... die teenwoordigheid van die basuïnkoor want dit bring net 'n ander gees ... 'n ander atmosfeer aan die lewe van die musiek en van die bediening.<sup>198</sup>

Bishop Joemath sees good cooperation between brass bands and other organisations within the congregations that he serves as Bishop and feels that this is a good opportunity to support the growth in congregations. He is of the opinion that there is always more room for more brass bands to support the MCSA on a national level. Finance is one aspect where the brass band and congregations do not always agree. The provision of brass instruments, their cost and ownership sometimes create problems. The financing of instruments by the congregation create expectations of participation in the activities of the congregation. If the band member owns his own instrument this expectation of participation is problematic. Therefore, greater coordination between the church council and brass bands is of the essence to prevent misunderstandings between the expectations of participation by the congregation and the voluntary service of the band members.

At an ecumenical level the brass band is very much in demand. Bishop Joemath makes the example of the Anglican Church in District Six which regularly asks the brass band to perform at their services. Other denominations realise that they experience a void and that the brass band participation helps to fill that void. During September 2022 the South Africa Christian Leadership Initiative (SACLI) had an intervention to bring about reconciliation between the Dutch Reformed Church (DRC) and the MCSA to heal wounds created by the DRC since the days of Georg Schmidt up to the present.<sup>199</sup> The organisers of the intervention insisted that the brass band should participate during the different activities, especially at the service that was held in the Groote Kerk in Cape

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<sup>198</sup> What is an Easter Resurrection Service without being lead by the brass band on the way to the graveyard, or not to have brass band accompaniment at this service? It is one of the most significant moments where I think the brass band plays a role. I think of funerals and such occasions. The death of Hernice Heyns touched me very much. The impact of the brass band at his funeral is the only way in which the participants could have been supported in in such a wonderful manner. At Christmas time, it feels as if there will be no festivities without the participation of the brass band. When the congregation plans its annual Carol service, the congregants want to know which band will be invited to participate. We have always been able to get a brass band to attend, because the people long for the brass band. They just bring a different atmosphere and life to the music and the ministry.

<sup>199</sup> Details regarding the SACLI-led initiative can be accessed at <https://www.moravianchurch.co.za/genadendal-pilgrimage-of-grace/> and the accompanying media statement at <https://www.moravianchurch.co.za/wp-content/uploads/2022/08/sacli-pilgrimage-of-grace-media-statement-2022.pdf>

Town. The BBSA band was able to participate at this service of reconciliation at the Groote Kerk. In this way the brass bands play a significant role at an ecumenical level to bring church denominations together through its music, its performances and festivals. Brass music touches people at a different level and create a positive atmosphere that bring people closer to the gospel.

Bishop Joemath has interactions with the BBSA at a professional as well as personal level. The organisation asks him from time to time to preside during elections at AGMs, to preach at services, to bring spiritual messages at brass festivals and he has also accompanied the BBSA on overseas tours. At a personal level, the close contact between his son Theo who is a professional musician and the BBSA, gives the organisation more liberty to include him in their activities. Bishop Joemath's close contact with the BBSA also stems from the fact that he has known many of the members for many years, as well as his own interest in music. He is of the opinion that the BBSA continually strive to improve their operations to perform at a professional level, e.g. by creating uniformity in their dress code. He further feels that the contact that the organisation has had with German friends has had a positive impact on local brass bands.

Bishop Joemath is adamant that the BBSA activities do support the Christian ministry and he ensures that when he is invited to participate in their activities, that the choice of music is discussed so that the musical items support the theme and the spiritual message. He is concerned that the behaviour of young band members at brass festivals should be monitored to prevent actions that damage the reputation of the organisation, and that the spiritual development of band members should always be a focus. He would like to see that the composition of new music is encouraged, that the role of women in the organisation is highlighted, that the training of new players is an ongoing activity and that the brass instrument repair workshop at Mamre should remain a viable operation. He furthermore believes that the BBSA is an asset to the spiritual ministry of the MCSA and the broader ecumenical community. He expresses great admiration for the work of the brass bands and that the church would be that much poorer without their existence and contribution. Rev. Schiefer made a significant contribution to elevate the level of brass music, which assisted in making a difference in the congregations.

#### 5.4 Chapter summary

The Bishops agreed that at the local congregational level, the brass bands play an important role in supporting the spiritual ministry through their choice of music as well the effort made to deliver a polished performance. The performance of a brass band during a service brings about an upliftment in the singing of the congregation. In a practical sense the brass bands have taken over as the primary form of accompaniment for the congregation in the absence of a pianist or organist. The spiritual ministry of the bands also benefit the members of the band through its programme of regular devotions. Brass bands play a crucial role in the development of a youth ministry within

congregations, developing youth and particularly female leadership within the bands. Lent and Advent are two periods on the church calendar where the rendering of brass music brings about more intense spiritual experiences. During their episcopal duties the Bishops have found that the brass bands in the different congregations that they visited, are well-run organisations, with well-trained and dedicated leaders. At an ecumenical level, the Bishops have come across a desire among other denominations for brass music, which Moravian brass bands are eager to fulfil when invited to perform at festivals.

The Bishops concurred that the presence and availability of brass bands and performing of brass music contribute to making the Moravian Church special. The brass bands are an integral part of the worship services and the spiritual experiences of the congregations wherever they perform.

## 6 CONCLUSION

The Brass Band South Africa (BBSA) is described as “the oldest and likely the largest brass band movement in the country,” as stated by Tyrone Hitzeroth, an interviewee for this thesis (Hitzeroth, 2001). As an integral component of the Moravian Church in South Africa (MCSA), the BBSA's development since its founding in 1951 has been closely tied to the church's mission to spread the gospel. This is achieved through brass music performances and by fostering the spiritual growth of its members. The BBSA's musical heritage can be understood through four distinct phases of development.

The first phase commenced with the second generation of missionaries who arrived at Baviaanskloof (later Genadendal) in 1792. Missionaries Marsveld, Schwinn, and Kühnel engaged with the musical talents of their Khoikhoi congregants, who were known to sing and dance around campfires. Within a few months, the Khoikhoi began mastering European hymns and harmonizing in song. The second phase began with the establishment of the Kweekskool (training school) at Genadendal, where formal music instruction was introduced in the 1850s, leading to the formation of a brass band. Kweekskool graduates later established choirs and brass bands in various church schools and provided musical accompaniment for congregations. The third phase was marked by the formal establishment of the BBSA in 1951, which was driven by a need to organize existing brass bands and enhance their musical skills through workshops and instructional manuals. The fourth phase saw revolutionary changes with the introduction of absolute fingering, under Rev. Karl Schiefer's guidance. This transition reduced the need for transposing music, thus shifting the repertoire from British-style brass music with military fingering to German-style music that utilized absolute fingering.

This study's literature review highlighted the BBSA's musical evolution within the MCSA, as illustrated through the musical histories of the Rosant and Lawack families. The contributions of Ernst Rudolph and Frederick Johannes Rosant, Jonathan Lawack, and their descendants span multiple generations of musicians and composers, reinforcing a strong generational legacy within brass bands. However, this generational involvement appears to be diminishing, as evidenced by the decreasing presence of parent-child combinations in BBSA leadership and membership.

The Covid-19 pandemic prompted the BBSA's Executive Committee to expand their multimedia outreach, including the launch of a virtual brass band festival in 2021 and participation in online church services. These innovations have the dual benefit of engaging younger audiences while providing remote access to brass music for elderly congregants. Additionally, recent initiatives to establish new bands have seen positive outcomes, as demonstrated by the three new bands participating in the 2024 BBSA (WC) festival. Despite these successes, attempts to establish new bands within the Moravian congregations in the Transkei and Ciskei have faced challenges due to

cultural differences and varied musical practices, highlighting the need for a tailored engagement approach.

The involvement of professional musicians and music educators, including contributions from university lecturers such as Winfried Lüdemann, Sean Kierman, Reino Otterman, and Ulrich Sachse, has significantly raised the musical standards within the BBSA. Workshops led by these educators equipped band leaders with focused training and skills. This legacy continues with the establishment of the Christian Gregor School of Music within the MCSA and BBSA, fostering further professionalization among members and enhancing their musical versatility.

The majority of interviewees for this research shared common musical backgrounds: growing up in musical families, early piano instruction, choir participation, and self-taught brass skills. Most interviewees trained as teachers, often with a specialization in music education, bringing both musical and administrative skills that have strengthened the BBSA's organizational structure. Currently, fewer Executive Committee members are teachers, with a growing presence of professionals from diverse economic sectors.

The BBSA's spiritual mission resonates with the foundational values of the Rhenish and Moravian missions, both of which were deeply committed to servant leadership and the establishment of brass bands. Historically, band leaders often purchased instruments for members unable to afford them. However, as personal instrument ownership has become more common, access to instruments for new members may require significant financial commitment from congregations. Similarly, while recent projects such as home recording submissions are valuable, they may exclude members lacking financial resources or conducive recording environments. Thus, it remains essential for the BBSA to create an inclusive atmosphere for all members.

The MCSA bishops unanimously regard the BBSA as an invaluable asset to both the church and the broader ecumenical community, viewing brass bands as co-preachers of sermons. This spiritual function is bolstered by initiatives such as rotating devotions within bands, which complements the BBSA's role as a youth organization, fostering spiritual development and democratic leadership skills through elected Executive Committees.

In conclusion, this thesis underscores the BBSA's enduring legacy within the MCSA, forged through the collective efforts of its members. The BBSA emerges as a vital institution that enriches worship and embodies Moravian values of unity, humility, and service. Its resilience, adaptability, and commitment to musical excellence affirm its status as both a cultural and spiritual asset within the Moravian Church and the wider South African context. Addressing the concerns raised by members and implementing their recommendations will be crucial to ensuring the BBSA's continued growth and relevance for future generations.

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## 8 ADDENDUM A – QUESTIONNAIRE FOR THE BBSA EXECUTIVE COMMITTEE

### INTERVIEW QUESTIONS FOR BBSA EXECUTIVE COMMITTEE MEMBERS OF THE MORAVIAN CHURCH OF SA (MCSA)

### VRAE VIR ONDERHOUD MET LEDE VAN BBSA UITVOERENDE KOMITEE VAN DIE MORAWIESE KERK VAN SA (MKSA)

PRE-INTERVIEW QUESTIONS	VOOR-ONDERHOUD VRAE	RESPONSE / RESPONS
1.1. Title, name and surname	Titel, naam en van	
1.2. Age, Gender	Ouderdom en Geslag	
1.3. Member of local brass band	Lid van plaaslike basuinkoor	
1.4. Number of years' service as member of BBSA Executive Committee.	Aantal jare diens as BBSA Uitvoerende Bestuurslid.	
1.5. <u>Positions held</u>	<u>Posisies bekleed</u>	
1.5.1. on BBSA Executive Committee	Op BBSA Uitvoerende Bestuur	
1.5.2. on local brass band Executive Committee.	Op Uitvoerende Bestuur van plaaslike basuinkoor	
1.5.3. in other church or local organisations.	Op ander kerk of plaaslike organisasies.	

HISTORY OF THE BRASS BAND IN THE CHURCH	GESKIEDENIS VAN DIE BASUINKOOR IN DIE KERK	
1.6. Who were the people who played a leading role <u>at the start</u> of the brass band union and what were their roles?	Wie was die persone wat 'n leidende rol gespeel het <u>tydens die begin</u> van die basuinkoorunie en wat was hulle rolle?	
1.7. Who were the people that played leading roles in the brass band union <u>over the years</u> and what were their roles?	Wie was die persone wat <u>oor die jare</u> 'n leidende rol gespeel in die basuinkoorunie en wat was hulle rolle?	
1.8. Who are the people that <u>currently</u> play a leading role in the brass band union and what are their roles?	Wie is die persone wat <u>huidiglik</u> 'n leidende rol speel in die basuinkoorunie en wat is hulle rolle?	
1.9. Are there <u>historical documents</u> available that will tell us about the history of the brass band union (e.g. annual reports) that can be consulted?	Weet u van <u>historiese bronne</u> wat ons meer sal vertel van die geskiedenis van die BBSA?	

1.10.	What roles did ministers play in the BBSA over the years?	Watter rol het predikante gespeel in die werksaamhede van die BBSA oor die jare?	
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<b>FINANCIAL IMPACT OF THE BBSA</b>		<b>FINANSIËLE IMPAK VAN DIE BBSA</b>	
1.11.	<u>Financial support for the BBSA</u>	<u>Finansiële ondersteuning vir die BBSA</u>	
1.11.1.	In which ways do the Moravian Church support the brass band financially (e.g. buying instruments, repairs of instruments, insurance, travel expenses)?	Op watter wyses word die BBSA finansieël ondersteun deur die MKSA (bv. aankoop van basuine, versekering, reisonkoste) ?	
1.11.2.	Who owns the instruments played by the brass band members and what are the benefits of this type of ownership model?	Wie besit die instrumente wat deur die lede van die basuinkore bespeel word, en wat is die voordele van hierdie manier van eienaarskap?	
1.12.	<u>Financial support by the BBSA</u>	<u>Finansiële ondersteuning deur die BBSA</u>	
1.12.1.	In which ways do the BBSA support the Moravian Church and its brass bands financially?	Op watter wyses word die MKSA en plaaslike basuinkore finansieël ondersteun deur die BBSA?	
1.12.2.	In which ways do the BBSA advise and assist its members with the purchase and maintenance of brass instruments?	Op watter wyses word basuinkoorlede deur die BBSA ondersteun en geadviseer wat die aankoop en onderhoud van basuine betref?	
1.13.	Is the BBSA financially independent?	Is die BBSA finansieël onafhanklik (self-onderhoudend)?	

<b>MUSICAL IMPACT</b>		<b>MUSIKALE IMPAK</b>	
1.14.	<u>Musical impact by local brass bands</u>	<u>Musikale impak van die plaaslike basuinkore</u>	
1.14.1.	How would you describe the musical impact that the brass bands have on the MCSA?	Hoe sal u die musikale impak beskryf wat die basuinkore het op die MKSA?	
1.15.	<u>Brass Band Festivals</u>	<u>Basuinfeste</u>	
1.15.1.	The arrangement of combined brass band festivals takes a lot of time, money and effort. What are the benefits that the BBSA and the wider Moravian Church derive from these festivals?	Die reël van basuinfeste neem baie tyd, geld en energie in beslag. Watter voordele put die BBSA en MKSA uit hierdie basuinfeste?	

1.15.2.	2021 saw the presentation of the first virtual brass band festival with widespread participation. What prompted this decision to undertake this vast project and what did entail? What were the pitfalls and successes?	Tydens 2021 is die Eerste virtuele basuifees aangebied met wye deelname. Wat het gelei tot die besluit om hierdie grootse projek aan te pak, en wat het dit behels? Wat was die slaggate en suksesse?	
1.15.3.	How would you describe the level of support of the wider Moravian Church for brass band festivals?	Tot watter mate ondersteun die lede van die MKSA die basuifees?	

1.16.	<u>Musical development</u>	<u>Musikale ontwikkeling</u>	
1.16.1.	According to the BBSA Constitution, the organisation aims to improve and maintain the quality of performance and playing techniques by means of annual seminars for beginners, advanced players and brass band leaders. Which development programmes are in place for the musical development of BBSA members?	Een van die doelstellings in die grondwet van die BBSA is die verbetering en handhawing van die kwaliteit van spel tegnieke d.m.v. jaarlikse opleidingsessies vir beginners, gevorderde spelers en basuinkoorleiers. Watter ontwikkelingsprogramme is in plek vir die musikale ontwikkeling van die lede van die BBSA?	
1.16.2.	Do you see an impact in our Moravian Church congregations in terms of the musical development done within the BBSA?	Sou u sê dat die musikale ontwikkeling wat binne die BBSA plaasvind uitkring in die gemeentes van die MKSA?	
1.16.3.	Has the BBSA assisted in the development of other, new, musical programmes or initiatives in the Moravian Church?	Het die aktiwiteite van die BBSA gelei tot die ontwikkeling van ander, nuwe musiek programme of inisiatiewe in die breë MKSA?	
1.16.4.	Are BBSA members playing a bigger role in the professional music world?	Speel BBSA lede 'n groter rol in die wêreld van professionele musiek?	
1.17.	<u>Musical ensembles and performances</u>	<u>Musiek ensembles en optredes</u>	
1.17.1.	What was the motivation for the establishment of BBSA-initiated ensembles, e.g. the BBSA Concert Band, the Albert W. Engel Trombone Consort and the BBSA Trumpet Guild?	Wat was die motivering vir die stigting van ensembles soos die BBSA Concert Band, die Albert W. Engel Trombone Consort en die BBSA Trumpet Guild?	

1.17.2.	Do these BBSA-initiated ensembles, e.g. the Albert W. Engel Trombone Consort and the BBSA Trumpet Guild, have the desired impact in the organisation?	Het hierdie ensembles bv. die BBSA Concert Band, die Albert W. Engel Trombone Consort en die BBSA Trumpet Guild die gewenste uitwerking in die organisasie?	
1.17.3.	The BBSA annual calendar also includes a Midyear Concert. What was the motivation for this programme and what impact (success) does it have?	Die jaarlikse kalender van die BBSA maak voorsiening vir 'n Midyear Concert. Wat was die motivering vir hierdie program en watter impak of sukses het hierdie program?	
1.18.	<b>Musicology and composition</b>	<b>Musikologie en komposisies</b>	
1.18.1.	The BBSA Constitution asks of the organisation to promote and maintain high standards of ethical conduct, professional integrity and efficiency, and to co-operate with other established organizations at home or abroad in musical matters. How is this aim of the BBSA operationalised as an executive committee?	Die Grondwet van die BBSA vereis van die organisasie om hoë standaarde van etiese gedragskode, professionele integriteit te handhaaf en om samewerking te bewerkstellig met ander, bestaande organisasies in die binneland en buiteland m.b.t. musikale aangeleenthede. Hoe word hierdie doelstelling nagestreef as 'n uitvoerende komitee?	
1.18.2.	“To encourage the establishment of new bands as well as the advancement of officially recognised bands” is another aim of the organisation. To what extent is the organisation successful in this regard?	Die stigting van nuwe basuinkore, sowel as die bevordering van amptelike basuinkore is ook 'n doelstelling van die organisasie. Tot watter mate is die organisasie suksesvol in hierdie verband?	

<b>ADMINISTRATIVE IMPACT (The BBSA as an organisation)</b>		<b>ADMINISTRATIEWE IMPAK (Die BBSA as 'n organisasie)</b>	
1.19.	The BBSA Constitution asks of the organisation to promote and maintain high standards of ethical conduct, professional integrity and efficiency, and to co-operate with other established organizations at home or abroad in musical matters. How is this aim of the BBSA operationalised as an executive committee?	Volgens die Grondwet van die BBSA word daar van die organisasie verwag om hoë standaarde van etiese optrede, professionele integriteit en doeltreffendheid te handhaaf en om met ander gevestigde organisasies nasionaal en internasionaal saam te werk wat die musiek betref. Hoe word hierdie oogmerke uitgevoer deur die Uitvoerende Bestuur van die BBSA?	

<p>1.20. “To encourage the establishment of new bands as well as the advancement of officially recognised bands” is another aim of the organisation. To what extent is the organisation successful in this regard?</p>	<p>Die Grondwet van die BBSA moedig ook die stigting en bevordering van amptelike basuinkore aan. Tot watter mate is die organisasie suksesvol in hierdie verband?</p>	
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<b>SOCIAL IMPACT (The BBSA as a social organisation)</b>	<b>SOSIALE IMPAK (Die BBSA as ‘n sosiale organisasie)</b>	
<p>According to the BBSA Constitution the organisation aims “[t]o support actively the brotherly love and networking amongst our brass band groups and other groups locally, nationally and internationally.”</p>	<p>Die BBSA Grondwet stel dit ook ten doel om broederlike liefde en samewerking tussen basuinkore en ander groepe nasionaal asook internasionaal te bewerkstellig.</p>	
<p>1.21. Which measures are in place to make this aim in the BBSA constitution a reality?</p>	<p>Watter maatstawwe is in plek om hierdie doelstelling te verwesenlik?</p>	
<p>1.22. Does the brass band union establish the brotherly love that is being strived towards? (Does the BBSA have a positive impact on the lives of the members of the band?) How do you see this?</p>	<p>Sien u dat broederlike liefde bewerkstellig word? (Het die BBSA ‘n positiewe impak op die lewens van sy lede?)</p>	
<p>1.23. Did the BBSA strive to achieve social or political goals during its existence?</p>	<p>Het die BBSA maatskaplike of politieke doelstellings nagestreef sedert sy ontstaan?</p>	

<b>SPIRITUAL IMPACT</b>	<b>GEESTELIKE IMPAK</b>	
<p>1.24. The BBSA operates within the Moravian Church of South Africa. How does the BBSA support the spiritual message of the church? Please provide examples.</p>	<p>Die BBSA tree op binne die Morawiese Kerk van SA. Hoe ondersteun die BBSA die geestelike boodskap van die kerk? Verskaf asb. voorbeelde.</p>	
<p>1.25. The BBSA Constitution asks of the organisation to co-operate with other established organizations at home or abroad in <u>ecclesiastical</u> matters. Can you mention organisations that you have ties with and how these ties benefit the BBSA and the MCSA?</p>	<p>Die Grondwet van die BBSA vereis van die organisasie om saam met ander gevestigde organisasies in die binne- en buiteland te werk m.b.t. geestelike aangeleenthede. Is daar organisasies waarmee u noue bande het? Watter voordeel put die BBSA en MKSA uit hierdie skakeling?</p>	
<p>1.26. Given the ties that the BBSA has with the Moravian Church, how would you describe the</p>	<p>Gegee die bande wat die BBSA het met MKSA, hoe sal u die balans tussen kerklike en sekulêre musiek beskryf wat deur die BBSA gespeel word? Het die sekulêre</p>	

	balance between spiritual and secular music played in the BBSA? Does the secular music negatively impact the spiritual message of the organisation?	musiek 'n negatiewe impak op die geestelike boodskap van die organisasie?	
1.27.	Do you think that the spiritual message of the BBSA has changed over the years?	Het die geestelike boodskap wat die BBSA oordra oor die jare verander?	

<b>IN SUMMARY</b> <b>THE BBSA: AN ASSET TO THE MCSA AND SOUTH AFRICA?</b>		<b>TER OPSOMMING</b> <b>DIE BBSA: 'N AANWINS VIR DIE MKSA EN SUID-AFRIKA?</b>	
1.28.	Is the <u>money</u> well spent on operating the union and the local brass bands?	Is die finansiële uitgawes om die BBSA en plaaslike basuinkore te bedryf 'n goeie belegging?	
1.29.	Are there other benefits to having active <u>musicians</u> in the church and community?	Is daar ander voordele daarin om aktiewe musikante binne die MKSA en gemeenskap te hê?	
1.30.	Does the BBSA as an <u>organisation</u> support the MCSA?	Ondersteun die BBSA as 'n organisasie die MKSA?	
1.31.	Does the BBSA enrich the <u>spiritual</u> life in the church?	Word die geestelike lewe van die kerk verryk deur die BBSA se werksaamhede?	
<b>1.32.</b>	<b>In conclusion: is the BBSA an asset to the Moravian Church and the broader community?</b>	<b>Ten slotte: Is die BBSA 'n aanwinst vir die Morawiese Kerk en die breë gemeenskap?</b>	

## 9 ADDENDUM B – QUESTIONNAIRE USED FOR RESOURCE PERSONS OF THE BBSA

### ONDERHOUD MET 'N KUNDIGE LID VAN DIE MORAWIESE KERK IN SUID-AFRIKA (MKSA) M.B.T. BBSA

### INTERVIEW WITH A KNOWLEDGABLE MEMBER OF THE MORAVIAN CHURCH IN SA (MCSA) W.R.T. THE BBSA

ONDERHOUD MET / INTERVIEW WITH ....., PLEK / PLACE: ....., DATUM / DATE: ..... 2023

TEENWOORDIG / PRESENT: ....., RUDOLPH JOORST (NAVORSER / RESEARCHER)

#### 1. PERSOONLIKE AGTERGROND MET MORAWIESE KERK EN MUSIEK

Periode	Gemeente(s) behoort	Musiek deelname / opleiding	Basuin deelname / opleiding
Voorskoolse jare			
Laerskool jare			
Hoërskool jare			
Naskoolse jare			

#### 2. HOW DID LOCAL BRASS BANDS OPERATE YEARS AGO?

Please share with me about your involvement with the local brass bands over the years, by touching of the following aspects:

	VRAE	QUESTIONS	TERUGVOERING / RESPONSE
2.1.	Na watter basuinkore en tydperke verwys u?	Which brass band(s) and era(s) are we looking at?	
2.2.	Wie was die basuinkoorleiers en het u 'n idee van enige	Who were the conductors and do you have any idea	

	musiekopleiding wat hulle dalk ontvang het?	of the type of musical training they received?	
2.3.	Wat was die samestelling van die basuinkore (geslag / ouderdom)?	Who were the members of the brass band (male / female / age)?	
2.4.	Hoeveel lede het die basuinkore gehad?	How many members did the brass band have?	
2.5.	Wie het die opeding van nuwe lede behartig?	Who trained new members of the band?	
2.6.	Watter soort musiek was voorgedra?	What type of music was played?	
2.7.	Watter tipe drukke was in gebruik?	What type of fingering was used?	
2.8.	Watter tipe musieknotasie was gebruik? Balknotasie?	What type of music notation was used? Staff notation?	
2.9.	Hoe gereeld het die basuinkoor geoefen?	How often did the band practice?	
2.10.	Waar het die basuinkoor opgetree?	Where did the band perform?	
2.11.	Op watter vlak was die basuinspel? (Goed?)	What level of playing was achieved? (Good?)	
2.12.	Hoe was die basuinkoor gefinansier?	How was the brass band financed?	
2.13.	Wie het die instrumente besit?	Who owned the instruments?	
2.14.	Watter rol het die plaaslike leraars gespeel in die werksaamhede van die basuinkoor?	What was the role of the local minister in the activities of the brass band?	

### 3. PERSONAL INVOLVEMENT WITH THE BBSA AS WELL AS LOCAL BRASS BAND(S) OVER THE YEARS

Please share with me about your involvement with the BBSA and the brass bands over the years, by touching of the following aspects:

	VRAE	QUESTIONS	TERUGVOERING / RESPONSE
3.1.	Wat was u motivering om by die basuinkoor aan te sluit?	What was your motivation for joining the brass band?	
3.2.	Watter instrument(e) het u bespeel?	Which instrument(s) have you played?	
3.3.	By watter gemeentes en basuinkore was u betrokke?	In which congregations and brass bands were you active?	

3.4.	Wie was die rolspelers in die basuinkore oor die jare?	Who were the role players in the brass bands over the years?	
3.5.	Watter rol(le) het u in die basuinkoor vervul oor die jare?	Which roles have you played in brass bands over the years?	
3.6.	Het u op die uitvoerende komitees van die plaaslike basuinkore of die BBSA gedien?	Have you held any positions in the local brass band executive committees and the national BBSA Executive?	
3.7.	Het u enige spesiale ervarings meegemaak as deel van u betrokkenheid by die basuinkoor en die BBSA?	Did you have any special experiences while involved with the brass band and the BBSA?	

#### 4. HISTORY OF THE BBSA

Please share with me your knowledge of the founding of the BBSA by touching of the following aspects:

<b>4.1.</b>		<b>The establishment of the BBSA:</b>	
4.1.1	Wanneer was die BBSA gestig?	When was the BBSA established?	
4.1.2	Hoekom was die BBSA gestig? Wat was die motivering vir die ontstaan van die BBSA?	Why was the BBSA established? What was the motivation for starting the BBSA?	
4.1.3	Watter aktiwiteite of aksies het plaasgevind te tyde van die stigting van die BBSA? (Watter prosedures is gevolg met die stigting van die BBSA?)	Which activities or actions occurred at the time of the founding of the BBSA? [Which processes were followed to start the BBSA?]	
4.1.4	Hoe was die BBSA georganiseerd?	How was the BBSA organised?	
<b>4.2.</b>		<b>Leading characters</b>	
4.2.1	Wie was die leiersfigure aan die <u>begin</u> van die BBSA en watter rol het hulle vervul?	Who were the people that played leading roles <u>in the start</u> of the BBSA and what were their roles?	
4.2.2	Wie was die leiersfigure wat <u>oor die jare</u> die leiding geneem het by die BBSA en watter rol het hulle vervul?	Who were the people that played leading roles in the BBSA <u>over the years</u> and what were their roles?	

4.3.	Is daar <b>historiese gebeurtenisse</b> wat beduidend was in die geskiedenis van die BBSA?	Are there <b>historical events</b> that were significant in the history of the BBSA?	
4.4.	Is daar <b>historiese dokumente</b> beskikbaar wat ons meer sal vertel van die geskiedenis van die BBSA?	Are there <b>historical documents</b> available that will tell us about the history of the BBSA (e.g. annual reports or photographs) that I can access?	

5.	Is daar enige ander aspekte rondom die aktiwiteite van die basuinkore / BBSA wat nie aangeraak was nie, maar wat u as tersaaklik beskou?	Are there any other aspects regarding the activities of the brass bands / BBSA that you regard as pertinent, but which have not been touched upon?	
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6.	Op watter wyse het u betrokkeheid by die basuinkoor 'n positiewe, negatiewe impak op u lewe gehad, of 'n ommeswaai in u lewe bewerkstellig?	In what way has your involvement with the brass band been a positive, negative or life-changing experience to you personally?	
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	<b>TER OPSOMMING:</b>	<b>IN SUMMARY:</b>	<b>RESPONS</b>
7.	<b>Is die BBSA en / of basuinkore 'n aanwys vir die geestelike bediening van die Morawiese Kerk In SA (en die breë ekumeniese gemeenskap)?</b>	<b>Is the BBSA / brass band an asset to the spiritual ministry of the Moravian Church In SA (and the broader ecumenical community)?</b>	

## 10 ADDENDUM C – QUESTIONNAIRE USED FOR BISHOPS OF THE MCSA

### ONDERHOUDE MET BISKOPPE VAN DIE MORAWIESE KERK DEUR RUDOLPH JOORST

#### 1. PERSOONLIKE AGTERGROND MET MORAWIESE KERK EN MUSIEK

Periode	Gemeente(s) behoort	Musiek deelname / opleiding	Basuin deelname / herinneringe
Voorskoolse jare			
Laerskool jare:			
Hoërskool jare			
Naskoolse jare			

#### 2. PROFESSIONELE GESKIEDENIS MET MORAWIESE KERK

2.1. Tydperk as leraar				2.2. Tydperk as Biskop	
Gemeentes bedien met basuinkore	Aantal jare	Gemeentes bedien sonder basuinkore	Aantal jare	Bedieningsgebied	Aantal jare
<b>Aantal gemeentes</b>	<b>Totaal</b>	<b>Aantal gemeentes:</b>	<b>Totaal:</b>		<b>Totaal:</b>

*Die opsomming van die aantal gemeentes en gesamentlike diensjare is wat belangrik is, nie die details nie.*

3.	BASUINLEIERSKAP IN GEMEENTES WAAR U GEWERK HET	BRASS BAND LEADERSHIP IN THE CONGREGATIONS WHERE YOU WORKED.	
3.1.	Enige basuinleiers wat besondere werk gedoen het? Wat kon hulle bereik?	Were there any brass band leaders that did wonderful work with the brass band? What were they able to achieve?	
3.2.	Hoe groot was die basuinkore.	What were the sizes of the brass bands?	

3.3.	Hoe gereeld het basuinkore deelgeneem aan eredienste of gemeente aktiwiteite?	How regularly did the brass band participate in the activities of the congregation?	
3.4.	Wat was die kwaliteit van basuinspel?	How would you describe the quality of the music that the band performed?	

4.	BASUINKORE OP PLAASLIKE / GEMEENTE VLAK	BRASS BANDS AT THE LOCAL LEVEL	
4.1.	Waar pas die basuinkoor in die geestelike bediening van die gemeente?	How does the brass band fit into the spiritual ministry of the congregation?	
4.2.	Watter rol speel die basuinkoor in die geestelike bediening van die gemeente? / Hoe vervul die basuinkoor sy rol in die geestelike bediening in die gemeente?	Which role does the brass band play in the spiritual ministry of the congregation? / How does the brass band fulfill its role in the spiritual ministry of the congregation?	
4.3.	Kon u 'n beduidende verskil sien in die aanbidding in gemeentes waar daar basuinkore was en waar daar nie basuinkore was nie?	Could you notice a difference in the worship in congregations where there was a brass band, compared to congregations without brass bands?	
4.4.	Is die deelname van basuinkore addisioneel tot klavier / orrelbegeleiding in die gemeentes, of vervul van die basuinkore die rol van primêre begeleiding van gemeentes?	Is the participation in the congregation additional to the piano / organ accompaniment, or did the brass band fulfill the role of primary accompanist to the congregation?	
4.5.	Watter rol speel die basuinkoor in die geestelike bediening van hulle eie lede? Hoe neem u dit waar?	What role does the brass band play in the spiritual ministry of their own members? How did you notice this?	
4.6.	Is daar 'n spesifieke tyd in die kerklike kalender	Is there a specific period in the church calendar	
4.6.1	waar die basuinkoor 'n meer beduidende rol speel in die gemeente OF	Where the brass band plays a more significant role in the congregation OR	
4.6.2	wanneer u (persoonlik) die basuinkoor se werksaamhede op 'n dieper vlak ervaar?	Where you experience the participation of the brass band at a deeper spiritual level?	

4.7.	Is daar enige ander wyses waarin die basuinkore gemeentes ondersteun?	Does the brass band support the congregation in any other way?	
4.8.	Is die basuinkore 'n aanwys in die gemeentes waar hulle werksaam is?	Is the brass band an asset to the congregation?	

<b>5.</b>	<b>BASUINKORE OP NASIONALE VLAK VAN DIE MORAWIESE KERK IN SA</b>	<b>BRASS BANDS AT NATIONAL LEVEL OF THE MORAVIAN CHURCH IN SA</b>	
5.1.	Hoe ondervind u die werksaamhede van basuinkore in die gemeentes wat u besoek as Biskop?	How do you experience the activities of the brass bands in the congregations that you visit as Bishop?	
5.2.	Watter rol speel die basuinkoor in die geestelike bediening van die kerk as 'n geheel? / Hoe vervul die basuinkoor sy rol in die geestelike bediening in die kerk as 'n geheel?	What is the role of the brass band in the spiritual ministry of the church as a whole? / How does the brass band fulfill its role in the spiritual ministry of the church as a whole?	
<b>6.</b>	<b>BASUINKORE OP EKUMENIESE VLAK VAN DIE BREË CHRISTELIKE KERK</b>	<b>BRASS BANDS AT THE ECUMENICAL LEVEL OF THE CHRISTIAN CHURCH</b>	
6.1.	Wat, in u ervaring op ekumeniese gebied, is die verskil wat die basuinkore in die Morawiese Kerk bewerkstellig, teenoor ander denominasies? Hoe ervaar u hierdie verskille, indien enige waargeneem kan word?	In your experience at the ecumenical level, what is the impact / difference that the brass bands in the Moravian Church make, compared to other denominations? How do you experience the differences, if any?	
6.2.	Is u bewus van verwysings van lede van ander denominasies aangaande die impak van die basuinkoor in die Christelike gemeenskap in die breë?	Are you aware of references by members of other denominations regarding the impact of brass bands in the Christian community?	
<b>7.</b>	<b>INTERAKSIE MET DIE BBSA</b>	<b>INTERACTION WITH THE BBSA</b>	
7.1.	Op watter wyses het u enige interaksie met die BBSA?	Do you have any interaction with the BBSA?	
7.2.	Ervaar u dat BBSA aktiwiteite op 'n professionele wyse aangebied word? (Goed georganiseerd?)	Do you find that the activities of the BBSA are conducted in a professional manner (well organised)?	
7.3.	Ervaar u dat BBSA aktiwiteite die Christelike Boodschap uitdra?	Do the BBSA activities support the Christian Ministry?	

8.	Is daar enige ander aspekte rondom die aktiwiteite van die basuinkore / BBSA wat nie aangeraak was nie, maar wat u as tersaaklik beskou?	Are there any other aspects regarding the activities of the brass bands / BBSA that you regard as pertinent, but which have not been touched upon?	

9.	<b>TER OPSOMMING: Is die BBSA en / of basuinkore 'n aanwinst vir die geestelike bediening van die Morawiese Kerk In SA (en die breë ekumeniese gemeenskap)?</b>	<b>IN SUMMARY: Is the BBSA / brass band an asset to the spiritual ministry of the Moravian Church In SA (and the broader ecumenical community)?</b>	
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## 11 ADDENDUM D – ABRIDGED FAMILY TREE OF THE DESCENDANTS OF REV. DANIËL JOORST

An abridged family tree of the descendants of the Rev. Daniël Joorst is provided here. Refer to Section 2.4 for more details. The table below shows the connection of the Balie and Joorst families through the (first) marriage of Rev. Daniël Joorst, son of Zacharias Joorst and Dorothea (néé Anderson) with Hester Johanna Balie, the daughter of Rev. Rudolph Balie and his wife Maria. The second connection is with the Joorst and Hendriks families through the (second) marriage of Rev. Daniël Joorst with Augusta Hendriks, the daughter of Johannes Hendriks and Louisa Hans.

Names in bold are role players within the thesis. The dates in brackets refer to the ordination as minister of the MCSA, firstly as Deacon (D) and secondly the rededication as Presbyter (P) or senior minister and the congregation where the ordination or rededication took place.

Table 5 Abridged family tree of Rev. Daniël Joorst

Children from first marriage	Spouse	Grandchildren
Dorothea Hester	<b>Rev. Hendrik Simon Ulster</b> (D: 26 Feb. 1950, Moravian Hill; P: 12 Oct. 1952, Moravian Hill)	<b>Bishop Johannes Jacobus (“John”)</b> married Florence Anne <u>Harris</u> ; Hester Johanna married Cecil <u>Lympany</u> ; <b>Daniël Rudolph (“Dan”)</b> married Matilda (“Tilly”) <u>Theunissen</u> ; <b>Godfrey George (“Goy”)</b> married Dorothy Sophia <u>Louw</u> ; one of their daughters, Louise Dorothea, married <b>Rev. Daniël Tamboer</b> ; Helen Eleanor married Rev. John <u>van der Heyden</u> .
<b>Rev. Rudolph Joorst</b> (D: 24 July 1938, Moravian Hope; P: 19 Dec. 1943, Moravian Hope)	Maria Hendrina Francina <u>Botha</u>	Lillian married Kenneth <u>Hall</u> ; Matthew John married Gertruda <u>Hendricks</u> ; Hester Johanna married Daniël WG <u>Weber</u> .
Maria Elizabeth	<b>Ernst Rudolph Rosant</b> (he was an older brother to <b>Frederick Johannes Rosant</b> ).	Hester Johanna married Nicolaas Daniël <u>Humphreys</u> ; Elizabeth Sarah married Samuel Johannes <u>Lawrence</u> and after his death, she married Louis Bertram <u>Gordon</u> ; Augusta Maria (Amy) married Phillip Timothy <u>da Silva</u> ; Helen Gertrude married Norman Stanley <u>Petersen</u> ; Doreen Annie married Abraham Johannes <u>Lottring</u> ; Fredeline Lizette married Royston Michael <u>Wolhuter</u> ; Lionel Ernest John married Lily Sylvia <u>Dirks</u> .
Zacharias		Died as toddler

<b>Children from first marriage</b>	<b>Spouse</b>	<b>Grandchildren</b>
Hester Amalia	William <u>Lawn</u>	--
<b>Daniël</b> (twin brother of Magdalena Sofia)	Angeline <u>Snyman</u>	Hester Victoria married Esau William <u>Isaacs</u> ; Eleanor Cynthia married Louis <u>Allen</u> ; Angelina Augusta married Reuben Harold <u>Oakes</u> ; Diana Amelia Noreen married Sidney Thomas <u>Nasson</u> .
Magdalena Sofia (twin sister of Daniël)	Poris <u>Draai</u>	--
Michael		Died as a toddler.
Elizabeth Wilhelmina	Isaac <u>Cloete</u>	Magdalene married Anthony <u>Esau</u> ; Kenneth married Amalia <u>Dyers</u> ; Ashley married Rosamarie <u>Gobel</u> ; Windsor married Rachel <u>Terblanche</u> .
<b>Rev. Zacharias</b> (D: 14 March 1954, Goedverwacht; P: 13 Jan. 1959, Enon)	Christina <u>Fisher</u>	<b>Daniël David (interviewed)</b> married Sheila <u>Paul</u> and later married Doreen <u>Kannemeyer</u> ; Rachel married Heinrich <u>Fransman</u> ; Christine Millicent; <b>Rudolph Zacharias (the researcher)</b> married Joy Dalene Klaassen, with son Reuben Zacharias Joorst and daughter <b>Hayley Celeste Joorst</b>
Martha Paulina		Died as toddler.
<b>Children from second marriage</b>	<b>Spouse</b>	<b>Children</b>
Louisa Johanna	Paul <u>Dietrich</u>	Joan Guslynn Marie married Dennis <u>Meyer</u> ; Beatrice Pauleen married Paxton William <u>Thuynsma</u> ; Joseph Paul married Hazel <u>Elliot</u> ; Daneel Louise Leonora.
<b>Augusta (Aunty Gussy)</b>	Herman Charles <u>Benjamin</u>	--

## 12 ADDENDUM E – THE LIST OF COMPOSERS AND ARRANGERS OF MUSIC USED BY THE BBSA

COMPOSERS WHOSE MUSIC HAVE BEEN INCLUDED IN BBSA PERFORMANCES OR HAVE BEEN PUBLISHED RECENTLY							
Composed	Arranged	Title	Notes	Festival 70+1, 23 October 2022, Elim	BBSA, Fourth Moravian Unity Festival, Jeffrey's Bay, South Africa 2023.	We are the members Vol. 1	We are the members Vol. 2
Foster / Sager / Testa / Renis	Afrika, Leon (BBSA)	The Prayer (2021)	BBSA 70th Anniversary Festival 2021	X		X	
Bach, Johann Sebastian	Afrika, Leon (BBSA), Potberg, C. (BBSA) Reeve, Peter	The day thou gavest Praised be the Lord my God from Cantate No. 129		X		X	
Engel, Albert William	Engel, Albert William	Christmas Medley Jesus is the One				X	
Engel, Albert William	Engel, Albert William	Majesty We have come into this place (1994)				X	
Fünfgeild, Traugott	Esau, K. (BBSA).	Hallelujah. As performed by the Pentatonics Suite for Brass (2022)	Commissioned by BBSA for BBSA 70+1 Festival	X	X	X	
	Grossler, Ralf	Celebrate		X			
	Hendricks, Clint (BBSA) Hitzeroth, Alexander	Juig al wat leef A celebration of His Mercy (2021)	Revised for BBSA 70+ Festival	X		X	
Hitzeroth, Alexander (BBSA).	Hitzeroth, Alexander	Jesus make my heart rejoice. Chorale from C. Gregor Chorale Book. Moravian Hearts in Love United (2023)	Introduction and descant by A. Hitzeroth. Arranged especially for the Unity Festival, South Africa		X	X	
Hitzeroth, Tyrone (BBSA) Hitzeroth, Tyrone (BBSA)		Christmas Jazz (2010) Fantasy on "Taste and See that the Lord is Good"		X		X	
Hitzeroth, Tyrone (BBSA) Hitzeroth, Tyrone (BBSA) Barnby, J	Hitzeroth, Tyrone (BBSA) Hitzeroth, Tyrone (BBSA) Hitzeroth, Tyrone (BBSA)	God reveals His presence Jesus loves the little children in Blue Loflied vir basuine (1989) O perfect love Precious Lord, take my hand Salem: A journey of hope		X		X	
Hitzeroth, Tyrone (BBSA). Jonas, Ryan (BBSA) Kronenberg, Clive W		My seen The Lord is our refuge (1999) Fees Intrade (Julie 2011)	BBSA Festival 1999 Composed for BBSA 60th celebration			X	
Lamohr, Marshall (L. andesposauenwart) Joseph, George	Lamohr, Marshall (L. andesposauenwart) Lawack, Antonio (BBSA)	Sing tot eer Xhosa Gospel Medley	Wysie 225. Intrade and descant by MLamohr	X			
Bechler, John Christian	Lottering, Antonio N (BBSA)	Sing Hallelujah, Praise the Lord: Adoration and Praise (2023)	Traditional melodies, arranged by Antonio Lawack (BBSA). Composed for Unity Festival, South Africa		X	X	

COMPOSERS WHOSE MUSIC HAVE BEEN INCLUDED IN BBSA PERFORMANCES OR HAVE BEEN PUBLISHED RECENTLY							
Composed	Arranged	Title	Notes	Festival 70+1, 23 October 2022, Elim	BBSA, Fourth Moravian Unity Festival, Jeffrey's Bay, South Africa 2023.	We are the members Vol. 1	We are the members Vol. 2
<b>Lüdemann, Winfried</b> Riegler, Thomas Rutter, John Schütz, Michael	<b>Lüdemann, Winfried</b>	Mtsikana's Great Hymn. O Gott, du frommer Gott (1987) Ich freu mich in dem Herren Der Herr segne und behüte dich / The Lord bless you and keep you Blessed be Your name / Dir gehört mein Lob		X X X	X	X	
<b>Smith, Hilton (BBSA)</b> <b>Smith, Hilton (BBSA)</b>		Bonga (Praise) (2005) Brass in heaven (2003)	In honour of those who passed on the 8th September 2003.	X		X	
<b>Smith, Hilton (BBSA)</b>		Friends in heaven (2022)	In honour of those who passed on the 8th september 2003.		X	X	
<b>Smith, Hilton (BBSA)</b>		Harmony (2010)				X	
<b>Smith, Hilton (BBSA)</b>	<b>Smith, Hilton (BBSA)</b>	In moments like these				X	
<b>Smith, Hilton (BBSA)</b>		Peace (2020)				X	
<b>Smith, Hilton (BBSA)</b>		Rejoice (2020)		X			
<b>Lawack, Antonio (BBSA)</b>	<b>Smith, Hilton (BBSA)</b>	Saal'ge Rus (2009)	Choir anthem arranged for brass			X	
<b>Smith, Hilton (BBSA)</b> <b>Smith, Hilton (BBSA)</b>		The Chosen One (2016) Unity, 2022.	Composed especially for the festival		X	X	
	V.d. Bosch, Ben (Moravian Church in the Netherlands)	Herrnhuter Sonata XXIII			X		
<b>Wyngaard, Charles (BBSA)</b> Zellner, Hans Wilm, Horst	<b>van Wyk, J (BBSA)</b>	All hail the power of Jesus' name Vreugdelied Heaven BBSA March			X	X	X

### 13 ADDENDUM F – DAILY TEXT FOR WEDNESDAY 6 MARCH 2024.

	Die navorser lees die dagteks in Afrikaans vir Woensdag 6 Maart 2024 uit die Morawiese Teksboek.	The researcher reads the Daily Text for Wednesday 6 March 2024 from the Afrikaans Daily Texts. The English version from the Daily Texts of the Moravian Church is provided below.
OT Teks / OT Text	Die Here sal jou bewaar in elke onheil; jou siel sal Hy bewaar. Psalm 121: 7.	The Lord will keep you from all evil; he will keep your life. Psalm 121: 7.
Leerteks uit NT / Doctrinal text from NT	Jesus bid: “Ek bid nie dat U hulle uit die wêreld wegneem nie maar dat U hulle van die Bose bewaar.” Johannes 17: 15	Jesus prayed, “I am not asking you to take them out of the world, but I ask you to protect them from the evil one.” John 17: 15
Gesang / Hymn	Die volgende gesang word gesing:  Bewaar ons, Heer deur u genade te midde van oorvloedigheid  Vir ootmoed en vir bose dade, vir oordaad en vir gierigheid,  Sodat ons, aan u Woord getrou, ons siele onbevlek behou.  Gesang 719 vers 6 (uit die Morawiese Laudate Gesangboek), wysie 106d (uit die Morawiese Koraalboek).	Ever lead me, ever guide all my wanderings by thy word;  As thou has been, still abide, my defence, my refuge, Lord;  Never safe except with thee, ever thou my guardian be.  Hymn 605 verse 3 (from the London Hymnal of the Moravian Church), sung to wysie 89a (from the Moravian Chorale Book).
Gebed / Prayer	O God en Vader, ons bid dat U ons moet versterk sodat ons die versoekings van die lewe kan weerstaan. Ons bid vir u beskerming oor ons lewens soos ons nader aan U lewe. Amen.	Father God, we ask you to strengthen us so that we can withstand temptations that life throws at us. We pray for your protection on our lives as we draw closer to you. Amen.

W. 106d

Johann Gottfried Schicht, 1819

1

Musical notation for measures 1-6 of W. 106d. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of two staves: a treble staff and a bass staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G3, F3, E3, and D3. The piece concludes with a double bar line and repeat dots.

7

Musical notation for measures 7-12 of W. 106d. The second system continues the piece. The treble staff features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bass staff continues with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The piece ends with a double bar line and repeat dots.