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**The perpetuation of the Moravian instrumental music tradition:
Bernard Jacob Pfohl and the Salem, North Carolina, bands
(1879–1960)**

Rothrock, Donna Kaye, Ed.D.

The University of North Carolina at Greensboro, 1991

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THE PERPETUATION OF THE MORAVIAN INSTRUMENTAL
MUSIC TRADITION: BERNARD JACOB PFOHL
AND THE SALEM, NORTH CAROLINA,
BANDS (1879-1960)

by

Donna Kaye Rothrock

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the Faculty of the Graduate School at
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Approved by


Dissertation Adviser

APPROVAL PAGE

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Bernard Jacob Pfohl (1866-1960) was a respected bandsman in the Moravian community of Salem. Through his exposure to music at home and at church during his childhood, Pfohl joined the Church Band in 1879 and, ten years later, became the ensemble's director. Pfohl first directed the Easter Band in 1890 and assumed the responsibility for the civic component of the band, the Salem Band, shortly after 1900. As the band director of ensembles whose roots extended back to 1772, Pfohl faced the tasks of nurturing the Moravian instrumental music tradition, both sacred and secular, and ensuring that the tradition continued. Obstacles encountered by Pfohl were both social and economic. In addition, he had to contend with a shift of emphasis from music instruction provided by the church to the introduction of music programs within the public schools.

Pfohl maintained meticulous band records and also retained copies of band correspondence. These documents, located in the Salem Band Archives and the Moravian Music Foundation, both in Winston-Salem, North Carolina, contain documentation of his contributions to the perpetuation of the instrumental music tradition in Winston-Salem. Interviews with Pfohl's surviving children and with instrumen-

talists who served in his bands provide insight into his work, as well.

Information from the above sources verifies that Pfohl successfully helped to perpetuate the Moravian instrumental music tradition by instituting changes when perceived necessary and retaining the tradition when possible. In addition, upon examination of Pfohl's experiences with the civic oriented Salem Band, insight is provided concerning the development of the band movement in twentieth-century America.

ACKNOWLEDGMENTS

When a biographical study about a relatively well-known figure such as B. J. Pfohl, respected and remembered by many of his younger contemporaries, is undertaken, essential information can be retrieved and verified. Coupled with the oral historical sources, the well-maintained, meticulous diaries, and other documents that have been preserved, the research for the study has been both convenient and, at times, overwhelming. Appreciation is expressed to the many individuals not mentioned specifically by name but who provided information, offered encouragement, and allowed access to valuable information and historical documents.

To the graduate committee, Dr. James Sherbon, Dr. Eleanor McCrickard, Mrs. Barbara Bair, and Mr. John Maggio, which supervised enthusiastically the project from its inception through its conclusion, sincere appreciation is expressed. Without the support and encouragement of Dr. Randy Kohlenberg who offered his advice and assistance, the completion of the study would have been impossible.

Katherine and Henry Pfohl generously provided valuable information through interviews and personal family documents that were unavailable through other sources. Their continuing interest and involvement in the project have been motivating forces behind its completion.

The Moravian Music Foundation staff have provided invaluable documents that have been integrated into the study. Special appreciation is offered to Lillian F. Fort, who not only allowed me access to documents held and maintained by the Salem Band, but also offered assistance during the examination of the items. Without her help, the completion of this project would have been most difficult.

To Audrey Rothrock and Melodee, who have throughout the many stages of the project patiently provided personal support, assistance, and guidance, sincere appreciation is expressed.

PREFACE

The religious group known as the Moravians first arrived in the United States from Europe in 1735. From Europe, they brought an instrumental music tradition that has continued to be an integral aspect of Moravian worship as well as everyday life. How this tradition has continued and remained virtually unchanged over two and one-half centuries is a topic that warrants careful examination. The preservation of traditions by the Moravians represents a marked contrast to the enormous amount of social advancement and technological innovation introduced into western culture from the mid-eighteenth century to the present. Therefore, the question arises as to how a small religious sect like the Moravians was able to preserve its instrumental music tradition with relatively minor alterations through those years of change. The preservation can be attributed in part to the dedication and efforts made by specific individual Moravian musicians.

One influential Moravian musical leader in North Carolina was Bernard Jacob Pfohl (1866-1960). The purpose of this study is to verify that Pfohl, actively involved in primarily wind instrumental music from 1879 to 1960, was a significant force behind the perpetuation of the Moravian instrumental music tradition in North Carolina as well as a

contributor to the band movement in the United States in the twentieth century.

A brief overview of the heritage and religious beliefs of the Moravian people provides the foundation for this study. The overview, combined with a discussion of the wind instrumental music tradition in North Carolina through the Civil War period, is presented in Chapter I. Chapter II contains the historical background of the Pfohl family and information concerning Pfohl's early years, including his introduction to instrumental music and his experiences in other musical areas encountered while still a young man. In Chapter III, Pfohl's family, occupation, and civic and religious interests are discussed. Chapter IV contains an in-depth examination of the wind instrumental music tradition in Salem, North Carolina, from 1889 through 1942, the time that Pfohl served as director of the various bands: the Church Band, Salem Band, and Easter Band. Pfohl's influence as a musician and historian, his contributions to the preservation of the tradition while serving as director of the ensembles, and his leadership as measured by the growth, progress, and innovation in the bands is considered in Chapter V. Chapter VI examines his continued involvement in music from his retirement as director until his death in 1960. Pfohl's contributions to the musical growth of Salem

and vicinity, the perservation of historical documents, the continuing instruction for instrumentalists in the church and public schools, and the perpetuation of Moravian instrumental music performance in America are summarized in Chapter VII.

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LIST OF ABBREVIATIONS

The following list of abbreviations denotes various personal and archival collections and interviews used as sources in this document. They are included within the footnotes.

BJP-MMF	Bernard Jacob Pfohl Collection, Moravian Music Foundation, Winston-Salem, NC
BJP-SB	B. J. Pfohl Collection, Salem Band Archives, Winston-Salem, NC
EB-SB	Easter Band Collection, Salem Band Archives, Winston-Salem, NC
HCP	Private collection of Henry C. Pfohl, Annandale, VA
HCP-Int.1	Henry C. Pfohl, Interview No. 1, 12 August 1988, tape recording
HCP-Int.2	Henry C. Pfohl, Interview No. 2, 15 August 1988, tape recording
KAP	Private collection of Katherine A. Pfohl, Winston-Salem, NC

CHAPTER I

MORAVIAN INSTRUMENTAL MUSIC IN NORTH CAROLINA
AND ITS GROWTH THROUGH THE CIVIL WARThe European Origins of the Moravian Church

The Moravian Church is a pre-Reformation Protestant denomination founded by the followers of John Hus (1369-1415), a Bohemian martyr. Born to peasant parents, Hus obtained a baccalaureate degree in 1394 and a master's degree in 1396, both in theology, from the University of Prague in Czechoslovakia. While working towards those degrees, Hus earned his subsistence through a position as a singer in religious services. Hus was appointed professor at the University of Prague in 1398, was named Dean of the philosophy faculty in 1401, and became rector of the University in 1402.¹ He was ordained as a priest in the Roman Catholic Church in 1401.² As a result of his popularity after his ordination, Hus was appointed in 1402 to become the minister of Bethlehem Chapel in Prague.³ A

¹John R. Weinlick, The Moravian Church Through the Ages (Winston-Salem: Interprovincial Board of Christian Education, 1966), 16.

²Allen W. Schattschneider, Through Five Hundred Years, rev. ed. (Winston-Salem: Interprovincial Board of Christian Education, 1982), 18. While Schattschneider states that Hus became a priest in 1402, other historians have recorded the date as 1401. See Weinlick, 16.

³Weinlick, 17.

larger Roman Catholic church which could accommodate 3000 worshippers, Bethlehem Chapel was unlike other churches of the day because services were held in the vernacular Czech language.⁴ Hus's work within the church was controversial partly because his extensive writing and much of his preaching was based upon the writings and beliefs of John Wycliff (1324-1384), an English Roman Catholic priest and professor whose influence helped to bring about the Protestant Reformation in England.⁵ In the Bethlehem Chapel, Hus began to preach for church reform and proposed the idea of congregational participation through singing. To encourage congregational singing, Hus translated Latin hymns into the Czech language and composed original hymns.⁶ Because of his stand against the sale of indulgences in Prague, Hus eventually was excommunicated from the Roman Catholic Church in 1412 and went into voluntary exile from the city.⁷ During this time, many of his writings were completed. Even while he was in exile, Hus often preached

⁴The size of the church is unknown. While Weinlick (p. 17) stated the church held well over one thousand people, Schattschneider (p. 18) indicated the church would hold as many as three thousand worshippers.

⁵Weinlick, 13.

⁶Ibid., 17.

⁷Ibid., 18. The selling of indulgences, or pardons, at this time was instigated to raise money in order to finance a crusade of the pope against the King of Naples. According to Weinlick, the crusading pope was the one elected during the Council of Pisa.

in village churches and public places across the countryside.⁸ In 1414, Prince Sigismund of Bohemia asked Hus to attend the Council of Constance to address the charges of heresy made against him.⁹ With assurances given by Prince Sigismund and Pope John XXIII that he would remain safe, Hus arrived at Constance in November of 1414.¹⁰ He was arrested in late November and publically executed on 6 July of the following year.

Although divided among themselves, Hus's followers, known as Hussites, rallied upon his death. When violence finally erupted in 1420, the Hussites stood together against their common enemy, the Roman Catholic Church. The Hussite wars, as the uprisings were known, lasted until 1433, at which time the Hussite factions, the Utraquists and the Tabcrites, began to fight among themselves.¹¹ The Utraquist

⁸Ibid., 20.

⁹The Council of Constance was convened in October of 1414 in an attempt to end the papal schism. As a result of the Council of Pisa (1409), the first attempt made by the church to rid itself of two popes, three popes emerged instead of only one. The Council of Constance ended the schism after four years of negotiations.

¹⁰Schattschneider, 20-21.

¹¹The Utraquists, who constituted the majority, were conservative concerning change within the church. The primary changes sought by them included the laity as partakers during communion, freedom from foreign control within the church, and divestment of the church's wealth. The Taborites were more radical in their beliefs. According to Weinlick, they "took the Bible as the sole rule of faith and practice. They retained only baptism and the Lord's Supper as sacraments. They looked with distrust upon

majority emerged victorious in 1434. As the newly established church in Bohemia, the Utraquists temporarily lost their desire to emphasize and spread the teachings of Hus as had their predecessors.¹²

Hus's teachings were not forgotten. A small group of Hussites returned to them and, in 1457, moved to a relatively secluded area where they hoped to receive minimal interference from outsiders. They built a settlement that now is recognized as the formal establishment of the Moravian Church. Known as Kunwald, the settlement was located near the castle on the estate of Lititz in the barony of Sentfenberg near the eastern border of Bohemia in Moravia. Permission to settle in Kunwald was granted by King George of Bohemia.¹³

Kunwald, a self-reliant community set apart from other villages, included people from all walks of life although most represented the lower socio-economic classes. According to the Moravian historian Chester S. Davis, the community "practiced economic communism"; community possession and distribution of wealth, as needed, was the practice.¹⁴

education. They were iconoclasts with reference to liturgy and art." Weinlick, 23-24.

¹²Ibid., 26.

¹³Schattschneider, 27.

¹⁴Chester S. Davis, Hidden Seen and Harvest (Winston-Salem: Wachovia Historical Society, 1973), 4.

Initially, the community was supervised by twenty-eight elders. At first calling themselves Brethren of the Law of Christ, by 1467 the community became known as the *Unitas Fratrum*, or Unity of the Brethren.

Because of his political aspirations, King George within five years attempted to bring the Brethren back into one of the State Churches.¹⁵ As a result, they organized as an independent Christian Church with its own ministry. To ordain ministers that would be recognized by other churches, the establishment of a line of bishops was necessary. Two Waldensian bishops agreed to consecrate the first bishop of the Moravian Church in 1467, a lineage that has continued to the present.¹⁶ The Unity of the Brethren, later known as Moravians, was a protestant church organized sixty years prior to the Protestant Reformation initiated by Martin Luther (1483-1546).

From 1461 through the Thirty Years' War (1618-1648), the *Unitas Fratrum* suffered persecution to the point that the denomination was close to extinction. As a result of the persecution, some of the Brethren sought refuge in East Prussia, a Protestant area. Difficulties arose between the Brethren and the Lutheran theologians in Prussia, however,

¹⁵Schattschneider, 29.

¹⁶According to Schattschneider, p. 32, the Waldensians "were an independent society of Christians, not completely Protestant as we use the word today and yet refusing to accept certain Catholic doctrines."

that resulted in the Brethren returning to their homeland in Bohemia, joining other churches, or moving to Poland.¹⁷

Much of the difficulty encountered by the Brethren was inevitable since, during the sixteenth century, rules concerning occupations that were and were not permissible were enforced. The Brethren were affected directly because unpermissible occupations included those that dealt with entertainment or worldly pleasures of which musicians and professional artists were considered a part. The Unitas Fratrum, a singing church, cultivated and encouraged their musicians. In fact, the Brethren considered the memorization of hymns to be as important to their worship as the memorization of scripture because hymns were used for teaching and inspirational purposes. This belief contributed to the publication of the first protestant hymnal in 1501. The hymnal apparently was well received because, during the next seventy years, the Church published ten editions of the hymnal: five in Czech, three in German, and two in Polish.¹⁸

The Brethren published not only hymnals but also other publications, including school books, catechisms, and Bibles for educational purposes. By the beginning of the sixteenth century, education was viewed by the Moravians as a means of

¹⁷Weinlick, 43.

¹⁸Ibid., 40.

advancing Christianity; this fundamental belief set the stage for later Moravian work in education and the establishment of schools.¹⁹ Moravian printing presses were installed throughout Bohemia, and fifty of the sixty books published in Bohemia between 1505 and 1510 were printed on the presses of Moravians.²⁰

The Thirty Years' War caused the activity of the Brethren's Church to cease externally in Bohemia and Moravia although the Church was maintained in Poland. In fact, the *Unitas Fratrum* was considered to be an illegal sect by the government of Bohemia during its entire existence.²¹ One of the primary church figures during this time was John Amos Comenius (1592-1670). Later recognized as an educator, Comenius was a minister and bishop in the Unity of the Brethren. In addition to his extensive writings in the field of education, Comenius also authored many religious texts and compiled hymnals in the Czech and German languages.²²

Until 1722 the church in Bohemia and Moravia remained underground. However, because of the Pietist Movement in

¹⁹Schattschneider, 32.

²⁰Davis, 7.

²¹Weinlick, 43-44.

²²For more information on Comenius, see the magazine Christian History 6, no. 1 (1987). The entire issue is devoted to Comenius.

the Germanic states and a German nobleman named Count Nicholas Ludwig von Zinzendorf (1700-1760), the church experienced a renewal that led to its eventual expansion to the North American continent.²³ Pietism, a forceful element in Germany, created an impact that was felt in surrounding locations.²⁴ Two such places were Bohemia and Moravia where, according to the Moravian historian John R. Weinlick, "three generations of suppression had failed to quench the desire to exercise the Protestant form of Christian faith."²⁵ Many Protestants emigrated to the Pietist Germanic states although, by the beginning of the eighteenth century, emigration from Moravia and Bohemia was hindered by the ruling factions.

Christian David (1690-1751) largely was responsible for the departure of the Unity of the Brethren from Moravia. Although born to Roman Catholic parents and reared in that faith, David's contact with Protestant and Pietist pastors in 1717 led to his affiliation with the doctrine espoused by members of the Unitas Fratrum, not yet recognized as a

²³Zinzendorf (1700-1760) was born in Dresden, then capital of the kingdom of Saxony. At an early age he became involved with the Pietist movement. His first meeting with the Moravians was a result of this. The spiritual and physical support he offered the Moravians resulted in his becoming a leader within the renewed Moravian Church. For more information on Zinzendorf, see John R. Weinlick, Count Zinzendorf (Bethlehem: The Moravian Church, 1989).

²⁴Weinlick, The Moravian Church, 60.

²⁵Ibid., 62.

Church.²⁶ One of the Pietist pastors who influenced David was John Andrew Rothe who later introduced him to Zinzendorf. Upon their first meeting, David related to Zinzendorf the conditions under which the Protestants were forced to exist in Moravia. As a result, Zinzendorf agreed to find a location for several families to settle. David immediately returned to Moravia at which time ten people, two families and two friends, moved to Zinzendorf's estate in Saxony. Directed by Zinzendorf's family and servants, the settlers were allowed to build on an unused portion of the estate in 1722. Located one mile from Berthelsdorf, the community was named Herrnhut, meaning the Lord's watch. Herrnhut grew as more families arrived in 1723.

As the people in exile from varying backgrounds and religions settled in Herrnhut, religious and political tensions began to arise.²⁷ In 1727, when the village had divided into different sects, Zinzendorf presented a set of legal or civic and theological rules for living found in Comenius's writings which, if adhered to, should reunite the community. The rules were agreed upon by the community on 12 May 1727 and a communion service was held on 13 August 1727, to commemorate the acceptance of the rules. Following this service, the presence of Christian fellowship and

²⁶Ibid., 63.

²⁷Ibid., 70.

brotherly love was so great that Zinzendorf sent food to homes in the community so that the residents could share a meal together. This marked the beginning of the Lovefeast that continues to be a strong tradition within the Moravian Church, and one in which music has an important role.²⁸ A revival followed the August 13 service during which a desire to evangelize and to develop foreign missions was recognized.²⁹ The first foreign missionaries left for the West Indies in August 1732 and arrived at St. Thomas in the Virgin Islands in December. Settlement on the North American continent followed in 1735 in the Georgia colony and other settlements and missions continued to be established through the end of the nineteenth century.

By 1732 many of the customs and rituals had originated in Europe that would be realized in the North American settlements and elsewhere. Among these were the beginnings of the choir system and resulting boarding schools, song services or Singstunden, and the Easter Sunrise Service. The New Year's Eve Watchnight Service was initiated a year later in 1733. In Herrnhut the weekly Saturday night Singstunden included a number of hymns organized around a selected religious subject. Only visitors used hymnals

²⁸Schattschneider, 55. Today's lovefeast is a musical service comprised of hymns and anthems, during which a simple meal that consists of a bun and sweetened coffee is served the congregation.

²⁹Weinlick, The Moravian Church, 76-77.

since the Brethren memorized the hymns, a tradition dating from the fifteenth century.³⁰

The Moravians in North America

The first Moravians to arrive in the United States landed in Savannah, Georgia on 8 April 1735. A grant of five hundred acres was secured in the Georgia colony by August Gottlieb Spangenberg (1704-1792) from General James Oglethorpe and the Trustees of Georgia.³¹ The idea of securing land in an area that welcomed persons fleeing religious persecution was endorsed by the church leaders in Herrnhut for two reasons. First, the settlement would provide a place to immigrate should they be forced to leave their homes in Saxony, and second, it would provide

³⁰Information about Zinzendorf, the Moravians, and their first missions is found in Christian History 1, no. 1 (1982).

³¹August Gottlieb Spangenberg (1704-1792) was the son of a German Lutheran minister. Educated at the University of Jena, he became a teacher. Upon hearing about the Moravians and meeting Zinzendorf, Spangenberg eventually joined the small sect. He was among the first Moravians to arrive in Savannah, Georgia, he recommended that the Moravians journey to Pennsylvania, and he was among those who selected the site of the land purchase in North Carolina. A practical man, Spangenberg spent most of his life overseeing and serving the Moravian settlements on the North American continent. For a more detailed description of his life, see Edwin A. Sawyer, These Fifteen: Pioneers of the Moravian Church (Bethlehem, PA: Comenius Press, 1963), 60-68.

opportunities to establish missions among the Creek and the Cherokee Indians.³²

While missions were being established in surrounding areas, the Moravian colony in Georgia was experiencing problems. By 1740 conflicts within the colony and political pressures resulted in the colonists either moving to Pennsylvania where other Germanic colonies had been established or returning to Europe.³³ Those who journeyed to Pennsylvania were engaged to assist the American evangelist, George Whitfield, in building a mission school on a large tract of land that Whitfield had purchased and named Nazareth. Theological differences between Whitfield and the Moravians subsequently resulted in the Moravians purchasing five hundred acres about ten miles south of Nazareth. Consecrated in December of 1741, the central community built on this tract was named Bethlehem and organized as a functioning congregation on 25 June 1742. In the following years, Bethlehem flourished and became the center of the Moravian Church in the north. Immediately after the land purchase by the Moravians, Whitfield decided to sell his

³²J. Taylor Hamilton and Kenneth G. Hamilton, History of the Moravian Church: The Renewed Unitas Fratrum 1722-1957, 2d ed. (Winston-Salem: Interprovincial Board of Christian Education, 1983), 82.

³³Hamilton and Hamilton, 84.

Nazareth tract which also was purchased by the Moravians who continued the building that they had begun with Whitfield.³⁴

In 1753, 100,000 acres of land in North Carolina were purchased. This purchase resulted from meetings held between Zinzendorf and Lord Granville begun in London in 1749. According to Hamilton and Hamilton, father and son bishops and historians of the Moravian Church,

Such a purchase would afford them opportunities to evangelize the colonists, to carry on the missionary efforts among the Cherokees, Catawbas, Creeks, and Chickasaws, and to live as their conscience would dictate without fear of being molested.³⁵

Tentative plans for the land tract included the construction of a town in the center of the tract around which land would be parceled out for farming. The plans for the town were developed in London and drawn for a town with eight streets with the proposed location of specific buildings indicated. Church leaders hoped that this endeavor would assist them in restoring their credit.³⁶ Church representatives and Lord Granville's surveyors took approximately five months to

³⁴Jerry L. Surratt, Gottlieb Schober of Salem (Macon, GA: Mercer University Press, 1983), 7.

³⁵Hamilton and Hamilton, 140.

³⁶At the time of the North Carolina land purchase, the church was in trouble financially. Debts had mounted from financing missions and from unwise purchases and business deals entered into by Zinzendorf. An in depth discussion of the church's financial troubles may be found in Hamilton and Hamilton, 107-118.

decide upon the appropriate tract of land to purchase. Upon the completion of the survey in January of 1753, the church representatives reported to Zinzendorf in London and recommended the purchase that then was negotiated. Spangenberg named this tract "Wachau," because it reminded him of Zinzendorf's Austrian estate of the same name. Wachau later became known as Wachovia.

In November of 1753 a group of fifteen men from Bethlehem arrived in North Carolina to begin the building of a settlement. The village was named Bethabara, which means House of Passage, and was intended to be a temporary village, fully functioning only until the central community could be established. By 1756 Bethabara had sixty-five residents.

The latter part of the 1750s was a period of Indian wars. While the settlements and missions in the North suffered the most during these wars, Bethabara had troubles resulting from the conflicts as well. Since a stockade had been constructed around the village, other settlers sought refuge within these confines. Although many of these settlers wanted to remain, Bethabara was a closed community; no one other than members of the congregation were allowed to live there. To accommodate those wanting to remain, another settlement was begun by eight married couples in 1759. Named Bethania, it was located approximately three

miles northwest of Bethabara and was open to all settlers, not just members of the Moravian congregation.

The site for the central community in Wachovia was selected in 1765 by Frederic William von Marschall (d. 1802), who had been in charge of the tract and its development since 1763.³⁷ Construction of the town, to be named Salem at Zinzendorf's request, began in 1766. Organized as a congregation in 1771, Salem grew rapidly and soon become the central Moravian settlement in the south.

The Instrumental Music Tradition in North Carolina
(1753-1865)

The Early Instruments

In each of the Moravian settlements in North America, a musical culture flourished. Two trumpets and two hunting horns were believed to have been played by members of the Georgia colony.³⁸ Instrumental music was utilized as part of everyday life in each of the subsequent Moravian communities begun in the United States. In North Carolina, the first three settlements established were the ones in which the musical tradition was most prevalent.

³⁷Ibid., 222.

³⁸Ernest W. Pressley, "Musical Wind Instruments in the Moravian Musical Archives, Salem, North Carolina: A Descriptive Catalogue" (D.M.A. diss., University of Kentucky, 1975), 8.

Bethabara, the earliest of the North Carolina communities, was the first to incorporate instruments into its musical life. Although horns were received prior to 1 January 1755, they apparently had not been present in the community in February of the previous year.³⁹ A diary entry of 23 February 1754 mentioned another type of instrument having been present: "Evening the Lovefeast was announced with our new trumpet, which we have made from a hollow tree, and no trumpet in Bethlehem has a better tone."⁴⁰ The quality of sound which characterized the new trumpet is unknown. The attempt, however, to secure a musical instrument for community use, regardless of the type and quality, indicates the importance that the Moravians placed upon instrumental music as part of everyday life. Additional instruments soon arrived. Flutes were employed for the first time on 15 November 1755; violins accompanied the singing of a new popular tune on 26 August 1756.⁴¹ The first organ, brought from Bethlehem, was assembled at Bethabara by 8 July 1762. During a Singstunde held that evening, it was recorded that "we heard an organ played for

³⁹Adelaide L. Fries, ed., Records of the Moravians in North Carolina 1752-1771 (Raleigh: State Department of Archives and History, 1922), 1:122. 1 January 1775 was the first mention of horns in the Moravian diaries.

⁴⁰Fries, 1:96. The early Moravians kept diaries, recording all events that happened in the life of the congregation.

⁴¹Ibid., 1:148, 172.

the first time in Carolina."⁴² Manufactured trumpets first were brought into the Bethabara community in 1755, and a total of six were secured by the end of the century.⁴³ Trombones that arrived in Bethabara in 1768 were played on solemn days and for festivals.⁴⁴

The residents of Bethania, the second community established in North Carolina, incorporated instruments into the musical life there as well, although at a somewhat later date. Built in Bethania in 1773, an organ was played for the first time during the evening service of 10 September.⁴⁵ Violins were present in Bethania by 9 January 1788.⁴⁶ In the Aeltesten Conferenz⁴⁷ minutes of 16 July 1788, the Bethania residents interested in ordering trombones were advised to collect the necessary funds and then order them

⁴²Ibid., 1:247.

⁴³A review of diary entries during the remainder of the eighteenth century verifies the presence of six trumpets. See Fries, volumes 1-6.

⁴⁴Ibid., 369.

⁴⁵Adelaide L. Fries, ed., Records of the Moravians in North Carolina 1752-1775 (Raleigh: State Department of Archives and History, 1925), 2:779.

⁴⁶Adelaide L. Fries, ed., Records of the Moravians in North Carolina 1784-1792 (Raleigh: State Department of Archives and History, 1941), 5:2252.

⁴⁷Kenneth G. Hamilton, ed., Records of the Moravians in North Carolina 1841-1851 (Raleigh: State Department of Archives and History, 1966), 10:5645. The Aeltesten Conferenz was a committee that oversaw the spiritual affairs of the congregation, similar to the Board of Elders in Moravian Churches today.

directly from Europe.⁴⁸ The new instruments, routed through Charleston, South Carolina, arrived on 16 January 1790.⁴⁹

Evidence suggests the possibility that some instruments were present in Bethania prior to 1773 although none were mentioned specifically in the community diaries prior to that date. Records from the Vorsteher Collegium⁵⁰ dated 16 February 1772, indicate that instruments from Bethabara and Bethania were to be divided and decisions made as to which instruments were to go to Salem, the newest community which had been formally organized in 1771.⁵¹ A result of this meeting was the Salem community acquiring its only wind instruments, the trombones, from Bethabara.⁵² Therefore, if any instruments were taken from Bethania, they were string or keyboard instruments or both.

Several years transpired before Salem received additional instruments. Their first recorded instrument order also included an order for Bethabara. On 6 November 1783, Bethabara and Salem residents placed orders for

⁴⁸Fries, 5:2237.

⁴⁹Ibid., 5:2294.

⁵⁰Hamilton, 10:5652. The Vorsteher Conferenz (or collegium) was the committee in charge of the financial concerns of the community. The person in charge was known as the vorsteher, working through the collegium, more commonly known as the aufseher collegium.

⁵¹Fries, 2:668.

⁵²Pressley, 35.

instruments and accessories. Bethabara ordered a new set of four trombones, while Salem requested "two D-sharp horns, a good bass, a set of trombones, and a supply of strings of various kinds."⁵³ Although the order was not received until 26 October 1785, references to horns and trumpets were made in the Salem diaries prior to this date. The acquisition date of these instruments and their origin was not recorded. They most likely were received from other Moravian congregations or ordered directly from Europe. The Salem community continuously acquired instruments. The Aufseher Collegium⁵⁴ offered no objection in its meeting of 7 January 1784 to buying a violin "which has been offered to us and which has a good tone."⁵⁵ A clavicembalo, made by David Tannenberg in Lititz, Pennsylvania, was brought to Salem on 29 September 1789, for use in the Saal of the Single Sisters House.⁵⁶ A clavier already was present in the Boys School.⁵⁷

An organ was ordered for the Gemein Saal, the congregational meeting room, in Salem on 4 February 1772, and was

⁵³Adelaide L. Fries, ed., Records of the Moravians in North Carolina 1780-1783 (Raleigh: State Department of Archives and History, 1930), 4:1857.

⁵⁴Same as the vorsteher conferenz.

⁵⁵Fries, 5:2025.

⁵⁶Ibid., 5:2268.

⁵⁷Ibid., 5:2131.

built by a Bethania cabinetmaker, Joseph Bulitschek (fl. late eighteenth c.-early nineteenth c.). While originally contracted to be built with one stop, Bulitschek added a second for which he received more compensation.⁵⁸ By 1794 the church leaders had become dissatisfied with the organ reporting, "Our organ is in bad condition, and is affecting the singing and the instrumental music."⁵⁹ At this time arrangements were made to order a new organ from David Tannenbergr in Lititz. Some specifications for the new organ were mentioned in the Salem Diary entry from 27 November 1794:

Brother Tannenberger in Lititz has notified us that our organ can now be ordered from him, which he will work on this winter. We had suggested a Gambe for one register, but he says that this is a very delicate register, that we would have no one to keep it in order, and might not be able to use it, and he proposes that we take another register, the Quinte Deue, which is also very beautiful. There will be an opportunity to send letters to Pennsylvania in about fourteen days, and we will write to him that we accept his proposal, and that he shall make preparations for the building of our organ.⁶⁰

⁵⁸ Ibid., 2:669.

⁵⁹ Adelaide L. Fries, ed., Records of the Moravians in North Carolina 1793-1808 (Raleigh: State Department of Archives and History, 1943), 6:2508.

⁶⁰ Ibid., 6:2512.

The organ was installed in May of 1798; the older two-stop organ was taken to Bethabara while the Bethabara one-stop organ was taken to the Single Brothers's House in Salem.⁶¹

All types of instruments were present in each of the three earliest Moravian settlements in North Carolina. Instrument procurement would not have been necessary if the Moravians had not perceived this form of music to be essential within the church and community. Because instrumental music was important to the Moravians, attention was given to instrumental instruction and to musical composition and arranging which included scoring for the instruments.

Early Musicians and Music

The Moravian musicians of the eighteenth century were not professionals. Rather, all held jobs or practiced trades necessary for the survival of the community.⁶² Instrumental instruction was provided by the older musicians who trained boys recommended and approved by the Aeltesten Conferenz. Ministers often were among the musicians

⁶¹For a description of the early organs in Wachovia and a recount of their use in Moravian sacred music, see Timothy Paul Duncan, "The Role of the Organ in Moravian Sacred Music Between 1740 and 1840" (D.M.A. diss., University of North Carolina at Greensboro, 1989.)

⁶²Donald M. McCorkle, "Moravian Music in Salem: A German-American Heritage" (Ph.D. diss., Indiana University, 1958), 6.

performing at services and teaching music in the boys' and girls' schools.

Instrumentalists were active in each of the three communities. Occasionally, a need would arise for the musicians from one community to travel to another to assist in musical presentations. An example can be seen in the Bethania diary excerpt from 5 October 1788:

Brother Fritz came from Bethabara to translate Brother Spoenhauer's memoir into English; Brother Schober came from Salem to play the organ; and other Brethren came from Salem and Bethabara to play the trombones.⁶³

At other times, the musicians combined their talents by performing together for special celebrations within the community or church.

Sacred choral music, much of it orchestrated, was performed extensively in the small Moravian communities. The tradition began with the works of Jeremiah Dencke (1725-1795) who wrote the first orchestrally accompanied sacred music in North America. Many other Moravian composers from the period orchestrated their choral works, as well, including the prolific and popular Johann Friedrich Peter (1746-1813), who was also a minister, Simon Peter (1743-

⁶³Fries, 5:2257.

1819), Johannes Herbst (1735-1812), and David Moritz Michael (1751-1827).⁶⁴

The music was hand copied and passed from congregation to congregation. Through this process, much of the music of the European Moravians was sent to North America and American music was sent to Europe. In addition to the music of their own composers, the Moravians also recognized contributions made by other European composers and exchanged their music in the same manner.⁶⁵

Why these amateur musicians went to such extremes to secure music and instruments and why they were partial to wind instruments, in particular, are questions which one historian has traced to their Germanic roots. According to Harry H. Hall:

All [Moravians] possessed, however, the German-inherited love and verve for music, the raw material from which the Moravian musical leaders fashioned an aesthetic expression that became one of the Unity's foremost contributions to American culture.⁶⁶

The Moravians were a music-loving people. This affection resulted from the combination of many national influences. The simple hymn tunes they incorporated reflected their

⁶⁴McCorkle, 8.

⁶⁵Ibid., 9.

⁶⁶Harry H. Hall, "The Moravian Wind Ensemble: Distinctive Chapter in America's History" (Ph.D. diss., George Peabody College for Teachers, 1967), 46-47.

Slavic origins combined with the cultures of central European nationalities. Also, the reorganization of the early church in 1722 occurred "in the heart of the music-loving Lutheran tradition."⁶⁷

Music served as an expression of spirituality and as an outlet for aesthetic satisfaction to the Moravians. Hall described how music was integrated into their lives:

Music sought to blend the influences of spiritual devotions with the daily transactions of social existence; it became the chief means of making religion a part of life as well as of infusing life into religion.⁶⁸

Therefore, music was integral in almost every function in a community of devout Moravians.

Instrumental Music Prior to 1800

Sacred and secular instrumental music was performed in the Moravian settlements during the eighteenth century. Each of the large Moravian settlements in North America formed collegia musica that were extensions of the European collegia musica.⁶⁹ The Salem organization was the most

⁶⁷Ibid., 52.

⁶⁸Ibid., 55.

⁶⁹Collegia musica were musical fraternities or amateur musical societies common in early eighteenth-century Germany. The Moravians brought the tradition with them to North America, founding like organizations in each of their major settlements. It was through this organization that the Moravians performed secular music and large scale sacred choral works. In Pennsylvania, the Bethlehem Collegium was

unique of the collegia because of its longevity. According to Donald McCorkle, Moravian historian and noted musicologist:

The Salem Ensemble outlived the other three by nearly fifteen years (to ca. 1835), and as such could probably hold precedence as the last of the Old World Collegia Musica.⁷⁰

Another factor contributing to the uniqueness of the collegium musicum in Salem was its massive library. Over five hundred compositions are preserved in the Moravian Music Archive from the Collegium musicum Salem, including almost one hundred and fifty of the works in manuscript. Numerous copyists signed manuscripts in the collection while thirty-eight printing firms are represented in the printed music.⁷¹

founded in 1744, the Nazareth ensemble in 1780, and the Lititz group around 1765. The Collegium musicum der Gemeine in Salem in North Carolina, referred to by Donald M. McCorkle as simply the Collegium musicum Salem, was founded around 1780.

⁷⁰ Donald M. McCorkle, The Moravian Contribution to American Music, Moravian Music Foundation Publication, no. 1 (Music Library Association, September 1956; reprint ed., Winston-Salem: The Moravian Music Foundation, Inc., 1956), 4.

⁷¹ Frances Cumnock, ed., Catalog of the Salem Congregation Music (Chapel Hill: The University of North Carolina Press, 1980), Introduction; Donald M. McCorkle, The Collegium Musicum Salem: Its Music, Musicians, and Importance, Moravian Music Foundation Publication, no. 3, Rev. ed. (The North Carolina Historical Review, October 1956; reprint ed., Winston-Salem: The Moravian Music Foundation, Inc., 1979), 10. Perhaps the most prolific copyist in the early Moravian communities was the minister

Musical genres represented by the works are varied. McCorkle stated that they ranged from "violin duos to 'grand symphonies,' and from anthems to oratorios."⁷² The chamber music, including chamber symphonies, outnumbered the full orchestral works by over three hundred compositions and may have reflected a preference for the smaller genres or simply the lack of personnel required for larger scale performances.⁷³

While many of the instruments obtained by the various settlements were intended for use within the church, these instruments were used also for music performance outside the church. By 1788 both the Collegium musicum Salem and the church had access to at least three violins, a viola, a violoncello, a flute, two horns, and two clarino trumpets.⁷⁴ The first director of the organization was Johann Friedrich Peter who served until called to Bethlehem in 1790. Afterward the post was held by numerous laymen and ministers,

and musician Johannes Herbst. Herbst often copied music for the various communities where he served as minister and always made a second copy for his personal library. In addition, he prepared personal copies of the works already copied by others. Herbst amassed an extensive personal library that is deposited in the Moravian Music Foundation Archives in Winston-Salem. For a more detailed explanation of the Herbst collection, see Marilyn Gombosi, ed., Catalog of the Johannes Herbst Collection (Chapel Hill: The University of North Carolina Press, 1970).

⁷²McCorkle, Collegium musicum Salem, 6.

⁷³Ibid.

⁷⁴Ibid., 8.

thus forming a connection between sacred and secular music within the community and indicating the acceptance of secular music by church leaders.⁷⁵

Wind instruments were used in ensembles other than the Collegium musicum Salem. Much of the wind instrumental music of the Moravians can be traced to the Stadtpeifer tradition in Germany.⁷⁶ Just as with the Stadtpeifer, Moravian instrumentalists announced festivals, deaths, births, marriages, and other special occasions, welcomed visitors, and provided entertainment for the community. Instrumentalists also accompanied chorales and occasionally orchestrated anthems for use in the church service. The trombone was the preferred instrument in these early communities although other wind instruments were used when trombones were not available and occasionally were combined with the trombones. The trombones were chromatic instruments and were manufactured in four sizes that corresponded to human vocal registers: soprano, alto, tenor, and bass. These two characteristics allowed the trombone to be used for accompanying chorales. The use of the soprano trombone in North America has been limited to

⁷⁵For more information about the Collegium musicum Salem directors, see Cumnock, Introduction, 10-46.

⁷⁶An extensive description of the Stadtpeifer, both the musicians and the performance tradition, has been outlined in David Whitwell's The History and Literature of the Wind Band and Wind Ensemble, vol. 3, The Baroque Wind Band and Wind Ensemble (Northridge, CA: Winds, 1983).

the Moravians.⁷⁷ Although developed in Europe, the instrument was not used there extensively for any length of time. Why the Moravians developed a fondness for the soprano trombone can be only conjecture.

Unlike many of the German Stadtpeifer, the Moravian trombonists and other instrumentalists read music and often utilized the written music in their performances. An Aufseher Collegium report from 1797 provides verification:

Brother Christ reports that the choral books for the trombonists are badly torn, and he wants new ones. We think they might be copied in Bethlehem by Brother Friedrich Peter, and might be bound there.⁷⁸

The orchestrated anthems by German and American Moravians and by European non-Moravian composers required musicians to read music, including "Herr, auf dich traue ich, lass mich nicht" by Christian David Jaeschke (1755-1827), a German Moravian composer.⁷⁹ The title page reads:

Gem. Music in Salem
4 Voci/4[sic] Violini/2 Flauti/2 Corni/4
Posaunen/Organo.

The exact date of composition is unknown. The orchestration for twelve instruments, including four trombones and organ, substantiates the assumption that the Moravian instrumen-

⁷⁷McCorkle, The Moravian Contribution, 3.

⁷⁸Fries, 6:2588.

⁷⁹Cumnock, 357.

talists possessed the ability to read music more difficult than four-part chorales.

Instrumental Music from 1800 to 1879

Instrumental music continued to flourish in Salem into the nineteenth century. In 1805 two clarinets and a bassoon were obtained by the community, the first woodwinds other than flutes to be utilized in Salem.⁸⁰ Additional string instruments also were received at that time; the first double bass arrived in 1829.⁸¹ With the acquisition of new string and woodwind instruments, orchestral music gained in popularity in the early nineteenth century. Over 67 percent of the music added to the Collegium collection from 1808 until 1825 was orchestral works.⁸²

During the early nineteenth century, Salem was inundated with secular influences from outside the community. As a result, by the end of the first quarter of the century the connection between sacred and secular music which had

⁸⁰McCorkle, Collegium musicum Salem, 10.

⁸¹Ibid., 14.

⁸²Ibid., 13.

been maintained was severed.⁸³ Church records from this period contain fewer references to secular music.⁸⁴

While little distinction was made between the ensembles performing sacred and secular music in the eighteenth century, the early nineteenth century witnessed a separation in which two distinct functions for the instrumentalists can be identified. Because of the rise in popularity of orchestral literature, Hall has suggested that perhaps the secular interests were handled by more of a string/woodwind ensemble while the brass continued to serve the interests of the church.⁸⁵ Although the sacred and secular functions of the ensembles now were recognized, the church apparently still had supreme authority over both groups. This is suggested by the request made by the Collegium in 1822 to order a bass drum. The church, stating that it might prove offensive to some members, turned down the request.⁸⁶

An event which affected the musical life in Salem more than has been recognized occurred in 1831. Until that year, a state order was in effect that exempted Moravians, who had

⁸³ Ibid., 12. Up until this period, all events which occurred in the community were recorded in the church diaries. Apparently as more secular activities were incorporated into community life, fewer of these events were perceived important enough to be recorded by the church.

⁸⁴ Hall, 294.

⁸⁵ Ibid., 297-298.

⁸⁶ Ibid., 302.

previously been pacifists, from military service. In 1831, the order was rescinded. Perhaps the overwhelming external influences to which the Moravians had been exposed during the first part of the century resulted in the Salem residents quickly forming their own militia. According to Hall, "The impulse toward a formally organized band of musicians was directly a result of this social change."⁸⁷ Hall further states that this action can be considered the formal organization of the Salem Band.⁸⁸ Instrumentalists from both the church and Collegium participated in the twice weekly rehearsals. The apparent popularity of the unit warranted an immediate order for new instruments. The instruments, which arrived in January of 1832, included a keyed bugle, the first instrument of its type to arrive in Salem.⁸⁹ Instruction on this instrument was received from a traveling circus bandsman.⁹⁰ Although the secular ensemble was popular, the participating musicians continued their musical duties within the church, perhaps allaying any fears

⁸⁷ Ibid., 304.

⁸⁸ Harry H. Hall, A Johnny Reb Band From Salem: The Pride of Tarheelia (Raleigh: The North Carolina Confederate Centennial Commission, 1963; reprint, New York: Da Capo Press, 1980), 4.

⁸⁹ Hall, "The Moravian Wind Ensemble," 315.

⁹⁰ Ibid., 317.

the church leaders may have had regarding the continuation of church traditions.⁹¹

The new band became well known throughout the state by playing for various celebrations and events. For example, in 1835 the band played in Charlotte in commemoration of the signing of the Mecklenberg Declaration of Independence. One report of their performance indicated that "They [the band members] were gentlemen, handsomely dressed in uniform and performed with skill and ability seldom if ever witnessed so far in the interior."⁹² Another instance occurred when Henry Clay, the Whig candidate for President, visited Raleigh in 1844. Salem, reported to be a "staunch Whig town," received an invitation for its band to participate in the festivities. The band accepted the invitation and played "inspiring music."⁹³

The band represented Salem well in its travels and helped to enhance Salem's reputation as a musical center in North Carolina. The church was not totally convinced of the band's motives, however, and when the subject of pay for public appearances arose, the church expressed concern.

⁹¹Ibid., 319.

⁹²Bernard J. Pfohl, The Salem Band (Winston-Salem: Privately printed, 1953), 85.

⁹³Ibid.

Apparently their stand softened, because by 1842 pay for performance became a standard practice.⁹⁴

As the newly formed band increased in popularity, numbers, and quality, the earlier Collegium musicum began to diminish. Hall noted,

Interestingly then, the rise of military music in Salem was coeval with the decline of the community's musical culture in general and of the Collegium musicum in particular.⁹⁵

Popular music suited more for bands was being performed frequently while the older Collegium repertoire fell into disuse. The shift in music coincided with the shift in lifestyle of many Moravians within the community. McCorkle explained:

So it was with music also: the Salem musicians of this new generation had not the time, education, or interest to follow in the footsteps of their fathers and grandfathers to continue the rich Moravian tradition. It suddenly became expedient to import from American publishers all the popular music of the moment.⁹⁶

He implied further that, although much music was played, little musical development was taking place. The aesthetic tastes of the community became inferior due to a shift from

⁹⁴Hall, "The Moravian Wind Ensemble," 323-324.

⁹⁵Hall, A Johnny Reb Band, 4.

⁹⁶McCorkle, "Moravian Music in Salem," 189.

"creation to re-creation," with the re-creation not centered in the church.⁹⁷ This trend continued until the Civil War.

Just as music and musical preferences were changing, musical instruments also began to change. By the middle of the nineteenth century, many of the innovations that had taken place in instrument manufacture in Europe had been assimilated by the instrument makers on the American continent.⁹⁸ The band in Salem, which previously had consisted of many woodwinds, eventually became predominantly brass. The date of this occurrence is unknown although historians generally have agreed that it was around 1850.⁹⁹ Although the cornet was invented in 1825 and other brasses by the late 1820s, Adolphe Sax (1814-1894) had not developed a full line of saxhorns, soprano to bass, until the early 1840s.¹⁰⁰ Saxhorns are believed to have been the first valved brass instruments in Salem.¹⁰¹ Such an innovation undoubtedly would have been utilized by the musicians for performances within the community. However, as late as

⁹⁷Ibid., 190.

⁹⁸Hall, A Johnny Reb Band, 6.

⁹⁹Pfohl, 50; Pressley, 26; and Hall, "The Moravian Wind Ensemble," 328.

¹⁰⁰Robert Garofalo and Mark Elrod, A Pictorial History of Civil War Era Musical Instruments and Military Bands (Charleston, WV: Pictorial Histories Publishing Co., 1985), 3.

¹⁰¹Pfohl, 12.

31 October 1847, the trombone choir continued to play for church functions within Salem.¹⁰² References to the Salem Brass Band began to appear in documents dated 1851.¹⁰³ Therefore, the date of acquisition of valved brass instruments would have been between late 1847 and 1851. Since no documents have been discovered which record the specific date that valved brass instrument were acquired by the Salem residents, the commonly accepted date of 1850 will be adhered to.

Undocumented records indicate that the first valved brass instruments were introduced into the Salem Community under the leadership of Edward William Leinbach (1823-1901). He, along with his brothers James T. (1828-1912) and Julius Augustus (1834-1930), apparently secured the instruments and organized the first ensemble officially known as the Salem Band.¹⁰⁴

Born in Salem, Leinbach was perhaps the first professional musician to live and work in the Salem community. In addition to composing, copying, and teaching music, he also was an accomplished performer of the organ, piano, and cello. As organist and choir director of the

¹⁰²Minnie J. Smith, ed., Records of the Moravians in North Carolina 1838-1847 (Raleigh: State Department of Archives and History, 1964), 9:4953.

¹⁰³Hall, "The Moravian Wind Ensemble," 328.

¹⁰⁴Pfohl, 12.

church in Salem, Leinbach assumed the task of adapting the church music for English texts as the German to English language transition took place within the community between 1845 and 1860. Upon the arrival of the brass instruments, he is reported to have taught and directed the new ensemble as well as to have arranged and copied music for the new instrumentation. Part of the new ensemble music acquisition consisted of making new arrangements of some traditional chorales and rescoring others to make them more suitable for performance on the valved instruments.¹⁰⁵

The new brass band continued to be the favorite ensemble throughout the 1850s.¹⁰⁶ Popular music still was a large part of their repertoire, and performances frequently were held in local concert halls. The band's popularity was reflected by the extensive amount of concert announcements and reviews that they received from the local newspapers.¹⁰⁷

Upon the outbreak of the Civil War in 1861, the Moravians, no longer exempt from military service, were quick to join the Confederate cause, including the majority of the bandsmen. Perhaps no other Southern state provided as many military bands as did the state of North Carolina, where the Moravian communities alone furnished three

¹⁰⁵ Ibid., 34.

¹⁰⁶ Hall, "The Moravian Wind Ensemble," 329.

¹⁰⁷ Ibid., 330.

regimental bands.¹⁰⁸ The first Moravians to enlist did so in June 1861, at Danville, Virginia. The Salem musicians, all believed to be Moravian, joined the 11th Regiment of North Carolina Volunteers, later designated as the 21st Regiment.¹⁰⁹ The second group of Moravian bandsmen to enlist primarily were from Bethania. They enlisted in Pfafftown, North Carolina, as part of the 33rd Regiment, and were organized in Raleigh, North Carolina in September 1861.¹¹⁰ The third and perhaps best known ensemble consisted entirely of Salem Moravians. In March of 1862 they joined the ranks of the 26th North Carolina Regiment which was then camped near New Bern, North Carolina.¹¹¹

Music in Salem came virtually to a stop during the Civil War since the majority of instrumentalists were at war. These were the same musicians who were the most active in church and community music before the war. The community struggled with the hardships that resulted from the war and, therefore, little time remained to nurture a musical tradition. However, church music did continue as best it could. The remaining musicians did what they could to ensure that the church traditions continued, although at

¹⁰⁸Garofalo and Elrod, A Pictorial History, 55.

¹⁰⁹Hall, A Johnny Reb Band, 7.

¹¹⁰Ibid., 8.

¹¹¹Ibid., 10.

times it was reported that only two instrumentalists were available to play for funerals.¹¹²

Following the war, community music was slow to revive. Members of the 21st Regiment returned first; most of the members of the 26th Regimental band had been captured in April of that year and imprisoned at Cape Lookout, Maryland. Upon the capture of the 26th, all but two of their instruments were confiscated which required the purchase of new instruments upon their arrival home.¹¹³ Interest in instrumental music once again began to escalate. By 1872 a new group of young men received instruction in instrumental music by Edward W. Leinbach.¹¹⁴ Over twenty members were present in this organization which became known as the Salem Cornet Band and subsequently was directed by Daniel T. Crouse, a former bandsman with the 26th Regiment.¹¹⁵

Eventually this new band merged with the remaining members of the old band; the result was a popular band, still known as the Salem Cornet Band, that performed for secular events such as parades, political rallies, promenades, and subscription concerts, in addition to its

¹¹²Pfohl, 50.

¹¹³Hall, "The Moravian Wind Ensemble," 346-350.

¹¹⁴Ibid., 352-353.

¹¹⁵Pfohl, 13.

church commitments.¹¹⁶ The band occasionally was called out of town to play for events including several commencements at the University of North Carolina at Chapel Hill. A large local event for which they often played was the massed Sunday School gatherings held in Forsyth County, North Carolina. For these gatherings, the band played gospel-style hymns that were arranged for band by Edward Leinbach.¹¹⁷

As the popularity of this organization grew and performance requests increased, the band found it difficult to fulfill its community and church obligations. As a result, the church leaders again began to express a concern for the continuation of the church traditions. To help alleviate the situation, a new group of boys was selected in 1879 to begin instrumental music instruction. The purpose of this new group was to focus upon church music and, although the new band became popular also, the unit never lost sight of that focus. One of the boys, the last one to be selected for instruction, was Bernard Jacob Pfohl. Unknown at the time was the effect that this future bandsman would have upon the instrumental music tradition in Salem and its preservation during the next eighty-one years.

¹¹⁶Hall, "The Moravian Wind Ensemble," 353-354.

¹¹⁷Pfohl, 14.

CHAPTER II
THE PFOHL FAMILY AND PFOHL'S INTRODUCTION
TO MUSIC

Ancestors and Early Life

The Pfohl family has been traced to the early seventeenth century. George Pfohl was a resident of Bojanowa, Poland, a village about fifty miles north of Breslau, to which his parents had emigrated from Bohemia around 1632. His son, George Thomas Pfohl (1715-1794), also was born in Bojanowa. George Thomas joined the Brethren's Church at Herrnhut in 1740 and afterward served in several Moravian congregations in Europe in various capacities. The only one of George Thomas's nine children to have a family was Christian Thomas (1759-1838). Born at Gnadenberg in Prussia, Christian Thomas was educated at Niesky in Silesia, north of Herrnhut, and at the seminary at Barby in Saxony. He served as a teacher at Ebersdorf and at Niesky before coming to the United States in 1791. In the United States, Christian Thomas served first as a teacher in the boys school in Salem and later as pastor to the Bethania congregation. The first of Christian Thomas's seven children was Samuel Thomas (1801-1874), the only one of his children born in Salem. Samuel Thomas attended the Salem Boys' School from 1808, residing with a Salem family while

his parents lived and worked elsewhere. In 1819, he traveled with Abraham Steiner to the Cherokee Nation, and, after a year, entered the seminary at Nazareth, Pennsylvania. After attending only one year, Samuel Thomas became a teacher at the boys' school there. He was ordained a minister in 1827 and installed as Pastor at the Friedland congregation in North Carolina. In 1837, Samuel Thomas was called back to Salem to be Warden.¹ Samuel Thomas and his wife were the parents of eight children, the fifth of whom was Christian Thomas Pfohl (1838-1909).²

In 1852, Christian Thomas began to work in the office of F. and H. Fries, a cotton and woolen manufacturing company, where he was employed for the rest of his career. He was married in 1865 to Margaret Siewers, the daughter of a minister and a teacher from 1859-1865 at Salem Academy. In addition to academic subjects, she taught piano and guitar. Six children were born to Christian Thomas and Margaret Siewers Pfohl: Bernard Jacob (1866-1960), William Siewers (1868-1926), Caroline Elizabeth (1870-1959), Samuel Frederick (1871-1961), John Kenneth (1874-1967), and Margaret Gertrude (1877-1965). The Pfohl family lived in a

¹The church warden was the same position as the earlier "vorsteher" who was the business manager and treasurer of a congregation or choir. See Chapter 1, note 50, p. 18.

²Samuel Thomas Pfohl, "Family Record for My Children," pp. 16, 8-9, 1-3, HCP.

large house on the corner of Main and First Streets in Salem. This house remained in the Pfohl family until Christian Thomas's death in 1909.³ A photograph of the Pfohl family taken on the porch of their home is reproduced in figure 2.1.

Bernard Jacob Pfohl, the oldest of the Pfohl children, was born 13 September 1866 in a stone house on the southeast corner of Main and West Streets, and across from the south end of the square in Salem, the town in which he would spend his entire life. He was baptized as an infant into the Moravian Church on 21 October 1866. The Pfohl household provided an atmosphere that reflected the ministerial lineage of both parents. Daily devotions, held morning and evening, consisted of prayer, scripture reading, and hymn singing or reading. A heavily marked hymnal which belonged to Margaret Siewers Pfohl indicates the extent to which it was used. While Christian Thomas's presence in the family was quiet, humble, and unassuming, the mother, Margaret Siewers, actively made the home attractive and pleasant. Under her direction, home life was characterized by orderliness, structured reading, music and other arts experiences, and a spirit of cooperation.⁴ Exposure to such an environment undoubtedly influenced all of the children in

³"Memoir of Sr. Margaret Siewers Pfohl, 1929," KAP.

⁴Ibid.



Fig. 2.1. The Christian Thomas Pfohl family. Seated, left to right: Bernard Jacob, Matilda Winkler Siewers, Margaret Gertrude, Caroline Elizabeth. Standing, left to right: Samuel Frederick, Christian Thomas, John Kenneth, Margaret Siewers, and William Siewers. Photo courtesy of Henry Pfohl.

their future decisions, both personal and professional. The eldest child, Bernard Jacob, was affected strongly by this early environment, as will become evident in subsequent chapters. Figure 2.2 contains a photograph of Bernard Jacob at approximately five years of age.

Bernard Jacob Pfohl entered the primary school taught by Jane and Theophilia Welfare around 1872, and later, at the age of ten, the Salem Boys' School.⁵ While at the Boys' School, Pfohl's formal music training consisted of hymn memorization and a weekly singing hour. Every day began with a hymn that was used for special occasions within the church. Although hymn singing was an important aspect of Boys' School life, secular music was not ignored. Scores containing opera choruses often were used for entertainment at the close of the school day.⁶

Entertainment programs were presented by the students attending the Boys' School as were recitations and dialogues. One such occasion in which Pfohl participated was an evening of entertainment presented by students of the Salem Boys' School on Friday, 19 December 1879, shown in figure 2.3. Several choruses sung by all participants in the program were interspersed throughout the program that

⁵ Bernard Pfohl, *Autobiography*. 1940, file 5, BJP-MMF.

⁶ Bernard Pfohl, Document discussing the Children's Music Festival, pp. 2-3, file 1-A, BJP-SB.



Fig. 2.2. Bernard Jacob Pfohl, approximately five years of age. Photo courtesy of Katherine Pfohl.

SALEM BOYS SCHOOL

ENTERTAINMENT.

FRIDAY, DECEMBER 19, 1879.

Programme.

CHORUS—Now the Summer days are past.
 RECITATION—The New Year..... J. J. Johnson,
 Bernhard J. Pfahl.
 RECITATION—No. Four Brown..... J. J. Johnson,
 August M. Dicks.
 DIALOGUE—The Will,
 Henry R. Starbuck, Nath. V. Petersen, Chas. N. Cooper and
 Bernhard P. Shaw.
 RECITATION—Mrs. Samble's Lecture on Umbrellas,
 Thomas H. Seibald.
 CHORUS—The Two Songs..... Kirk Anders.
 DIALOGUE—How people are injured,
 Lewis E. Shaw and Samuel E. Petersen.
 RECITATION—Fall of Napoleon..... Phillip,
 Henry E. Koehlin.
 DIALOGUE—Contentment,
 William E. Lundback, S. Frederick Pfahl, Erwin D. Douthitt,
 Herbert A. Pfahl and Edward S. Crossland.
 RECITATION—The Troublesome Wife,
 Frank G. Wimmer.
 SONG—"Christmastide,"..... Chas. M. Cole,
 Henry E. Koehlin and Frank W. Stockton.
 DIALOGUE—The Greivous Wives,
 Henry R. Starbuck and George F. Bantz.

Programme.

RECITATION—Address to a Class of Young Ladies,
 Frank W. Stockton.
 DIALOGUE—The Traveller,
 William S. Pfahl and Henry R. Starbuck.
 RECITATION—Jery..... M. J. Johnson,
 Henry E. Shaffner.
 RECITATION—A little big man,
 Erwin D. Douthitt.
 CHORUS—"The Saviour draweth nigh,"..... E. C. Ross.
 RECITATION—The Merchant's Career,
 William S. Pfahl.
 RECITATION—"The 7 Jay,"
 Charles D. Koehlin.
 DIALOGUE—Honesty not Fair,
 Bernhard Wurmschke, William F. Shaffner, Henry E. Stock-
 ton, Harry F. Meeley and Rufus A. Spangh.
 RECITATION—Aunt the Inn..... Charles,
 Walter T. Spangh.
 DIALOGUE—From Henry VIII..... Shakespeare,
 Henry E. Koehlin, Henry E. Shaffner, Walter T. Spangh,
 Bernhard J. Pfahl, Frank W. Stockton, August M.
 Dicks, William I. Brooks and Charles D. Koehlin.
 HYMN—"Give to our God immortal praise."

The Spring Term will open Monday, Jan. 5, 1880, at 9 o'clock, A. M.

Fig. 2.3. Salem Boys School Entertainment Program.
 Courtesy of the Salem Band.

also included recitations and dialogues and a hymn to close the service. On this particular date, Pfohl gave the opening recitation on the program and participated in the final dialogue from Shakespeare's Henry VIII.⁷

After the public examination of 1881, Pfohl, not yet fifteen years of age, graduated from the Boys' School and gained employment in the office of the F. and H. Fries Cotton and Woolen Mills. There he worked with his father who had been employed with this company for twenty-nine years.⁸ In an interview published in the Winston-Salem Twin-City Sentinel in 1951, Pfohl reflected upon this first job:

When I was a boy of 14 and a student at the old Boys' School in Salem we would have public programs. For one of these I had to go to the board and solve a mathematical problem. In the audience was Francis H. Fries for whom my father worked. He observed me closely. Soon afterward, in 1881 - Mr. Fries hired me at 14 to work in his office.⁹

Pfohl was confirmed into the Home Moravian Church on Palm Sunday, 2 April 1882. In this same year he began to teach in the East Salem Sunday School with Mr. and Mrs. Henry E. Fries, Superintendents, a position he continued

⁷Salem Boy's School Entertainment Program, 1879, file 1-E, BJP-SB.

⁸Pfohl, Autobiography, 1940, BJP-MMF.

⁹Mamie H. Braddy, "B. J. Pfohl Keeps on the Job at 85," Winston-Salem Twin City Sentinel, 13 September 1951, 19.

until 1907.¹⁰ Pfohl was active in all aspects of the Sunday School, including the vocal music program; in fact, he participated in almost all activities available to a young man at the time.¹¹ In 1884 Pfohl, at the age of eighteen, joined the Rough and Ready Fire Company in which he served throughout the remainder of the 1880s and into the 1890s.¹² While involved with the fire company, he held offices and served on committees within the fire department. On Saturday evening, 6 March 1886, Pfohl was elected Second Lietutenant of the Company for the coming year, a post he then held for two years. Additional activities in which Pfohl participated were the Young Men's Christian Union, the Salem Literary Society, and the Salem Amateur Court. A lack

¹⁰The East Salem Sunday School was one of several efforts by the Home Moravian Church to minister to people outside the confines of Salem. Ministers or lay persons within the church traveled to areas adjacent to the community, holding Sunday schools for various community areas. Many of these outreach Sunday schools resulted in the eventual development of Moravian congregations, most occurring during the years 1918 to 1930.

¹¹Annie Lee Singletary, "Pfohl Retires As Easter Band Leader," Winston-Salem Twin City Sentinel, 10 March 1945, 2.

¹²The Rough and Ready Fire Company was the name of the Salem fire brigade formed in 1784. Although hooks, ladders, and buckets were used prior to this date, the burning of the town's tavern in 1784 prompted an order of two fire engines from Germany. They arrived in 1785 and were, perhaps, the first fire engines in the state to be acquired by a small, rural town. For more information about the early Salem fire fighters, see Annette Woolard, "Fire Fighting in Salem," in The Three Forks of the Muddy Creek, vol. 11, ed. Frances Griffin (Winston-Salem: Old Salem, Inc., 1985), 1-8.

of existing documents does not permit an examination of Pfohl's involvement in the Young Men's Christian Union. As well, little information has been preserved about the Salem Literary Society, and therefore, membership lists, dates, and names of members cannot be verified. It is known, however, that the Society was organized in 1854 with membership open to the young men of Salem and neighboring Winston.¹³ When a new Post Office building was constructed in 1885, the large room above the post office facilities was furnished and used as a meeting hall by the Literary Society. Meetings of the Society consisted of lectures and debates among the young men, with formal openings that included scripture reading. The Salem Amateur Court was organized on Monday evening, 23 July 1883, by the young men of Salem for the purpose of studying the law. At that first meeting officers were elected with Pfohl winning the position of Clerk; the following quarter he was elected Supreme Judge.¹⁴ No mention of Pfohl's involvement with this organization has been found after November 1883, and therefore his tenure with the Amateur Court is unknown.

¹³Salem People's Press, 24 December 1885, 3.

¹⁴Salem People's Press, 23 July 1883, 3; 1 November 1883, 3.

Early Work in Instrumental Music

In 1879, the church leaders considered the matter of starting an additional band of boys in order to continue the church customs. The exact date this consideration began is unknown; however, a local item in the Salem People's Press from 13 March 1879 indicates that the idea emerged prior to this date. The notice called for church authorities to consider ways for young men in the community who had demonstrated musical talent to receive instruction in instrumental music in order to improve themselves. Although financial assistance would be necessary, the newspaper's opinion was that the young men could serve the church for many years, and this continued service would outweigh the financial commitment.¹⁵

An all-brass band consisting of boys from ages thirteen to sixteen was begun on 1 August 1879, under the direction of Daniel Thomas Crouse (1836-1903).¹⁶ As the members of this new band were recruited, Mrs. Christian Thomas Pfohl was asked permission to allow her son, B. J., to join the band since one more player was needed. She consented, and B. J. began his instrumental music instruction on an old tenor horn. Pfohl's first introduction to instrumental

¹⁵Salem People's Press, 13 March 1879, 2.

¹⁶Daniel Crouse was the same person who directed the band that began in 1872.

music instruction was a sheet of staff paper with the notes of a scale written on it. Above the notes were the letter names of the pitches; below the notes were the fingerings for the tenor horn.¹⁷ At rehearsals, these pieces of paper were placed on a long wooden music stand, about ten feet in length, around which the boys stood on either side according to instrument while rehearsing in the light cast from oil lamps. Additional information was presented orally in the band meetings and from other slips of paper handed out during these meetings. Eventually, tune books were passed out.¹⁸

The personnel and instrumentation of this beginning organization were recorded in several documents that contain conflicting information. In a manuscript dated 20 March 1935 and titled "55 Years With the Moravian Band," Pfohl listed the following instrumentation and personnel:

Cornets: George L. Keehln, Harvey A. Giersch, Rufus A. Spaugh, Walter F. Crouse
 Altos: John L. Butner, Walter L. Spaugh
 Tenors: Thomas Turner, Bernard J. Pfohl
 Bass: Frank H. Vogler (elected captain).¹⁹

¹⁷ Bernard Pfohl, Document discussing the Children's Music Festival, ca. 1921, p. 2, file 1-A, BJP-SB.

¹⁸ Bernard J. Pfohl, The Salem Band (Winston-Salem: Privately printed, 1953), 14.

¹⁹ Bernard J. Pfohl, "55 Years with the Moravian Band, 1935" p. 3, file 15, BJP-MMP.

The same instrumentation is presented in Pfohl's book, The Salem Band.²⁰ An article which appeared in the Salem People's Press of 7 August 1879, however, listed the following personnel: George Keehln--Captain, Frank Vogler, Walter Crouse, Rufus and Walter Spaugh, Bernie Pfohl, and John Butner. The same article named Captain Daniel Crouse of Band No. 1 as the instructor and stated that this group of boys was to "be known as the 'Church Band,' attending to the sacred music of the Church and at funerals."²¹ In addition to the Captain, whether Vogler or Keehln, other officers were elected. Although the complete election results are unknown, the position of secretary was won by Pfohl, not yet thirteen years of age. Pfohl recorded later that the band personnel did change.²²

Rehearsals of the earlier musical ensembles often took place in the potter's shop in Salem, which had a large room. Crouse was the local potter; therefore, the possibility that rehearsals occurred there is likely. Large washhouses later were used for rehearsals. The earliest evidence of this particular ensemble's rehearsal location appeared in the Salem People's Press of 20 November 1879, where the news-

²⁰Pfohl, The Salem Band, 14.

²¹Salem People's Press, 7 August 1879, 3.

²²B. J. Pfohl, "Notes on Band Growth, Finances, etc. [ca. 1949]" p. 1, file 25, BJP-MMP.

paper reported that the Church Band was to rehearse at the C. T. Pfohl's instead of the Thomas Spach's.²³ Pfohl recorded the washhouse of Thomas Spaugh located on Elm Street as the initial rehearsal location of the beginning ensemble.²⁴

This group of beginning instrumentalists was referred to by several names. In addition simply to being called the Church Band, the name eventually associated with the unit that served the church's needs, the ensemble also was known as the Salem Church Band, the Amateur Cornet Band, the Salem Amateur Band, and the Amateurs. The older group was referred to as the Silver Cornet Band or the Salem Cornet Band.²⁵

The Church Band performed for the first time at the Married People's Festival on 7 September 1879 after only five to six weeks of intensive instruction.²⁶ The boys were

²³Salem People's Press, 20 November 1879, 3.

²⁴Pfohl, The Salem Band, 15. Apparently Thomas Spach and Thomas Spaugh were the same person, the latter spelling of the last name was an anglicization of the original German name.

²⁵Various issues of the Salem People's Press during the years 1879-1889 refer to the ensembles by the names previously mentioned.

²⁶In 1727, the new Moravian congregation in Herrnhut was divided into groups according to "station" in life: sex, age, and marital status. The choirs, as they eventually became known, consisted of infants, little boys and little girls, older boys and older girls, single brothers and single sisters, married men and women, and widows and widowers. Each choir was assigned a day during the year in

assisted by about six older players, all of whom announced the Festival from the church steeple of the Home Moravian Church in Salem.²⁷ According to the Salem People's Press, at this service "the music was quite creditable."²⁸ The band's next public service occurred two weeks later when it was called upon to play for a death announcement and the subsequent funeral. The band's first experience in antiphonal playing occurred at the funeral of the elderly Moravian Bishop, Emil de Schweinitz, for which the band was divided between the church and the graveyard, playing alternating lines of the chorales. Church events and festivals kept the band active through the end of the year.²⁹

Between New Year's Day and Easter Sunday, the boys participated in a variety of activities, some of which included serenading newly married couples, performing for individuals on their fiftieth birthday, and participating in parades.³⁰ The Church Band also sponsored a Vesper and

which that particular choir was honored. The Married People's Festival was a celebration to honor the married people, both men and women, of the congregation. The traditional celebration date was 7 September.

²⁷Pfohl, The Salem Band, 15.

²⁸Salem People's Press, 25 September 1879, 3.

²⁹Pfohl, The Salem Band, 50-51.

³⁰One such occasion, as reported in the 5 February 1880 Salem People's Press, was for the fiftieth birthday of Miss Jane Welfare who, with her sister, operated the primary

Oyster supper on Saturday evening, 14 February 1880, at which the boys provided the music. Held in the large hall of the Vogler Store building, the purpose of the event was to raise money for purchasing new instruments. Sixty dollars was realized from the supper.³¹

The band members were supported and encouraged by members of the community in their musical undertaking. The group is mentioned in an issue of the Salem People's Press:

The Amateur Cornet Band promises to become an excellent band of musicians. They play well for their age and we hope they will endeavor to obtain a "thorough knowledge of music" and not rely upon an educated ear only. Our old bands were all trained musicians and were always ready for any emergency, and we would like to see these boys become as proficient in every respect. Try and learn to play the violin, the flute, and other instruments, and educate yourselves up to a high standard of music. You have plenty of time, as most of you are quite young, and now is the best time to learn.³²

Such support no doubt influenced the band members in their future commitments to band work.

Although occasions to play were frequent, the highlight of the band's early performances was their first Easter, 28 March 1880. In his later years, Pfohl frequently reminisced about his first Easter. According to Pfohl, much

school most likely attended by all of the young band members.

³¹Salem People's Press, 19 February 1880, 3.

³²Ibid.

effort was devoted to preparing the instruments for the early morning vigil; the members "polished their horns with rotten stone and kerosene."³³ Heavy rains prior to Easter Sunday made the playing conditions less than ideal for the newest band members. Starting out at 2:00 A.M. under the leadership of Crouse, the band "marched through mud and moonlight" playing chorales by the light thrown from a lantern carried by Alexander "Tink" Rowan Williams.³⁴

The chorales used by the band at this time were pitched in high keys that resulted in the young band members tiring easily.³⁵ The chorale books contained tunes arranged by Edward Leinbach prior to 1872.³⁶ The music, however, was transposed in 1886 from the previous keys used by the trombone choir to lower keys and then rearranged for modern instruments, thus providing tunes that were easier to play and better suited for singing.³⁷ The instrumental chorale

³³Pfohl, The Salem Band, 51.

³⁴Roy Thompson, "'Mr. Bernie', With Easter Band Since 1880, Will Miss Service," Winston-Salem Journal, 5 April 1958, 1.

³⁵Ibid.

³⁶Bernard J. Pfohl to the Men's Bible Class, Summer 1949, file 24, BJP-MMF. The chorales arranged by Leinbach prior to 1872 most likely consisted of rhythmic adjustments made to compensate for the textual metric changes which occurred when English replaced German as the official language in Salem.

³⁷Thompson, "'Mr. Bernie'," Winston-Salem Journal, 5 April 1958, 1.

books in the old keys and the new keys had to be handcopied, a task which was the responsibility of the band members. Occasionally, additional books were copied by band members. One such person was Pfohl, who took it upon himself to copy extra books. During the early 1880s, his mother and sisters helped him prepare 250 books, all with waterproof ink.³⁸ Unknown is whether the books were sold or simply held for church use. Chorale books were prepared in this manner until a chorale book was published in the early twentieth century.

New instruments and additional personnel gradually were assimilated into the band. Suppers and promenade concerts were sponsored by the band to raise money for the purchase of new instruments. By 25 March 1880, two instrument orders had been made and received by the band.³⁹ By the end of July 1880, a new bass drum arrived; a silver E-flat horn followed on 5 August 1880.⁴⁰ Crouse was presented with a silver E-flat cornet by the amateur band less than two weeks later.⁴¹ Frank E. Hege was recruited to play the new bass

³⁸"Exhibit Shows Music History in Twin City," Winston-Salem Twin City Sentinel, 3 August 1929, 3.

³⁹Salem People's Press, 25 March 1880, 3.

⁴⁰Salem People's Press, 5 August 1880, 3.

⁴¹Salem People's Press, 19 August 1880, 3. Perhaps the silver E-flat horn and the silver E-flat cornet were the same instrument.

drum, along with William I. Brooks and Henry E. Keehn on other instruments.⁴² References to new instruments being received by the Church Band also appear in November of 1885.⁴³

Although the Church Band was initiated to serve the church, secular music soon was introduced into the repertoire of the ensemble. The band learned simple quicksteps, easy marches, slow marches, and serenades. This additional music undoubtedly affected the band's popularity and made them more versatile performers. The boys now could play for civic as well as church related functions.⁴⁴

Some of the members played with the more experienced Salem Cornet Band on various occasions. With the older members moving or encountering scheduling conflicts, the younger members were called upon to support the members of the older ensemble.⁴⁵ Perhaps the unofficial merger occurred prior to 1881 since the local newspaper dated 27 January 1881 announced the re-organization of the old Salem Band;⁴⁶ Pfohl did not mention a merger occurring until

⁴²Pfohl, The Salem Band, 15.

⁴³Salem People's Press, 26 November 1885, 3.

⁴⁴Pfohl, The Salem Band, 15.

⁴⁵Ibid., 16.

⁴⁶Salem People's Press, 27 January 1881, 3.

1884.⁴⁷ Separate ensembles were maintained for some events, however, because the Amateur Band still assumed responsibility for church functions.

Although many of the boys in the church band did not limit their talents to the church, the church supported them in all of their musical pursuits as long as they continued in service to the Church. Dr. Edward Rondthaler's Memorabilia from 1883 bears this out:

In view of the musical character of many of our services, and the inherited love of our people for this feature of divine worship, we can not attend too closely to the development of the musical gifts of our growing youth, praying that He who had given them the aptitude may likewise give them the heart to serve Him in the music of the sanctuary.⁴⁸

The Church supported its band financially as well. While the band raised money to purchase some new instruments, the Church also assisted. Rondthaler reported in the Memorabilia from 1885 that:

⁴⁷Bernard J. Pfohl, "Notes of Band Growth, Finances, etc.," 1949, file 25, BJP-MMF.

⁴⁸Edward Rondthaler, The Memorabilia of Fifty Years (Raleigh: Edwards and Broughton Company, 1928), 45. The memorabilia was a recollection of the past year's activities of the church and community as recorded by the minister and read at the New Year's Eve Memorabilia Service that was held prior to the Watchnight Service.

The young men have continued to serve most acceptably in the Church Band where solemn music is so characteristic of our community. The Trustees, with that careful thought which they are exercising for all the departments of our Church activity, have supplied the Band with new silver instruments.⁴⁹

The instruments were purchased from the Moravian firm of C. A. Zoebisch and Sons.⁵⁰

The talents of these young instrumentalists were not limited to local playing. Notices in numerous editions of the Salem People's Press mention various occasions when the Amateur Band was requested to play for events out of town during their first year of existence. Pfohl, however, recorded only two out-of-town excursions during the first year. These discrepancies undoubtedly resulted from inaccurate reporting by the newspaper of which band from the Salem community played for the events, or from Pfohl's reporting only those events which he attended. The two out-of-town events recalled by Pfohl were the Hope Moravian Church Centennial on Saturday, 28 August 1880, and the Providence Moravian Church dedication on 21 November 1880.⁵¹

⁴⁹ Ibid., 60.

⁵⁰ Bernard J. Pfohl, "Notes on Band Growth," 1, BJP-MMF.

⁵¹ Hope Moravian Church, founded on 25 August 1780, was the first English speaking Moravian Church in North Carolina. It remains an active church today, and is located approximately seven miles southwest of Salem. Providence Moravian Church was located approximately seven miles northeast of Salem. As with the Hope congregation, the Providence Church continues to prosper, ministering to residents of northeastern Forsyth County.

The trip to Hope, the first attended by Pfohl, was made by the band in the band wagon built by Augustus Fogle,

using the wheels and running gear of a Yankee army wagon left in Salem after the Civil War, upon which he mounted a well-built body with high driver's seat, all finished with ornamented painting.⁵²

The music played at this event included hymns from the Moravian Hymn Book and selections of gospel hymns.⁵³ In addition to the band, a number of Salem residents attended the celebration, totalling nearly two thousand in all.⁵⁴ This was in all probability the largest audience for whom the band had played.

The second trip was to the Providence Moravian Church dedication. On this trip Pfohl received his first lesson in practical transposition. He mistakenly took an alto book instead of his tenor book and did not discover the mistake until the band was too far from town to return. According to Pfohl:

I told Mr. Crouse of my trouble. He said, "Read the alto as bass clef and play an octave higher, with same flats as bass horn." The music was slow. I got through with few slips.⁵⁵

⁵²Pfohl, The Salem Band, 51.

⁵³Salem People's Press, 2 September 1880, 3.

⁵⁴Rondthaler, Memorabilia, 23.

⁵⁵Pfohl, The Salem Band, 51.

While instrumental music was thriving in Salem, Winston residents organized a band of their own named the Winston Concert Band and appointed Salem's Daniel T. Crouse the director. Even though Pfohl's date of 1882 for the organization of this ensemble has been accepted by subsequent historians,⁵⁶ evidence of an earlier date exists. An entry from the Salem People's Press of 10 November 1881, announced the formation of yet another band, the Wachovia Concert Cornet Club, an organization consisting of members of the Salem Silver Cornets, the Salem Boys' Band, and the Winston Band, which indicates the existence of the Winston Concert Band prior to 1882.⁵⁷

Daniel T. Crouse was the musical director and James A. Reich was the assistant director for the thirty-four member Wachovia Concert Cornet Club. Rehearsals were held on the second floor of the Philip Reich Tin Shop on Tuesday

⁵⁶Harry H. Hall, "The Moravian Wind Ensemble: Distinctive Chapter in America's History" (Ph.D. diss., George Peabody College for Teachers, 1967), 360.

⁵⁷Salem People's Press, 17 November 1881, 3.

nights.⁵⁸ A later entry from the Salem People's Press verifies the earlier date of the merger:

Captain D. T. Crouse has composed a fine waltz for the new musical coalition of Winston and Salem. It is pronounced good and is arranged for thirty five instruments.⁵⁹

The formation of the Wachovia Concert Cornet Club, better known as the Wachovia Concert Band but also referred to as the Wachovia Cornet Band, the Wachovia Band, and the Wachovia Concert Club, has been documented as occurring in 1884.⁶⁰ From the newspaper entries stated above and others, it appears that the formation occurred two to three years earlier than previously thought, as did the organization of the Winston Concert Band from which it partly was formed. No evidence exists that confirms if all of the musicians from the three ensembles participated in the new Wachovia Concert Band. Continued references were made in the Salem People's Press to the Salem Amateurs, the Amateur Band, the Salem Amateur Cornet Band, the Band, the Salem Cornet Band, the Volunteer Band, the Church Band, the Salem Cornet Band,

⁵⁸ Ibid. Although the People's Press reported the rehearsal location to be above a tin shop, Pfohl recorded in The Salem Band, p. 16, that rehearsals were held above a grocery store on the corner of Main and Shallowford (now Brookstown) Streets on the outskirts of Salem.

⁵⁹ Salem People's Press, 11 December 1881, 3.

⁶⁰ Hall, "The Moravian Wind Ensemble," 361.

the Salem Band, and Salem's Band of Music, however. The variety of names indicates that the Salem ensembles still maintained their separate identities.⁶¹

Pfohl was one member who participated in the Wachovia Concert Cornet Club. The officers for this organization were elected at their meeting on Tuesday night, 5 December 1882:

President: E. A. Ebert
Secretary: George A. Boozer
Treasurer: B. J. Pfohl
Musical Director: Daniel T. Crouse
Assistant Musical Director: Sam T. Mickey
Janitor: Henry F. Keehln.⁶²

The Wachovia Ensemble played for various functions both locally and out of town. The tradition of serenading individuals on special occasions, providing music for parades and special events, and giving promenade concerts to benefit local organizations continued. In addition, invitations to play for Academy and College commencements throughout the state were issued and accepted. Appendix A contains a partial listing of events at which this ensemble, as well as those previously mentioned, performed during the period from 1879 through 1889.

⁶¹References to Fogle's band wagon made in conjunction with news of these bands and announcements of their playing schedules forms the foundation for this assumption.

⁶²Salem People's Press, 7 December 1882, 3.

The Wachovia Concert Band prospered until January of 1887, at which time it was dissolved and another group of fourteen members formed.⁶³ The new ensemble again was directed by Crouse and this time called the Twin-City Cornet Band. An ensemble known as the Salem Band of Music was still mentioned after the formation of this ensemble; whether the references were to this new organization or if the town of Salem retained a separate band unit can not be ascertained from existing documents. New instruments were ordered for the new band by April of the same year. The ensemble continued the traditions of its predecessors, especially in playing for commencements and other out-of-town engagements.

Pfohl's participation in this new ensemble was doubtful, since he had become actively involved in another musical organization, the Salem Orchestra. Pfohl's occupation and affiliation with the Church Band and the Salem Orchestra would not have allowed sufficient time for participation. The heavy concert schedule of the Salem Orchestra described in articles in the Salem People's Press beginning in 1886 occupied the majority of Pfohl's free time and made participation in the frequent out-of-town trips of the Twin-City Concert Band impossible.

⁶³Salem People's Press, 13 January 1887, 3.

Involvement With Vocal and Orchestral Music

While band music was thriving in Salem, other areas of music were developing as well. In 1882, Professor Saverio D'Anna, a professor of music at the Salem Female Academy from 1880-1884, asked Pfohl and other young men of the community to study voice so that they might sing in the choruses of the musical selections prepared by the students of the Academy. According to Pfohl, this prepared him for "the higher and broader musical work and life of the place."⁶⁴ This early training also prepared him to sing bass in the Home Moravian Church Choir into which he was recruited in 1884 by Frederick Agthe, Professor of Music at Salem Female Academy from 1878 to 1880 and again from 1884 to 1886.⁶⁵ How long he remained a member of the choir is not documented.

In early 1880, a public singing society, the Salem Philharmonic Society, was organized by D'Anna. The Society was similar to an organization that existed in the 1850s, the Salem Classical Music Society, that had emerged from the earlier Collegium musicum Salem.⁶⁶ A constitution with by-laws was adopted in a Tuesday evening meeting on 24 February

⁶⁴Bernard Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

⁶⁵Ibid.

⁶⁶Ibid.

1880. In this document, the stated purpose of the society was "to improve musical tastes and provide social enjoyment," with at least one public concert to be given a year.⁶⁷ Dues of twenty-five cents were payable quarterly, and fines of twenty-five cents were assessed for missing two rehearsals. With an initial membership of fifty-four participants, the Society presented its first concert on Tuesday, 25 May 1880. While the core of the Salem Philharmonic Society was the Home Church Choir, the Salem Female Academy was called upon to provide leadership.⁶⁸ Organized and directed by D'Anna, directorship passed to Agthe (1884-1886), the Reverend F. F. Hagen (1887), George Markgraff, and others.⁶⁹ During Agthe's tenure as director, Pfohl and others were asked to join the Society, which they did.⁷⁰ Pfohl was elected secretary at the meeting on 25 September 1886. A duty associated with this position was the procurement of music. One such order, "Song of the Bell" from J. E. Ditson and Company of Philadelphia, was made in 1887.⁷¹

⁶⁷"Constitution, By-Laws, and Minutes of the Salem Philharmonic Society," file 7, BJP-MMF.

⁶⁸Pfohl, The Salem Band, 44.

⁶⁹Ibid., 36-41.

⁷⁰Bernard Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

⁷¹"Constitution, By-Laws, and Minutes of the Salem Philharmonic Society," file 7, BJP-MMF.

Pfohl resigned as secretary at the meeting on 3 May 1887. The Society experienced many re-organizations before finally disbanding. Pfohl stated in The Salem Band that the last concert was presented on Friday, 4 May 1897, with a final selection of "Sun of Peace Shine Full and Far!" from Sea and Shore by Sullivan.⁷² A reproduction of the program from this concert is provided in figure 2.4. At least 126 different members passed through the Society's ranks during its existence.⁷³

Pfohl apparently did not continue in the Salem Philharmonic Society as an active member very long since his interests and talents were devoted to a new musical area. In early 1882, several young men began to study orchestral instruments with Alexander C. Meinung (1823-1908).⁷⁴ An orchestra emerged in 1883 that rehearsed on the third floor of the old Boys' School building and was directed by William J. Peterson (1863-1916). The orchestra began performances by 1886 and existed as a performing unit until 1907.⁷⁵ As Pfohl recorded later in The Salem Band,

⁷²Pfohl, The Salem Band, 45.

⁷³Membership lists of Salem Philharmonic Society, file 6, BJP-MMF.

⁷⁴Pfohl, The Salem Band, 39. An article also appeared in the local newspaper announcing this instruction, see Salem People's Press, 2 March 1882, 3.

⁷⁵Pfohl, The Salem Band, 52.

CONCERT.

→ SALEM ORCHESTRA, ←

— ASSISTED BY —

Miss ALICE RONDHALER, Soprano,

— AND —

SALEM PHILHARMONIC SOCIETY.

NEW BOYS' SCHOOL HOUSE,

FRIDAY, MAY 14, 1897. 8 O'CLOCK, P. M.

Mr. W. J. Peterson, Director. Miss A. Van Vleck, Accompanist.

→* PROGRAMME *←

1. *Schlepprell* "The Golden Sceptre." Overture.
2. *Dance* "Petites Symphony." Violin Duett.
Messrs. S. E. PETERSON and G. E. BUTNER.
3. *Shofar* Battle Song.
MALE QUARTETTE.
4. *Gung'l* "Die Hydropaten." Waltzes.
5. *Meyerbeer* Aria from "The Huguenots."
Soprano Solo.
Miss ALICE RONDHALER.
6. *Grand* "Faust." Selection.
7. *Bocherini* Celebrated Menuet.
8. *Horn* "Cherry Ripe." Soprano Solo.
Miss ALICE RONDHALER.
9. *Kuechen* Expectation Song Coroet Solo.
Mr. JAS. E. PETERSON.
10. *Sullivan* "Sun of Peace Shine Full and Far!"
From "Sea and Shore."

PHILHARMONIC SOCIETY and ORCHESTRA.

Fig. 2.4. Concert Program, Salem Orchestra, 14 May 1897.
Courtesy of the Salem Band.

Later the orchestra was granted the use of the music hall of the former Classical Music Society over the museum (building between Winkler's Bakery and Old Boys' School, with white columned portico), and this became the center for much music development in succeeding years for church and community.⁷⁶

The date first associated with Pfohl and the Salem Orchestra is 1886, when Pfohl stated that he joined the unit as the bass viol player.⁷⁷ Figure 2.5 contains publicity photographs taken of Pfohl with his instrument. Pfohl's instruction certainly began earlier although no documentation with the exact date has been located. He continued in the orchestra throughout its existence.⁷⁸ According to Pfohl, three men were responsible for the renewed interest in orchestral music which occurred between 1882 and 1884: Alexander C. Meinung, the Reverend F. F. Hagen, and Edward W. Leinbach.⁷⁹

⁷⁶ Ibid.

⁷⁷ Pfohl, *Autobiography*, 1940, BJP-MMF.

⁷⁸ Pfohl, *The Salem Band*, 60.

⁷⁹ Bernard Pfohl, Document discussing the Children's Music Festival, ca. 1921, p. 3, file 1-A, BJP-SB. Alexander C. Meinung (1823-1908) was the man who instructed the young men of Salem in the playing of stringed instruments. The Rev. Francis Florentine Hagen (1815-1907) was a Moravian minister, pianist, composer, and arranger. Born in Salem, Hagen returned to Salem upon retirement and briefly, in 1887, served as the Salem Philharmonic Society Director. For more information about Hagen, see James Boeringer, *Morning Star: The Life and Works of Francis Florentine Hagen (1815-1907)* (Winston-Salem: The Moravian Music Foundation Press, 1986). For a brief biographical sketch of Edward W. Leinbach, see Chapter I, pp. 35-36.



Fig. 2.5. Publicity photographs of Pfohl with bass. Photos courtesy of Katherine Pfohl.

The Orchestra personnel, initially all male, consisted of businessmen from the community rather than professional musicians with the exception of some of the directors.⁸⁰ Women became members within six years. The first reference to female participation in the ensemble was made in 1888 and included two Salem Female Academy students, Maggie David on violin and Bea Winkler on cello, who made their debut with the orchestra for the Salem Female Academy Mid-Winter Concert on 12 January 1888.⁸¹ From this time, women's names occasionally were listed among orchestra personnel.

The conductor of the orchestra changed frequently. According to Pfohl, three conductors contributed more to the development of the orchestra than the others: George F. Markgraff, Robert L. Carmichael, and William J. Peterson.⁸² Others conducted as needed, however. The conductorship often was dependent upon the event. The orchestra played for church services, presented major concerts, and accompanied the Salem Philharmonic Society, the Salem Female Academy vocal concerts, and touring artists performing in the area. Playing both local and out-of-town commencements

⁸⁰Salem People's Press, 19 January 1888, 3.

⁸¹Salem People's Press, 12 January 1888, 3.

⁸²Bernard Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

also were important responsibilities assumed by the Salem Orchestra,⁸³ as well as state music festivals.⁸⁴

Frequently, additional musicians were secured to perform with the ensemble. Local male and female vocalists often were recruited as concert participants, as were visiting instrumentalists. One such instance recorded in the Salem People's Press of 9 December 1886 stated, "We have also secured the invaluable assistance of Professor W. H. Neaves, one of the most accomplished slide trombonists in the United States."⁸⁵

Pfohl's responsibility with the orchestra was more than that of being the double bass player; from 1886 he was the manager of the ensemble.⁸⁶ As manager of the orchestra, Pfohl was responsible for handling correspondence and securing parts for the orchestra which often meant hand copying from scores.⁸⁷ George Markgraff, conductor of the orchestra from around 1887 until 1890, arranged accompaniments to vocal works for the orchestra and composed works. Some of his orchestral compositions include the marches

⁸³Various issues of the Salem People's Press announced the various events for which the Salem Orchestra played.

⁸⁴Pfohl, The Salem Band, 42.

⁸⁵Salem People's Press, 9 December 1886, 3.

⁸⁶Bernard Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

⁸⁷Ibid.

"Class of '87," "S. F. A.," "Commencement March," and "The Salem Orchestra."⁸⁸ Robert Carmichael's "The Roanoke and Southern Galop," complete with a trombone solo, was debuted on 13 April 1888.⁸⁹ Pfohl probably assisted in the copying of parts for both of these composers. It is known, however, that for the centennial celebration of the Salem Female Academy's boarding school, Charles S. Skilton, director of the orchestra and Salem Philharmonic Society from 1892 to 1896, composed an ode to be used by the chorus and orchestra. Pfohl had to prepare seventy-five vocal and twenty orchestral copies for use.⁹⁰ He also had the opportunity to orchestrate some works, including the concluding work on the final concert presented by the Salem Philharmonic Society mentioned earlier. According to Pfohl,

The orchestration was made by the writer--one of the attempts to see what had been learned by observation in musical work; seventy-two hours were spent in arranging this chorus; it went, was "mechanically" correct; I cannot speak of the musicianship, the general effect.⁹¹

The orchestra became popular and new instruments were secured. Timpani were purchased for \$90 and arrived before

⁸⁸Pfohl, The Salem Band, 41.

⁸⁹Salem People's Press, 19 April 1888, 3.

⁹⁰Pfohl, The Salem Band, 44.

⁹¹Ibid., 45.

1 September 1887.⁹² A new trombone had arrived nine months earlier.⁹³ Instrument purchases made by individual members of the orchestra were reported in the Salem People's Press as well, including a \$100 violin purchased by John Butner and Bernie Wurreeschke's new viollo [sic].⁹⁴ Samuel T. Mickey, an older and highly respected cornet player, was presented with a new cornet by the orchestra in 1887.⁹⁵ One orchestra member, Dermot Butner, studied flute privately in Boston during April of 1888.⁹⁶

Both the community and the church supported the efforts of the orchestra. The desire for an orchestra and what it could offer the community in the preservation and continuation of the local music tradition appeared in print prior to the orchestra's formation. After the orchestra was formed, praise for the musicians' efforts and talents accompanied most orchestra concert announcements and reviews.⁹⁷

With the enormous amount of secular music in the repertoire of the orchestra, it appears that the church

⁹²Salem People's Press, 1 September 1887, 3.

⁹³Salem People's Press, 17 January 1887, 3.

⁹⁴Salem People's Press, 26 January 1888, 3.

⁹⁵Salem People's Press, 5 May 1887, 3.

⁹⁶Salem People's Press, 19 April 1888, 3.

⁹⁷A number of announcements and reviews are located in various issues of the Salem People's Press.

would have had little use for such an organization. The choir, organ, and band should have been more than sufficient to provide music for church services and gatherings. The church's position with respect to orchestral music is summarized in a short excerpt from Bishop Rondthaler's *Memorabilia* for 1887:

Our veteran musical leader, Brother Edward Lineback, was instrumental several years ago in awakening the zeal in a number of our young people in orchestral music. The movement has been skillfully furthered by Professor Markgraff of the Academy, so that to the two other branches of church music has come this third one, and through the ministry of them all our worship has been greatly enriched.⁹⁸

Church and Academy use of the orchestra did not cease when the Salem Orchestra disbanded as a unit in 1907. Pfohl, who had been actively involved with the East Salem Sunday School since 1882, returned to the Home Church Sunday School in 1907 and began to direct many of these same musicians under the name of the Sunday School Orchestra.⁹⁹ Fifteen or more members comprised the orchestra which occasionally presented a program or played a prelude before Sunday School. Playing from the Sunday School song books, the ensemble always participated in the twenty-minute Sunday School opening exercises under the direction of Pfohl.¹⁰⁰ The Sunday

⁹⁸Rondthaler, Memorabilia, 75.

⁹⁹Pfohl, The Salem Band, 55.

¹⁰⁰HCP-Int. 2.

School Orchestra participated not only in church services and festivals but also at gatherings and receptions.¹⁰¹ When the old Tannenberg organ in the church failed in 1910, the gallery was re-arranged so that there would be room for the orchestra in addition to the choir and a piano, all of whom were present for every service. This practice continued until 1912.¹⁰² During this period, William J. Peterson, music director at the Home Church and an orchestra member, conducted. Unfortunately, the names of the Sunday School Orchestra participants were not recorded. Pfohl later wrote that the Sunday School Orchestra faded from existence during the 1940s for two primary reasons: (1) a lack of string players and (2) the departmentalization of the Sunday School which eliminated the opening and closing services and the accompanying music.¹⁰³

At an early age Pfohl became involved in various community sponsored organizations and in the well established band traditions of Salem. As he matured he entered the service of other traditional musical organizations as

¹⁰¹Pfohl, The Salem Band, 59.

¹⁰²Ibid., 46-47. While the old organ was being replaced with a new one, the Sunday School Orchestra was considered to be a reliable substitute. The orchestra provided music regularly until the installation of the new organ, at which time their service was no longer needed on a regular basis.

¹⁰³Ibid., 60.

well. Pfohl demonstrated that he was not afraid to enter into new ventures in the name of progress as evidenced by his involvement with the Salem Philharmonic Society and the Salem Orchestra. Pfohl's commitment to the orchestra throughout its existence reflected the dedication he maintained throughout all aspects of his life, both personal and professional. Perhaps Pfohl's success and longevity in the business world as well as his strong family ties resulted from this total commitment to life.

CHAPTER III

PFOHL'S CAREER AND FAMILY LIFE

Career at Duke Power

Although Pfohl devoted much of his time to musical endeavors, his occupation was that of a businessman. He never attended college since, as the oldest child in the Pfohl family, he felt that it was his responsibility to help his parents care for his five younger brothers and sisters.¹ Pfohl's commitment to work and the support of his family provided opportunities for his brothers and sisters to continue in school and attend college.² As stated previously, Pfohl began working with his father in the office of the F. and H. Fries Cotton and Woolen Mills in 1881 at the age of fourteen. He learned accounting from his father while with F. and H. Fries.³ The meticulous records Pfohl kept for the band may be attributed to this background and training. Appendix B contains examples of those records. Figure 3.1 is a photograph taken of Pfohl at approximately

¹HCP-Int.2.

²Lillian F. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording.

³HCP-Int.2.



Fig. 3.1. Pfohl as a young man, ca. 1886. Photo courtesy of Katherine Pfohl.

twenty years of age while he was employed by F. and H. Fries.

In 1887, F. and H. Fries began construction on the Idols Power Plant located on the Yadkin River so that electric power could be supplied to their factories, thus diversifying into an electric company in addition to manufacturing.⁴ The construction of this power plant resulted in Winston and Salem being supplied with electricity on 20 April 1898.⁵ The business office for this new venture of F. and H. Fries was located at the manufacturing office. Pfohl, who had become the office bookkeeper in the manufacturing office by this time, now was involved with both branches of the company.⁶ The F. and H. Fries Manufacturing and Power Company purchased the neighboring Winston-Salem Railway and Electric Company in 1899 and consolidated in January 1900 under the name "The Fries Manufacturing and Power Company." Pfohl was named secretary-treasurer of the newly created electric company. A photograph taken of Pfohl around 1900 is reproduced in figure 3.2. His association

⁴Bernard J. Pfohl, Autobiography, 1940, file 15, BJP-MMF; and Manly Wade Wellman and Larry Edward Tise, Winston-Salem in History, vol. 7, Industry and Commerce 1766-1896 (Winston-Salem: Historic Winston, 1976), 24.

⁵James Howell Smith, Winston-Salem in History, vol. 8, Industry and Commerce 1896-1975 (Winston-Salem: Historic Winston, 1977), 6.

⁶Pfohl, Autobiography, 1940, file 15, BJP-MMF.



Fig. 3.2. Pfohl, ca. 1900. Photo courtesy of Henry Pfohl.

with the manufacturing aspect of the company did not end until 1 June 1912, shortly before the manufacturing branch of the business liquidated and closed.⁷ On 8 March 1913 the Southern Public Utilities Company was formed when Mr. James B. Duke purchased the electric company, at which time Pfohl became office manager.⁸ The name of the company was changed to Duke Power in 1935. Figure 3.3 contains a photograph of Pfohl which was taken after he was named office manager of the Southern Public Utilities Company. Although the photograph is not dated, it was taken between 1913 and 1935.

Pfohl was a valued member of the Duke Power staff, regularly working five and one half days per week.⁹ On more than one occasion, he was honored for his many years of service to the company. In 1939, Pfohl's birthday fell on the same day as the Duke Power Company picnic. In the presence of almost 500 attendees, he was presented with a weather barometer for his faithful service.¹⁰ Pfohl again was honored along with a fellow employee, Mr. Henry Brandon,

⁷Manly Wade Wellman, Winston-Salem in History, vol. 4, Transportation and Communication (Winston-Salem: Historic Winston, 1976), 24.

⁸Fambrough L. Brownlee, Winston-Salem: A Pictorial History (Norfolk, VA: Downing Company, Publishers, 1977), 74; and Memoir of Bernard Jacob Pfohl, 1960, file 3, BJP-MMF.

⁹HCP-Int.2.

¹⁰Bernard J. Pfohl, Letter to Henry Pfohl, 27 September 1939, HCP.



Fig. 3.3. Pfohl, Office Manager of the Southern Public Utilities Company, between 1913 and 1935. Photo courtesy of Katherine Pfohl.

in 1952 for over fifty years of service to the company and its predecessor. The ceremony, held at the Forsyth Country Club, was attended by representatives from the Winston-Salem, Charlotte, and Greensboro, North Carolina, and the Greenville, South Carolina, offices.¹¹ At a luncheon held at the Robert E. Lee Hotel in 1953, Pfohl and four others received forty-year service pins from Duke Power.¹² A newspaper photograph taken at the luncheon showing Pfohl receiving his pin is found in figure 3.4.

As a member of the accounting department, Pfohl's busiest workdays occurred at the end of each month. During the slower days in the month, he often would utilize his free time by writing letters to his children.¹³ Pfohl did not retire from Duke Power until February of 1958 at the age of ninety-one.¹⁴ Figure 3.5 contains a newspaper photograph taken of Pfohl at his Duke Power desk, surrounded by his fellow employees on his eighty-fifth birthday in 1951; a

¹¹Bernard J. Pfohl, Letter to Katherine Pfohl, 19 April 1952, KAP.

¹²"Duke Power Employee [sic] Get 40-Year Pins," Winston-Salem Journal, 22 July 1953, 11.

¹³When writing letters to his children, Pfohl often stated that he was writing from the office and it was a "slow time" during the month for his particular position within the company. An example may be found in the 16 February 1953 letter to his daughter Katherine. See Bernard J. Pfohl, Letter to Katherine Pfohl, 16 February 1953, KAP.

¹⁴Memoir of Bernard Jacob Pfohl, file 3, BJP-MMF.



200 YEARS OF SERVICE—Charles B. Miller, Winston-Salem district manager for Duke Power Company, fastens 40-year service pin to lapel of B. J. Pfohl. Others receiving 40-year pins were (left to right) W. L. Pfaff, H. M. Brandon, E. E. Goin and R. L. Sheets.

Fig. 3.4. Pfohl receiving forty-year service pin. Presentation made by a Duke Power official. Photo courtesy of Piedmont Publishing Company.



Staff Photo

BIRTHDAY GREETINGS on his 85th anniversary kept B. J. Pfohl, center, busy most of the day. Sharing the pleasure with him before starting his working day are co-workers, left to right, R. L. Asbury, head of the accounting department, Austin Burke Jr., Miss Nancy Stone, newest addition to the department, and Miss Rosetta Joyner, who has known "Mr. B. J." quite a while.

Fig. 3.5. Pfohl on 85th birthday, at Duke Power Office. Surrounded by fellow Duke Power employees, 1951. Photo courtesy of Piedmont Publishing Company.

1956 photograph of Pfohl sitting at this same desk is found in figure 3.6.

Family Life

Pfohl was married to Sarah Elizabeth Traeger of Bethlehem, Pennsylvania, on Thursday, 21 February 1901. The ceremony, led by the Rt. Reverend J. M. Levering, took place at 34 Wall Street. Pfohl met his wife in 1888 at which time she had journeyed from Bethlehem to Salem to visit her aunt, Mrs. Edward W. Leinbach. During this visit, she met many Salem residents of her own age, one of whom was Pfohl. A postal correspondence was continued between Pfohl and Traeger, and two years later, they became engaged upon his visit with her in Bethlehem.¹⁵ After the marriage, Pfohl returned to Salem with his bride where they lived in the Pfohl family home on First Street until his residence at 113 Cemetery Street was completed. A current photograph of this house, located across from the north end of God's Acre, the Moravian cemetery, is reproduced in figure 3.7.

Three children were born to the Pfohl's between 1902 and 1908. The eldest child, Joseph Thomas, was born 8 October 1902, followed by Henry Clauder on 28 September 1905, and Katherine Adelaide on 21 April 1908. All three children were born at home, delivered by S. Frederick Pfohl,

¹⁵Katherine A. Pfohl, telephone interview with author, 17 January 1990, Winston-Salem.



Fig. 3.6. Pfohl at his Duke Power desk, 1956. Photo courtesy of Katherine Pfohl.



Fig. 3.7. Pfohl's home at 113 Cemetery Street. Photo by author.

a younger brother of Bernard Jacob Pfohl who was a physician. Figure 3.8 contains a family photograph taken prior to the birth of their third child, probably in 1907. Included in the photograph is Pfohl's sister-in-law, Adelaide Louise Traeger.

The home environment provided for these children was strict but also warm and loving.¹⁶ Mother Pfohl, also a musician, often played the piano at home and told stories as entertainment. During the evenings in the home she would summon the children from play by ringing a bell when the time approached for them to come in to the house for the evening.

Pfohl tried to be an exemplary father to his children; he believed that the best way to teach was by example. The children often were awakened in the mornings by their father's prayers offered while he was shaving. A typical day in the Pfohl household began at 7:00 a.m. with scripture reading and prayer, followed by breakfast. The entire family traditionally ate breakfast together. Discipline was maintained at home; Pfohl had only to speak to his children in a loud voice to control behavior. Swearing was absent in the home, but Pfohl was fond of using certain substitutes for profanity. One such expression used when a mistake was

¹⁶Bernard J. Pfohl, Letter to Henry Pfohl, 23 September 1949, HCP.

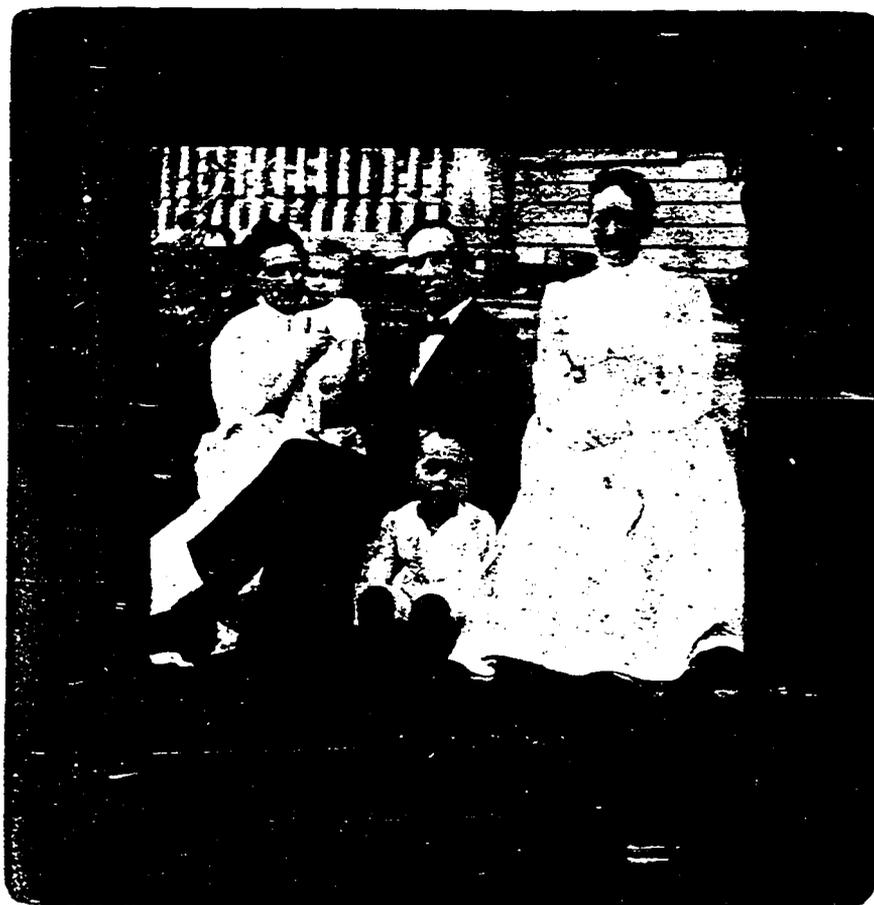


Fig. 3.8. Pfohl's family, ca. 1907. Left to right: Sarah Traeger, Henry Clauder, Pfohl, Joseph Thomas, and Adelaide Louise Traeger (sister-in-law). Photo courtesy of Katherine Pfohl.

made was "Pleg take it!" Pfohl and his wife, whom he affectionately called "Girlie," never openly argued with each other, thus creating a model of mutual respect for the children. Finances were a concern, although Pfohl rarely had to borrow money. Perhaps this financial awareness and management resulted from his occupation as an accountant. Family vacations were rare because Pfohl's responsibilities kept him from leaving town for any period of time. One vacation is documented, however, and occurred sometime between 1915 and 1920. Pfohl, after suffering from exhaustion, spent two weeks alone at the summer home of his employer, Henry Fries, in Roaring Gap, North Carolina.¹⁷

Music often was a topic of conversation at the dinner-table. Many of his arranging and orchestrating ideas were born in this manner. Often Pfohl stated that he would like to hear an anthem again that he had learned during his participation in the Home Church Choir. According to Henry, his younger son, "It wouldn't be long then until it was arranged and being rehearsed."¹⁸

Children

Each of Pfohl's children became accomplished musicians, although serving in different capacities. He and his wife

¹⁷HCP-Int.2.

¹⁸Ibid.

being musicians, music and musical instruments were common around the Pfohl home. This musical exposure undoubtedly influenced the children during their formative years. New instruments frequently were ordered and delivered to the Pfohl home, at which time the children helped to unpack them. During the years 1912 to 1913, the boys began instruction on band instruments.¹⁹ Henry, the younger son, studied cornet. Joseph also began to study cornet but soon changed to clarinet and studied with Douglas Rights, one of Pfohl's former students. Joseph became a skilled performer on many instruments, but Henry continued to play the cornet until he changed to an E-flat alto horn much later in life. Katherine did not study a band instrument until she reached high school, at which time she studied clarinet. While girls were not often included in the church bands at this time, Katherine recalled playing for two death announcements

¹⁹HCP-Int.1; and page from the Pfohl family records, Joseph T. Pfohl papers, from the private collection of Marie Pfohl, Winston-Salem. The actual date of their initial instrumental instruction is not clear. Henry Pfohl stated that he began at either age seven or eight, making the year either 1912 or 1913. A photocopy of a page from the Pfohl family record in the private collection of Marie Pfohl indicated that sons Joseph and Henry joined the Sunday School Orchestra in 1915, which implies that instruction would necessarily have begun several years earlier. On the same page, it is also recorded that Henry composed a song, entitled "The Pig Ran Away," for cornet at age eight and a half. Therefore, an assumption can be made that his instruction on the instrument began prior to that age, which would have been 1913 or earlier.

and the subsequent funerals.²⁰ Only Henry and Katherine studied piano while at home. All three children assisted their father in copying music, however, including the chorale books used by the bands. Henry's personal band book was begun by his father but completed by Henry in 1914.²¹ Two pages of Henry's band book are reproduced in figure 3.9. The first two pages were copied by his father, and a change in manuscript styles indicates that Henry assumed the task beginning on page three. Other chorale books that were copied sold for \$2.50. From the sale of the books, the children received \$.50 for each one copied.²²

Joseph, the oldest child, lived in Winston-Salem after college and was the child who most closely followed in his father's career. Being the oldest, he was perhaps the closest to his father. Joseph felt a responsibility to the family in the same way his father did, but extended it to include aunts, uncles, and cousins; he kept in close contact with all of the family members and assisted in various ways when needed. According to his brother Henry, this was one of Joseph's great personal qualities.²³ Upon graduation

²⁰Katherine Pfohl, telephone interview with author, 17 January 1990.

²¹Pfohl Family Record, private collection of Marie Pfohl, Winston-Salem.

²²HCP-Int.2.

²³HCP-Int.1.

2. *Tune 79 - For Married Lites.*

Tune 132 For Widows.

4. *Tune 37 - For Single & Miss.*

Tune 23 - Great ...

The image shows two pages of handwritten musical notation. The top page contains two tunes: 'Tune 79 - For Married Lites.' and 'Tune 132 For Widows.'. The bottom page contains two tunes: 'Tune 37 - For Single & Miss.' and 'Tune 23 - Great ...'. The notation is written on five-line staves with a treble clef and a key signature of one flat. The handwriting is in cursive and appears to be a personal manuscript.

Fig. 3.9. Two pages from Henry Pfohl's band book. Top, copied by Pfohl as example; bottom, continued by Henry. Courtesy of Henry Pfohl.

from Moravian College in Bethlehem, Pennsylvania, in 1924 with a science degree, Joseph taught science at Reynolds High School in Winston-Salem where he also was asked to direct the band. In addition to the band experiences with his father, Joseph had assisted with the glee club and the band while a student at Moravian College, and as a result of these experiences he was considered qualified by school officials to assume responsibility for the band at Reynolds High School although lacking a degree in that field. Later Joseph moved to Old Town School in northern Forsyth County before leaving education entirely, after which he worked in various positions before gaining employment with the Western Electric Company. Joseph's musical involvement was similar to that of his father: volunteer service to the church and community.²⁴ Joseph and his father are pictured in figure 3.10.

Henry, however, decided to pursue music professionally from an early age.²⁵ Upon his graduation from high school in 1923, Henry worked for a year to raise money to attend college. Henry's freshman year in college was spent at the University of North Carolina at Chapel Hill and in his

²⁴Bernard Pfohl often mentioned the work of his son, Joseph, in letters to his children living out of town. For specific letters, see the letters from Bernard J. Pfohl to Henry Pfohl, HCP.

²⁵HCP-Int.1.



Fig. 3.10. Pfohl with son, Joseph, ca. 1953. Courtesy of the Salem Band.

sophomore year, he attended Moravian College in Bethlehem, Pennsylvania, a move that pleased his father. Henry's strong inclination toward music, more vocal than instrumental, resulted in his entering Westminster Choir College the next year. Upon graduation from Westminster, he began serving various churches as music director and vocal instructor. Henry was not always drawn to church music, however, since at one time he was influenced by popular music and jazz idioms. In a letter to his father dated 23 September 1949, Henry reflected upon this influence:

I have to think too of how different my life might have been had you not, after much discussion, advised against taking that orchestra job in the Paramount on Liberty Street with Chisolm and that Italian cellist. I'm sure I got steered in a better direction!²⁶

Katherine, the youngest child, received musical training in piano and voice. She attended Westminster Choir College, enrolling one year after brother Henry. Instead of entering full-time church work, however, Katherine found herself drawn toward teaching voice first at Limestone College in Gaffney, South Carolina, for fifteen years, followed by twenty-five years of service at Winthrop College in Rock Hill, South Carolina. Katherine did not ignore church work completely, however, since she served several

²⁶Henry Pfohl, Letter to Bernard J. Pfohl, 23 September 1949, HCP.

years as part-time choir director in various churches.²⁷ Figure 3.11 contains photographs of Katherine as a young woman with her parents.

Pfohl was proud of his children and continually encouraged them in their pursuits, musical and non-musical, throughout his life. Whenever they were troubled, he wrote in his letters to them to look to God. He believed that if they maintained their faith in God, all would work out for the best. The spiritual guidance Pfohl provided had a significant impact upon them throughout their lives and in their career pursuits. A portrait of Pfohl's family, ca. 1940, is reproduced in figure 3.12.

Involvement in Civic Organizations

Pfohl continued to be involved in non-musical activities throughout his adult life. He was a man dedicated to his church and community, and as a result joined various organizations that promoted both. The church served a central role in Pfohl's life.²⁸ He attended Sunday school and church regularly and, in addition, took part in Wednesday evening prayer meetings at the Home Church. Pfohl taught in the East Salem Sunday School until 1907, at which time he returned to the Home Church Sunday School and joined

²⁷Katherine Pfohl, telephone interview with author, 17 January 1990.

²⁸HCP-Int.2.



Fig. 3.11. Katherine Pfohl with parents. Photos courtesy of Katherine Pfohl.



Fig. 3.12. Pfohl's family prior to 1942. Left to right: Joseph Thomas, Marie Keller (Joseph's wife), Sarah Marie (Pfohl's granddaughter), Sarah Traeger, Pfohl, Katherine Adelaide, Henry Clauder, Elizabeth Rondthaler (Henry's wife). Photo courtesy of Katherine Pfohl.

the Men's Bible Class.²⁹ With the advent of radio, the Men's Bible Class was broadcast on Sunday mornings. Pfohl often was asked to pray during the broadcasts because his prayers were considered beautiful by many of his peers.³⁰

Pfohl, an active member of the Missionary Society, spoke frequently at meetings.³¹ He also had opportunities to speak at joint Sunday school meetings, one of which occurred the fourth Sunday of August, 1894, when Pfohl "explained the best methods of Secretarial work" within the Sunday school.³² Pfohl served as a member of various church boards and committees throughout his life, including the Central Board of Elders of the Salem Congregation for a many of years. In 1894, a committee was formed to collect historical data concerning the founding of Salem and vicinity. The committee was known as the "Wachovia Historical Committee of the Moravian Church at Salem." Pfohl was appointed to the executive committee.³³

The Kiwanis Club of Winston-Salem was founded in 1919 with Pfohl as a charter member. He continued to be active

²⁹ Bernard J. Pfohl, The Salem Band (Winston-Salem: Privately printed, 1953), 58.

³⁰ HCP-Int.2.

³¹ The Wachovia Moravian 1 (October 1894): 2.

³² The Wachovia Moravian 1 (September 1894): 2.

³³ The Wachovia Moravian 1 (March 1894): 4.

in the Kiwanis Club throughout his life and was honored often by the club. The Club presented a radio to Pfohl in April 1939, for his community service, primarily for directing the Easter band for fifty years.³⁴ The Kiwanians presented him with a reclining chair on his ninetieth birthday in 1956.³⁵ Figures 3.13 and 3.14 contain newspaper photographs of Pfohl receiving the radio and the reclining chair from the Kiwanis Club. The Kiwanis Club celebrated its fortieth anniversary with a Thanksgiving dinner in November of 1959. At this dinner, Pfohl and seven other charter members of the organization were honored, with Pfohl being recognized as the oldest member at ninety-three years of age.³⁶ Because of Pfohl's involvement with the club and the band, occasionally he recruited his band to provide musical entertainment for Kiwanis meetings.

Plans for the Wachovia Historical Society were being discussed in July of 1894. The Society was organized in 1895 with Pfohl as a founding member.³⁷ The presentation of papers at the Society's annual meetings, which began in

³⁴"Kiwanis Club Presents Radio to Veteran Band Leader Pfohl," Winston-Salem Journal, 7 April 1939, 11.

³⁵"B. J. Pfohl Honored on 90th Birthday," Winston-Salem Journal, 13 September 1956, 15.

³⁶"Kiwanians Have 40th Birthday," Winston-Salem Twin City Sentinel, 26 November 1959, 22.

³⁷Edwin L. Stockton, ed., Salem's Remembrancers (Winston-Salem: The Wachovia Historical Society, 1975), xvi.

**For Half Century of Leadership—
Kiwanis Club Presents Radio
To Veteran Band Leader Pfohl**



B. J. Pfohl for 50 years leader of the Moravian Easter bands, was honored by the Winston-Salem Kiwanis Club yesterday when the club presented him a radio. Pfohl is receiving the congratulations of John M. Brown, left.—(Staff Photo.)

Fig. 3.13. Pfohl receiving radio from Kiwanis Club, 1939. Photo courtesy of Piedmont Publishing Company.



Staff Photo

HAPPY BIRTHDAY—B. J. Pfohl sits in a reclining chair presented him by fellow members of the Winston-Salem Kiwanis Club on his 90th birthday yesterday as club president Herb Thomas offers his congratulations.

Fig. 3.14. Pfohl receiving chair from Kiwanis Club, 1956.
Photo courtesy of Piedmont Publishing Company.

November of 1895, became a standard practice. The Society was incorporated formally on 15 April 1929, Pfohl being one of the incorporators. On 20 January 1930, the Certificate of Incorporation also became the Constitution of the Society.³⁸ Pfohl's copy of the Certificate of Incorporation of the Wachovia Historical Society is reproduced in Appendix C.

A community-minded individual, Pfohl contributed his time and talents wherever and whenever he could for the betterment of his church and community. Pfohl's concern for both was reflected in how he approached his job, his family, and various church and community organizations. He was dedicated to the preservation of a way of life so that those who were to come after him might know the joy and satisfaction which he had been able to experience. Nowhere was this more evident than in Pfohl's band work.

³⁸Wachovia Historical Society Certificate of Incorporation, 1929, KAP.

CHAPTER IV

PFOHL'S SERVICE AS BAND DIRECTOR, 1889-1942

B. J. Pfohl's involvement in instrumental music was focused upon three ensembles that each developed into separate, distinct units: the Church Band, the Salem Band, and the Easter Band.¹ The Church Band, the performing unit that Pfohl joined in 1879, was the nucleus around which the Salem and Easter Bands were built during the post-Civil War period. The Church Band continued as such until the reorganization of the Salem Congregation in 1909 when each church began to organize individual bands.² Pfohl assumed directorship of the Church Band in 1889 and became responsible for the Easter Band as well; within fifteen years he took charge of the Salem Band.

Documentation detailing Pfohl's work with the bands from 1889 to 1898 apparently has been lost. As a result, Pfohl's contributions during this period are unknown.

¹The Church Band was the unit which performed duties within the church. This unit was responsible for festival preludes, death announcements, and funerals. The Salem Band was the civic side of the organization, providing music for non-church functions and for entertainment. The Easter Band furnished accompaniment for the Easter Morning Sunrise Service.

²Bernard J. Pfohl, The Salem Band (Winston-Salem: Privately printed, 1953), 23.

Church band work and community music did continue, however, as evidenced by photographs. One such photograph of the Salem Band taken at the Masonic Picnic in Mocksville, North Carolina, in the early 1890s and reproduced in figure 4.1, illustrates that the ensemble continued to be active. The Easter Band continued also and changed little in format. Around the turn of the century, Pfohl's business responsibilities increased and allowed little time for pursuits other than the Salem Orchestra and the band work required by the church and the schools.³ This workload apparently abated, however, because band concerts conducted by Pfohl were presented in 1904, and by 1905 summer concerts were performed regularly on the Salem College campus.⁴ Therefore, by 1904 Pfohl was active as director of each of the bands.

The following discussion focuses upon the various aspects of band performance that necessarily concerned Pfohl as the director of each of the ensembles. Pfohl's management of the three ensembles from 1898 until 1942 is examined, beginning with a discussion of the Salem Band and the Church Band. Occasionally, the Salem and Church Bands are addressed simultaneously when they are indistinguishable,

³Ibid., 21.

⁴B. J. Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.



Band for Masonic Picnic, Mocksville, N. C., early 1890's. Uniforms were obtained from a military company. Books of the CSA 26th Regiment Band were used. Left to right: Rufus Pfaff, H. F. Mickey, B. J. Pfohl, Robert Walker, S. T. Mickey, Hubert Hamlin, Chick, L. B. Brickenstein, George Rights, W. F. Crouse, Charles E. Belo, W. H. Chick.

Fig. 4.1. Salem Band at Masonic Picnic, early 1890s. Photo courtesy of the Salem Band.

and are described as "the band". The Easter Band, an ensemble that performed only once per year, is examined separately following discussion of the other ensembles.

The Church Band and the Salem Band

Rehearsals

No documentation exists in archival materials to indicate that separate rehearsals were held by the Salem Band and the Church Band. Perhaps, since each ensemble was dependent upon the other for membership, rehearsal time was divided as necessary to allow adequate preparation time for each ensemble. For this reason, the Salem Band rehearsals and the Church Band rehearsals are discussed as joint band rehearsals.

The regular rehearsal location for the bands prior to 1898 is unknown although the premise that rehearsals were held either at the church or at the music hall previously utilized by the old Classical Music Society, which was above the museum located on Main Street between the bakery and the old Boys' School, appears to be valid. A regular rehearsal site emerged at the new Salem Boys' School building, completed in 1898 and located on the corner of Church and Bank Streets one block north of the Home Church in Salem. The

second floor contained a large auditorium that was used by the band as a rehearsal room.⁵

With consolidation of the cities of Winston and Salem in 1913 and an increased emphasis on community growth and development, the Boys' School building was leased from the Moravian Church by the newly merged city to serve as the Salem School. The new public school was small and crowded. To provide more classrooms, the second floor auditorium that doubled as the band's rehearsal hall was divided into two classrooms; thirty-five desks were secured to the floor. The band continued to meet in the Salem School, however, adjusting their rehearsal setup as needed until conditions improved.⁶

Conditions did improve. When the school closed, the band received permission to continue rehearsing in the second floor band hall. The Salem Band unit has continued to rehearse at this location to the present.⁷

Rehearsal days and times were changed several times while Pfohl was director. For many years, band rehearsals were held twice weekly: in 1910 rehearsals occurred on Monday and Friday nights from 7:45 until 9:30. An altered

⁵Bernard J. Pfohl, "Notes of Band Growth, Finances, etc., 1949" p. 2, file 25, BJP-MMF.

⁶Pfohl, The Salem Band, 25.

⁷Ibid., 55.

rehearsal schedule was in effect during the summer months. Pfohl arrived thirty minutes prior to the rehearsals and band members were encouraged to arrive fifteen minutes early. This schedule continued through the fall and winter months. Although the spring and summer rehearsal changes may have affected the days and times of rehearsals, the arrival schedule for the rehearsals was maintained. Occasionally extra rehearsals were called in addition to those regularly scheduled.⁸ By the mid-1930s, the regular rehearsal days were changed. Although a 1936 rehearsal announcement indicated that rehearsal days had been changed to Tuesday and Friday, Pfohl indicated that later in 1936 regular rehearsals were held on Tuesday and Thursday evenings from 7:45 until 9:00.⁹ Tuesday and Thursday remained the regular rehearsal days until the time that one of the weekly rehearsals was discontinued. Even though Thursday did not become a regular rehearsal day until 1936, summer concerts were presented on Thursday evenings as early as 1927 which indicates that Thursday may have been a regular rehearsal evening throughout the summer months.

⁸ "Rules and Regulations of the Salem Band, 1910," file 1-D, BJP-SB.

⁹ B. J. Pfohl, Letter to Pastors and band leaders of the Salem Congregation churches concerning Easter, 1936, EB-SB; and "Salem Band Will Resume Rehearsals," 1936, file 2-D, BJP-SB.

When the United States entered into World War II, fuel conservation became a national concern. This and the fact that many band members had enlisted in the armed forces undoubtedly contributed to the cancellation of one of the two weekly rehearsals. By 1942, the band rehearsed only once weekly.¹⁰

Rehearsals provided opportunities for many band members to develop a deeper understanding and appreciation of music. Pfohl recognized this and sought to accomplish more in rehearsals than just reading through sections of music. He planned rehearsals to be an educational experience for the band members; therefore, Pfohl strived to make the band hall an attractive and pleasant place to rehearse and learn.¹¹ During brief breaks, Pfohl discussed either the famous composers whose pictures lined the walls of the band hall or Moravian history.¹² Figure 4.2, a photograph taken in the summer of 1941, illustrates the placement of several prints of composers on the walls in the band hall.

Pfohl did not hesitate to schedule extra rehearsals to prepare for special events even if the performance reper-

¹⁰B. J. Pfohl, Letter to Henry Pfohl, 24 October 1942, HCP.

¹¹B. J. Pfohl, Letter to Henry Pfohl, 25 September 1931, HCP.

¹²Lillian F. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording.

toire included only four-part chorales. Frequently notices or post cards that listed the time and location were sent to band members to inform them of an event that required extra rehearsals. Notices were mailed for several events, including the 150th Anniversary of the Salem Congregation in 1921, the Grand Conclave of the Masonic Order of North Carolina in 1922, the Alaska Mission Jubilee in 1935, and Winston-Salem Day at the Made in the Carolinas Exposition in 1921.¹³ The Praise Services presented by the band in the 1920s and 1930s were special seasonal band concerts that consisted of vocal anthems arranged for band. Pfohl normally scheduled three extra rehearsals to prepare for these performances with the third rehearsal held before the actual service at the performance site.¹⁴ The reproduction of a 1937 Praise Service announcement sent to band members that listed extra rehearsals is shown in figure 4.3.

Rehearsal attendance did not concern Pfohl because band members regularly attended rehearsals. As the band grew in size, the number of rehearsal participants increased also. Non-Moravian bandsmen, both youth and adult, were welcomed

¹³B. J. Pfohl, Post card announcement to all band members, 1921 and 21 April 1922, BJP-SB; B. J. Pfohl, Memorandum to band members, 1935, file 2-D, BJP-SB; and B. J. Pfohl, Letter to Ralph Petree, 15 September 1921, BJP-SB.

¹⁴B. J. Pfohl, Memorandum to band members, 25 October 1937, file 2-E, BJP-SB.

To the Members and Helping Friends of the Moravian Band:—

The Home Moravian Church through the pastor, Rev. R. Gordon Spaugh, has requested that a Praise Service program be rendered in the Home Church on Sunday, November 21, 1937, at 5:00 o'clock P. M.

The program has been selected and will require careful preparation by all players. Regular rehearsals on Tuesday and Thursday nights will be held, and in addition special rehearsals as follows:—

Sunday, October 31st. at 2:30 P. M. in the band hall.

Sunday, November 7th. at 2:30 P. M. in the band hall.

Sunday, November 21st. at 3:00 P. M. in the Home Church, to be followed by the Praise Service at 5:00 P. M.

Please give notice of your intention to take part in this work to Mr. Joseph T. Pfohl or to the writer. It will require faithful effort to prepare this program properly.

Cordially.

BERNARD J. PFOHL, Director.

Winston-Salem, N. C.
October 25, 1937.

Fig. 4.3. Memorandum from Pfohl to band members, announcing preparations for a praise service. Courtesy of the Salem Band.

at rehearsals, especially when fewer Moravian bandsmen were available during World War II. One such visitor who attended rehearsal in 1943 was identified only as Mr. Whiteley, a clarinetist from Toronto, Canada, and an official with the National Carbon Company.¹⁵ When instrumental music was added to the public school curriculum, a number of school players attended Pfohl's band rehearsals for additional experience. A large number of instrumentalists regularly attended rehearsals, and therefore the band's performance quality and versatility improved. The improvement is demonstrated best through an examination of Pfohl's selection of repertoire.

The Repertoire of the Salem and Church Bands

The nature and purpose of the Church and Salem Bands largely dictated the repertoire of the respective organizations. Pfohl, as director, was responsible for selecting and securing appropriate music for each ensemble. A limited repertoire was available for the Church Band while selections for the Salem Band were abundant, limited only by the ability of the ensemble. Music acquisition, however, sometimes presented hardships for both ensembles.

The Church Band, which primarily played church festival announcements and funerals, performed a limited repertoire

¹⁵B. J. Pfohl, Letter to Henry Pfohl, 27 October 1943, HCP.

consisting mostly of seventeenth- and eighteenth-century chorales.¹⁶ The chorale was the traditional form of music used within the church for congregational participation, and therefore composed the traditional repertoire performed by the Church Band. From Pfohl's first introduction to band work through his many years as conductor, the chorales had to be handcopied by each player who then cut the paper and constructed books. Later Pfohl assumed the responsibility of copying enough books so that the Home Church would have an ample supply.¹⁷ Because of the work involved in preparing the band books, the Home Church leaders and musicians carefully maintained the music. With the formation of individual church bands throughout the Salem Congregation after 1910, many chorale books were loaned from the Home Church library to various church bands until the time when musicians at the churches could prepare their own books. A formal loan agreement that contained a list of the books loaned, where they were loaned, and the date of the loan was used. A stipulation in this agreement stated that if a book was lost or damaged due to neglect, the church that borrowed the book must replace it. The loan agreement was signed by

¹⁶The chorale is the mainstay of Moravian hymnody. Many of the chorales were brought with the Moravians from Europe. While the first chorales were German, chorales from other Moravian centers in Europe arrived soon thereafter.

¹⁷"Exhibit Shows Music History in Twin City," Winston-Salem Twin City Sentinel, 3 August 1929, 3.

Pfohl, a Home Church representative, and an official from the church that borrowed the book. In 1917, three churches each borrowed twelve chorale books.¹⁸ The loan agreement made between the Home Moravian Church and Calvary Moravian Church is reproduced in figure 4.4. Occasionally a band member preferred to purchase a chorale book rather than copy or borrow one. This option was expensive since at the time the purchase price for a chorale book was \$2.50.¹⁹

Later, additional tunes other than chorales were included in the manuscript books. The manuscript books copied in the early twentieth century contained patriotic tunes such as "America, the Beautiful," "Hail Columbia," "Columbia the Gem of the Ocean," "The Star Spangled Banner," "America," and "The Old North State" at the end.²⁰ This slight diversification allowed the Church Band to perform music that previously could have been performed only by the Salem Band.

Although the church ensemble had been known as a band since around 1850, the early manuscript books from which they performed that are preserved in the Salem Band archives were titled:

¹⁸ Chorale book loan agreement, 21 September 1917, file 2-A, BJP-SB.

¹⁹ HCP-Int.2.

²⁰ Manuscript Moravian Chorale Books, BJP-SB.

Trombones first
brought to Wachovia
in North Carolina
in 1765

SALEM BAND

The Trombone Choir of the Moravian Church

21st and 26th
North Carolina
Regimental Bands
1861 to 1865

SALEM BEGUN 1766 WINSTON BEGUN 1849
CONSOLIDATED MAY 13th 1913

WINSTON-SALEM, N. C.

Sept. 21. 1917.

The following Moravian Band Books are this day loaned to Rev. Edmund Schwarze, Pastor, Calvary Moravian Church, until a set of books can be provided for said church. Should any of said books be lost same are to be replaced at expense of Calvary Church that the set of books of the Home Moravian Church shall remain complete.

6 Books Bb Soprano;- Wm. Peterson, Reginald Schott, Ray Moseley,
Phin. Horton, Jr., Walter Lumley, John Pierce.
2 Books Eb Alto;- Wm. Miller, L. Roberts.
2 Books Bb Tenor;- Wm. Welfare, Howard Powers.
1 Book Baritone;- Eugene Vogler.
1 Book Eb Bass;- Ralph Petree.

This agreement entered into by --

Edmund Schwarze
----- For Calvary Church.

R. J. Hall
----- For The Home Church.

Fig. 4.4. Moravian Band Book loan agreement made with the Calvary Moravian Church, Winston-Salem, NC. Courtesy of the Salem Band.

TROMBONE CHOIR
MORAVIAN CHURCH
SALEM, N. C.

Some of these manuscript chorale books are dated as late as 1920. Figure 4.5 contains a reproduction of the cover of one book with this title.

Since the manuscript chorale books were copied by many people, mistakes were inherent. Pfohl's concern for musical mistakes made during the Easter Sunrise Service because of incorrectly copied manuscript books intensified when the size of the band and the number of participants attending the service increased and when the service was broadcast by radio.²¹ Perhaps this concern led Pfohl to undertake the publication of a printed band book. Upon receiving a copyright to the eighty chorales and tunes he chose to include, Pfohl compiled and published the first printed chorale books in 1927. In that year, the books arrived in time for use at the Easter service.²² Printed by Otto Zimmerman and Son Co., Inc., of Cincinnati, Ohio, the books cost \$1000.00, an amount advanced by Clarence T. Leinbach, Sr., a band member. After the band made several payments to Leinbach, he asked that the remainder of the debt, approx-

²¹Annie Lee Singletary, "Pfohl Retires as Easter Band Leader," Winston-Salem Twin City Sentinel, 10 March 1945, 2.

²²Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" p. 5, file 25, BJP-MMF; and Pfohl, The Salem Band, 57.

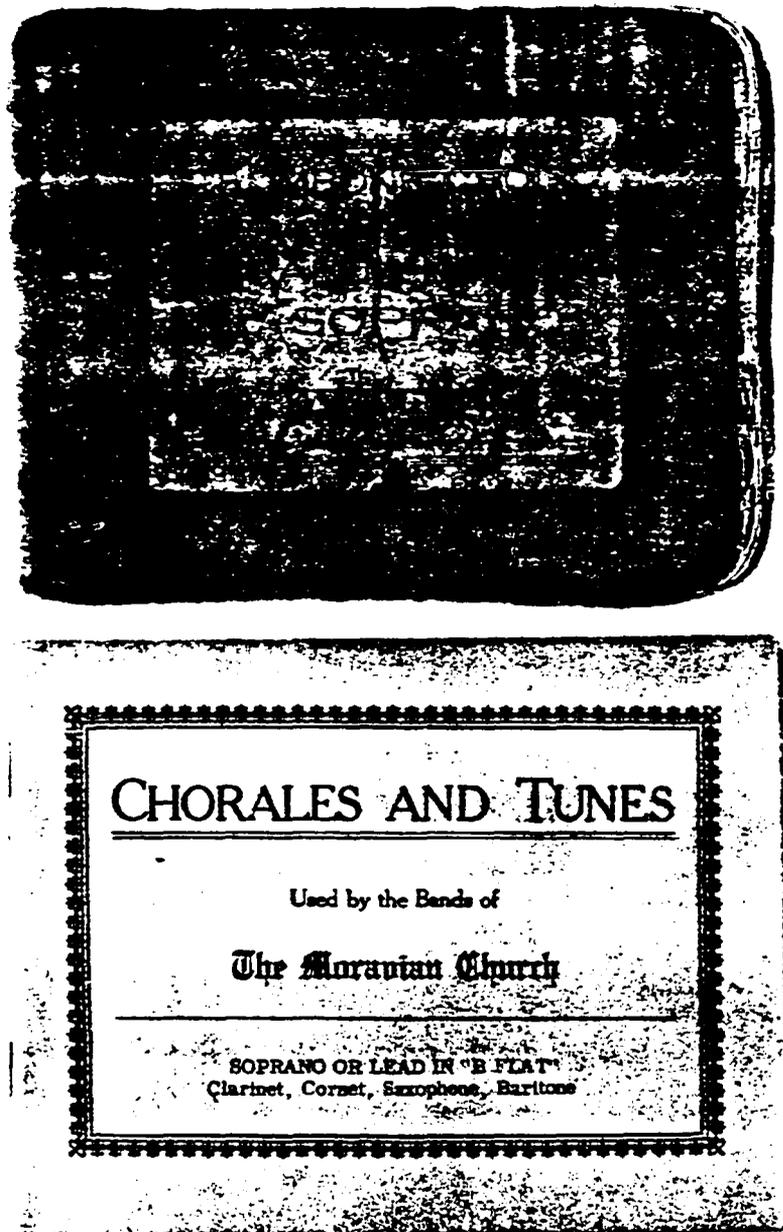


Fig. 4.5. Chorale books used by the Church Bands. **Top**, manuscript book. **Bottom**, 1927 printed chorale book. Courtesy of the Salem Band.

imately \$600.00, be paid not to him, but rather to the band fund to use for needs such as the purchase of additional books and instruments.²³

Through 1949, a total of 8400 books had been printed of which 2000 were available for purchase. The books were sold, not for profit, but rather at a price to guarantee sufficient funds to reorder when additional books were needed.²⁴ Thus, the venture was intended to be self-maintaining rather than a profit-making one. A reproduction of the cover of the printed chorale book is shown in figure 4.5.

Not all of the music played by the Church Band was included in the published chorale book of 1927. One unpublished work performed frequently was a band arrangement of Beethoven's "Creation Hymn." This hymn normally was reserved for use at Easter and, perhaps because of its limited use, was deemed inappropriate for inclusion in the general band book. Occasionally this hymn was performed for other special occasions such as the celebration of the Bicentenary of Greenland Missions held on Sunday, 21 May 1933.²⁵ Figure 4.6, containing a reproduction of the

²³Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" p. 5, file 25, BJP-MMF.

²⁴Ibid.

²⁵B. J. Pfohl, Memorandum to Pastors and Band Leaders of the Salem Congregation Churches, 1933, file 2-C, BJP-SB.

program printed for this occasion, lists the "Creation Hymn" on the second page. The band arrangement, based upon George Markgraff's arrangement for four male voices, was hand copied by Pfohl, duplicated, and sold separately. Many band members attached this page to the inside back cover of their published chorale book.²⁶ The hymn, lengthy and significantly more difficult than the usual chorale, can be seen in the reproduction of the B-flat soprano manuscript part found in figure 4.7.

Church bands in Winston-Salem were not the only ensembles to perform from the printed chorale books: Pfohl responded positively to numerous requests for the books from ensembles in other areas. As early as September 1927, a set of chorale books was sent to Moravian College in Bethlehem, Pennsylvania, for use by their band and orchestra.²⁷ The books were sent to a Moravian congregation in New York in March 1938 and, by 1953, Moravian ensembles were performing from the chorale books throughout the United States.²⁸ Not only did Moravians utilize these books but also other musicians and organizations took advantage of this new source of material, thus expanding their own repertoires.

²⁶Pfohl, The Salem Band, 42.

²⁷E. L. Stockton, Letter to B. J. Pfohl, 25 September 1927, file 1-B, BJP-SB.

²⁸Carl J. Helmich, Letter to B. J. Pfohl, 1 March 1938, file 1-C, BJP-SB; and Pfohl, The Salem Band, 28.

*Solo Bb Clarinet
& Cornet.* *Beethoven.*
Creation Hymn.

16

ff *sf* *p* *f* *p*

Solo *p*

Tutti *f*

p *ff*

Fig. 4.7. B-flat cornet/clarinet part to the "Creation Hymn" by Beethoven. Courtesy of author.

Instrumentalists who performed in Pfohl's bands and later moved from Winston-Salem often associated themselves with musicians in their new locale. When the chorale books were published, former Salem residents were able to share their musical heritage with their new associates. Sets of books were sent to Pfohl's son, Henry, to be used in conjunction with his church work.²⁹ Another request was made by Guy Hutchins in 1939. Hutchins, the band director at a high school in Spartanburg, South Carolina, learned about the books from his friend, William B. Ellis, Jr., a Spartanburg Duke Power employee, formerly of Winston-Salem and a former band member.³⁰

Chorales were performed also by the Salem Band since the nucleus of the ensemble included the Church Band musicians. Thus, chorales became a part of the Salem Band's repertoire. While the Church Band was responsible for the traditional church services and celebrations, the Salem Band performed for many other occasions. Out-of-town trips, commencement exercises, picnics, parades, community events, summer concerts, and Praise Services were among the responsibilities delegated to the Salem Band. Since the Salem

²⁹B. J. Pfohl, Letter to Henry Pfohl, 25 September 1943, HCP.

³⁰W. B. Ellis, Jr., Letter to B. J. Pfohl, 27 February 1939, file 1-C, BJP-SB.

Band played for such a variety of occasions, the repertoire included music appropriate for the many different events.

Because he had to secure music suitable for every type of event, Pfohl spent a significant amount of his time not only selecting published editions but also arranging works appropriate for the occasion. Praise Services, which were instituted by Pfohl, consisted almost entirely of music arranged by Pfohl, but included some chorales as well. He not only arranged the music but also handcopied each part. The arrangements Pfohl prepared for the Praise Services were band transcriptions of anthems, both traditional Moravian anthems and popular anthems composed by non-Moravians, many of which he had learned as a young man singing in the church choir.³¹ Frequently when Pfohl programmed an arrangement in a subsequent Praise Service, parts were rewritten to accommodate the changes within the band's instrumentation. Pfohl addressed this issue in a letter to his daughter Katherine in 1937:

I have before me the getting up of a praise service program which is quite an undertaking, to make a band program worshipful and to carry thought to the hearers. If taken from repertoire each year's instrumentation has to be changed in some manner to suit the combination or the individual. I rather lean towards the old numbers of former days with their spiritual output than to the later styles of church music.³²

³¹HCP-Int.2.

³²B. J. Pfohl, Letter to Katherine Pfohl, 25 September 1937, KAP.

The band performed frequently for YMCA and YWCA events and for a variety of Sunday school events held during the early years of the twentieth century. Since the programs were ecumenical, the band frequently played gospel-style hymns rather than the traditional chorales. In a 7 April 1923 notice to band members concerning the band's forthcoming participation in the Parade of Sunday School Men, Pfohl stated that "the music will be from the simple 'Gloria' books, but it must be full and strong."³³

The community as early as 1908 recognized the Salem Band as performing music of the highest standard.³⁴ Music programmed for the summer concert series primarily was secular and included marches, popular songs, and orchestral transcriptions of familiar works. Performances included music from the Carl Fischer band books and other marches ordered individually.³⁵ Figure 4.8, a 17 May 1932 order form, indicates that eleven marches were ordered from Carl Fischer, Inc., New York. Music also was obtained from the following companies:

³³B. J. Pfohl, Memorandum to band members, 7 April 1923, file 2-B, BJP-SB.

³⁴"The Salem Band," Winston-Salem Twin City Sentinel, ca. 1908-1912, 2.

³⁵B. J. Pfohl, Letter to Henry Pfohl, 24 October 1942, HCP.

Winston-Salem, N. C.
May 17, 1932.

Carl Fischer, Inc.
Cooper Square,
New York, N. Y.

Gentlemen:-

Please send for Band one complete set of parts and additional parts
as follows, - 4 Solo Bb Cornet, 4 Solo Bb Clarinet, 2 Eb Bass, to the following
marches: -

No. 511	Thoroughbred,	Fartach-Tobani
1386	Semper Fidelis,	Conema,
2100	The U. S. Field Artillery,	Conna,
309	The Vanguard,	Heed,
542	Col. Roosevelt's Rough Riders,	Laurensau,
500	Flag of Victory,	Von Elm,
2088	El Supremo,	W. C. White,
1980	Invercargill,	Lithgow,
921	Stand Fast,	Roberts,

Also the following if you can secure them; -

March - The Conqueror, - W. A. Corey - arr. by Clarke, - Pub. E. T. Paull, N. Y.

March - La Fiesta, - Removieri, - Ed. Pilling, N. Y. - Broder & Schlem, N. Y.

Please send 2 dozen Band Valies $3\frac{1}{2}$ " x 7" Black, with small stubs.

These marches have historical association in this community covering
fully thirty years, and they are still called for.

Your prompt attention will be appreciated.

Kindly give your best discount.

Yours very truly,

B. J. Pfohl,

Box 33 Salem Station,
Winston-Salem, N. C.

For SALEM BAND.

Fig. 4.8. Music order placed by Pfohl to Carl Fischer, Inc., 1932. Courtesy of Salem Band.

Mr. Walter Jacobs, Music Publisher, Boston, 5/17/32
John M. Missud, Music Publisher, Salem, Mass., 5/17/32
Boos' Music Publishing Company, Jackson, Michigan,
5/17/32.

Marches were popular with the bandsmen and, in Pfohl's letters to his children, he mentioned the variety of marches played during rehearsals. Collections of marches organized into books were popular, economical, and easy to handle. In some instances, rather than buying the books, the Salem bandsmen compiled the individual marches and bound them in the same manner as the manuscript chorale books. The "old black march book," referred to frequently by Pfohl, was this type of compilation.³⁶

Music other than marches also was ordered, received, and played by the band; copies of the music orders, however, have not been preserved. Appendix D is a partial listing of music selections performed by the Salem Band conducted by Pfohl. The information was compiled from various concert programs and announcements, and illustrates the variety of music that represented the Salem Band's repertoire.

Although published music was purchased by the band rather than hand copying parts, some of the popular tunes continued to be performed from manuscript. Many of these works were handcopied into books during the third quarter of

³⁶B. J. Pfohl, Letter to Henry Pfohl, 14 July 1943, HCP.

the nineteenth century by Moravian bandsmen. Since the band had increased in size from that time, new parts had to be transposed and copied. One popular work in this category was "Listen to the Mockingbird." According to a newspaper editorial from 1954, "It [Listen to the Mockingbird] was put into its present arrangement, which has been used for more than two decades, by B. J. Pfohl."³⁷

Performances By the Various Band Units

The Church Band, as discussed earlier, participated exclusively for church related events. A band prelude usually announced the festival days in the church. These preludes were played by the band from the square, the band hall, the church attic, or the church steeple.³⁸ Appropriate chorales chosen by Pfohl were played fifteen to thirty minutes before the services. One exception occurred annually at the Watchnight Service held on New Year's Eve when the band interrupted the speaker at the stroke of midnight by playing "Now let us praise the Lord" ("Now Thank We All Our God"). Festival days were celebrated uniformly

³⁷Francis L. Church, "The Mockingbird Sings on Salem Square Every Other Tuesday," Winston-Salem Twin City Sentinel, 19 June 1954, 4.

³⁸Numerous letters from Pfohl to his son, Henry, indicate the above prelude sites, and are found in the private collection of Henry C. Pfohl, Annandale, VA. The latest reference to the church steeple being used for a prelude was made in a section delegated to news from Salem in The Wachovia Moravian, no. 16 (June 1894): 4.

among all Salem Congregation churches. To ensure that each church was aware of the time its band was to play, Pfohl compiled a yearly playing schedule for reference. A reproduction of this schedule is found in figure 4.9.

Several annual festivals observed milestone anniversaries during Pfohl's tenure as director and, as a result, the band extended its involvement in the celebrations. One instance was the sesquicentennial of the Salem Congregation, celebrated throughout the week of 6-13 November 1921. In addition to the usual band prelude played before the Salem Congregation Anniversary Lovefeast on Sunday afternoon, 13 November, a prelude was played by each church band at the respective churches prior to the 11:00 A.M. worship service. The bands announced the day of celebration in this way, each playing the tunes chosen by Pfohl.³⁹ Bandsmen were notified of an extra rehearsal on Sunday, 30 October 1921, at 2:45 P.M. in the Home Church to prepare for this event. Notification was made by postcard, a method Pfohl frequently employed to contact band personnel. He referred to the respondents as the "postal card band."⁴⁰ A copy of the

³⁹Program of "Special Services Commemorating The 150th Anniversary of the Organization of the Salem Congregation of the Moravian Church," November 1921, BJP-SB.

⁴⁰B. J. Pfohl, Post Card to Band Members, 25 October 1921, file 2-B, BJP-SB.

THE MORAVIAN BAND OF WINSTON-SALEM, N. C.
YEARLY PLAYING PROGRAM

ADVENT	Low Sunday in November or First Sunday in December <i>Morning Announcements</i> <i>Before Lovefeast: Second Sunday in November - 2:30 P.M.</i> CHRISTMAS EVE Before Lovefeast or After for Caroling
NEW YEAR'S EVE	BEFORE UNION MEMORABILIA LOVEFEAST — 7:30 P. M. Also at 11:30 P. M. Closing Service of Year To Play on Stroke of Clock at 12 Midnight
MISSIONARY	Sunday nearest January 19th. — Greenland Date.
PROVINCIAL	Sunday as Appointed — STEWARDSHIP BEFORE LOVEFEAST — 2:30 P. M.
LENT	First Sunday — Morning Announcement
PALM SUNDAY	Morning Announcement
FASTER	General Rehearsals on Four Sundays Preceding by all Divisions of the Band According to Notice Given
MAY 12th	or Sunday Nearest — YOUNG PEOPLE'S COVENANT DAY Morning Announcement
WHIT SUNDAY	PENTECOST — ANNIVERSARY OF SALEM CONGREGATION Lovefeast Rotates Between the Churches Morning Announcement
JULY 4th	Patriotic Service 8:30 A. M. at College Park
AUGUST 11th	or Sunday Nearest — RE-BIRTH OF UNITAS FRATRUM Morning Announcement and BEFORE LOVEFEAST — 2:30 P. M.
AUGUST 17th	or Sunday Following — CHILDREN'S DAY Morning Announcement
SEPTEMBER 7th	or Second Sunday — ADULT COVENANT DAY Also FAMILY DAY Morning Announcement and Before Lovefeast
OCTOBER	SECOND SUNDAY — PROVINCIAL MISSIONARY SOCIETY LOVEFEAST BEFORE LOVEFEAST — 2:30 P. M.
NOVEMBER 11th	or Sunday Nearest — CHRIST THE CHIEF ELDER ANNIVERSARY OF HOME CHURCH Morning Announcement and Before Lovefeast
NOVEMBER	EAST THURSDAY — NATIONAL THANKSGIVING Morning Announcement

Fig. 4.9. Yearly Playing Program for church bands within the Salem Congregation. Used by permission of the Moravian Music Foundation.

postcard announcing the 30 October 1921 rehearsal is shown in figure 4.10.

Although the primary purpose of the Church Band was to participate in church festivals and celebrations, church officials were especially appreciative of the contributions made by the band to various events throughout the church year and expressed their gratitude through letters. The letters commonly were sent upon conclusion of the Advent and Lenten seasons during which the band participated frequently.⁴¹ Figure 4.11 shows a copy of a letter received by the band expressing appreciation for fulfilling their duties during the 1930 Advent season. Recognition of the band's yearly service to the church was recorded in official church documents as well. Frequently their contributions were mentioned in the Memorabilia of the Salem Congregation presented at the Memorabilia Service on New Year's Eve.⁴²

Although the Church Band participated in approximately twenty festival announcements for the church throughout the year, playing death announcements and funerals was, perhaps, the band's most important responsibility. Death announcements normally were played at noon or at dusk the day a

⁴¹W. E. Miller, Letter to B. J. Pfohl, 26 January 1931, file 1-B, BJP-SB.

⁴²Edward Rondthaler, The Memorabilia of Fifty Years (Raleigh: Edwards and Broughton Company, 1928), 144.

October 25, 1921

Dear Sir:

Salem Congregation will be 150 years old on November 13, 1921. There will be special work for the Moravian Band in connection with the celebration.

Your assistance is needed. Please come to rehearsal in the Home Church on Sunday, October 30th at 2:45 p. m., and tell other members to come. We need you in making the plan.

Yours very truly,

B. J. Pfohl, Director

Fig. 4.10. Postcard announcement to band members concerning a called rehearsal. Courtesy of Salem Band.

BOARD OF ELDERS
 Rev. J. J. Pfohl, D.D.
 Pastor
 W. H. PAGES
 J. J. PFOHL
 R. H. WALKER
 SECRETARY
 W. F. B. ST.
 C. H. COLE
 H. H. COLE
 W. H. COLE
 D. H. COLE
 E. H. COLE
 H. H. COLE



BOARD OF TRUSTEES
 R. H. WALKER
 L. F. PAGE
 C. H. STARBUCK
 J. F. COLE
 H. H. COLE

Home Moravian Church
 Winston-Salem, N.C.

January 26, 1931.

Mr. B. J. Pfohl,
 Director of the Moravian Band,
 Winston-Salem, N. C.

Dear Sir:

The Boards of Elders and Trustees wish to express their thanks and deep appreciation for the time and effort you and other members of the band have toward making the Christmas services a success. We feel we are expressing the appreciation of the entire congregation.

Will you please thank every band member for us.

With kind regards for your interest in this particular phase of our church worship, we are

Respectfully yours,

HOME CHURCH BOARD OF ELDERS

HOME CHURCH BOARD OF TRUSTEES

[Handwritten Signature]
 Secretary.

13/31

Fig. 4.11. Letter of thanks to band for their service during Advent, 1930. Courtesy of Salem Band.

person died and included three chorales.⁴³ For funerals, the band played during the approach to the grave site, accompanied two hymns in the funeral liturgy, and concluded with a postlude.

From the beginning of Pfohl's association with the bands, the Church Band of the Home Moravian Church was responsible for playing death announcements and funerals for all Moravians who were to be buried in the cemetery in Salem. As the outlying churches in the Salem Congregation formed their own bands, the responsibility for death announcements and funerals was transferred to the band at the church to which the deceased had been a member. Pfohl and the Church Band had become responsible for announcing only the deaths of Home Church members. Although the total responsibility now was shared, Pfohl still faced the task of assembling a band for Home Church death announcements and funerals which often meant taking boys from school and men from their jobs in order to obtain the necessary personnel.⁴⁴ Perhaps for this reason the custom of playing death announcements eventually was discontinued. This shift in tradition can be traced through Pfohl's records of the band's funeral obligations. Information included in these

⁴³B. J. Pfohl, "The Announcement of Deaths and Playing at Funerals of Members of the Salem Congregation," 1914, file 1-A, BJP-SB.

⁴⁴Ibid.

documents is shown in Table 4.1, and consists of the number of funerals and death announcements played by the Home Church Band from 1889 through 1944. From the recorded data, the assumption is made that the Home Church Band played the death announcements and funerals for members of all the churches until 1918, at which time it became responsible only for the Home Church members. Also, beginning in 1920, a decrease in death announcements performed by the band can be noted. The number gradually diminished until the custom ceased in 1941.

Information about the Church Band's participation at funerals is described in the Memorabilia of 1895 as prepared by Edward Rondthaler, minister of the Home Moravian Church:

The coldest weather of the winter came in the second week of February, and was far below the usual degree, as shown by the freezing of a certain ancient pump for the first time in fifty-nine years. At the funeral of our aged Sister Butner, which occurred during these days, the cornets could not be used because of the extreme cold, a circumstance which was not known ever to have happened before.⁴⁵

The accuracy of the last sentence as being the only time cold weather interfered with the band's responsibilities cannot be verified.

A special death announcement was made when Rondthaler died in 1931. As a Bishop and Minister in Salem for over

⁴⁵Rondthaler, Memorabilia, 141.

TABLE 4.1
 DEATH ANNOUNCEMENTS AND FUNERAL SERVICES PLAYED FOR BETWEEN
 1889-1944 BY THE HOME MORAVIAN CHURCH BAND

For All Churches			
Year	Funerals and Announcements	Year	Funerals and Announcements
1889	33	1904	21
1890	48	1905	29
1891	44	1906	22
1892	38	1907	25
1893	39	1908	22
1894	46	1909	23
1895	50	1910	25
1896	41	1911	24
1897	50	1912	20
1898	46	1913	35
1899	31	1914	28
1900	32	1915	32
1901	12	1916	31
1902	27	1917	29
1903	15		

Home Church Only		
Year	Funerals	Announcements
1918	9	9
1919	14	14
1920	14	10
1921	9	8
1922	10	8
1923	15	12
1924	14	11
1925	18	11
1926	19	11
1927	21	18
1928	26	24
1929	19	15
1930	14	12
1931	18	12
1932	20	11
1933	17	10
1934	26	9
1935	12	5
1936	13	5
1937	12	2
1938	15	4
1939	10	1
1940	20	1
1941	16	0
1942	12	0
1943	11	0
1944	17	0

Source: "Salem Congregation Funeral Band Services," file 30,
 Bernard Jacob Pfohl Collection, Moravian Music
 Foundation, Winston-Salem.

fifty years, Rondthaler was loved and respected by all Moravians. To demonstrate their respect for Rondthaler, bandsmen from all Moravian churches across the city simultaneously played Rondthaler's death announcement on Sunday, 1 February 1931, between 9:00 and 9:30 A.M. The next day fifty bandsmen participated in his funeral service.⁴⁶ The band's participation in the service was described in the Winston-Salem Journal on the following morning:

It was in the Easter services that the multitudes knew the Bishop best and yesterday afternoon, as the body of the deceased moved slowly up old Cedar Avenue to the entrance of the graveyard, the church bandsmen, under the leadership of Director B. J. Pfohl, greeted the line with the same music which has been a welcome to everlasting life, rather than a funeral dirge, for countless thousands of worshipping Easter people.⁴⁷

The Salem Band, unlike the smaller Church Band, was not limited to specific liturgical performances. As a larger, civic oriented ensemble, the band was invited to participate in numerous events of a broad variety. Regular summer concerts, special religious concerts, community events, and parades represent only a brief sampling of the events at which the Salem Band performed.

When Pfohl began to direct the civic band shortly after the turn of the century, several names were used in refer-

⁴⁶Pfohl, The Salem Band, 68.

⁴⁷"Body of Beloved Moravian Leader Is Laid to Rest," Winston-Salem Journal, 3 February 1931, 1.

ence before the ensemble finally was known as the Salem Band. Known as the Moravian Boys' Band when it began performing concerts in 1904, the ensemble by 1905 was known as the Salem Boys' Band. The ensemble presented both indoor and outdoor concerts.⁴⁸ Frequently admission was charged for the indoor performances and proceeds were donated to various community organizations or retained by the band for operating expenses. Whenever indoor performances were presented, printed programs included the intended recipient of the proceeds. By 1907, the ensemble was referred to as the Salem Band.⁴⁹ Representative programs of concerts presented by this ensemble from 1904 through 1907 are reproduced in figures 4.12-15.

The most frequent and popular performances presented by the Salem Band during Pfohl's service as director were the summer concerts and the Praise Services. Although printed programs provide documentation that indoor concerts were presented by the band in the fall, winter, and early spring months, no programs from the summer concert series are preserved. The preparation of programs may have been impractical because of the printing costs and inconvenience

⁴⁸B. J. Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

⁴⁹Numerous programs found among the John D. Stockton Papers in the private collection of Jean S. Piner have established that from 1907, the band was referred to simply as the Salem Band.

CONCERT
MORAVIAN BOYS' BAND

ACADEMY CHAPEL

FRIDAY, AUGUST 26, 1904, 8 O'CLOCK P. M.

PROGRAMME.

1. "The Heavens Proclaim Him".....*Beethoven.*
2. "My old Kentucky Home".....*Foster.*
3. Soprano Solo. "Two's Company, Three's None"
Mrs. H. E. FRIEN.
Rosckel.
4. Grand March. "Solid Front".....*Raymond.*
5. "Mary of Angyle".....*Nelson.*
EIGHT BOYS
6. "Star Spangled Banner".....*Arnold.*
The audience is requested to rise.
7. Schottisch. "Oliver Mack".....*Snowberger.*
8. Soprano Solo. "At the Ferry".....*Willings.*
Mrs. H. E. FRIEN.
9. "Annie Laurie".....*Lady John Scott.*
10. March. "Timothy Bunker".....*Leighton.*

MORAVIAN BOYS' BAND.

BERNARD J. PFOHL, Conductor.

Cornets.—DOUGLAS RIGHTS, ERWIN PORTER, CHARLES VANCE, RAYFORD PORTER, RALPH PFAFF.

Flugelhorns.—SAMUEL BREWER, CLARENCE LINEBACK, WILLIAM VOGLER.

Concert Horns.—REGINALD CLEWELL, WM. MILLER.

Altos.—WM. ELLIS, LITTLETON ROBERTS.

Trombones.—EUGENE VOGLER, WM. WELFARE, WALTER BROWN.

Tenors.—FRED CRIST, RALPH CLINARD, CLARENCE LEDFORD.

Tuba.—CHARLES A. VOGLER.

Assistants.—S. W. TISE, J. E. PETERSON, J. B. GOSLEN, CLAUDE RIGHTS, A. H. HOLLAND, ZACCHERUS BARTON, CHARLES JOHNSON, H. F. MICKY, A. H. BAINSON, RALPH SIWERS, E. T. MICKY, GESS WOLLEN.

Accompanist.—Mrs. B. J. PFOHL.

Fig. 4.12. Moravian Boys' Band Program, August 1904.
Courtesy of the Salem Band.

—CONCERT—
THE MORAVIAN BOYS BAND

—ASSISTED BY—
**THE YOUNG MEN OF SALEM
 ACADEMY CHAPEL**

Friday, December 2, 1904. 8 o'clock, P. M.

*Proceeds to be devoted towards the erection of the Garrett Memorial
 Steps for Memorial Hall, to be dedicated to the Line of
 Principals of Salem Academy and College.*

PROGRAM

1. Magnificent. Fantasia on Sacred Songs..... *Meyler*
2. Waltz. Wayside Inn..... *McCook*
3. Unto Thee, O the God of our Fathers..... *Fanulli*
 (An American Hymn)
4. Vesper Hymn. (For Male Voices)..... *Krentler*
 Messrs. C. A. WATSON, F. H. VOGLER, F. CRIST, C. VOGLER,
 A. LICHTENTHAELER, L. B. BRICKENSTEIN, B. J. FIGHT,
 W. J. PETERSON, Accompanist.
5. An old Favorite with new Setting.
6. Trombone Solo. Afterwards..... *Mullen*
 Mr. H. F. MICKEY.
7. Largo..... *Handel*
8. Quickstep. Clarion..... *McCook*
9. Over the Hills at break of day..... *Gebel*
 MALE VOICES.
10. No Shadows Yonder. (The Holy City)..... *Gaul*
 Solo: Concert Horn—R. CLEWELL and W. MILLER.
 Alto Sax Horn—C. VANCE.
 Euphonium—W. VOGLER. Trombone—E. VOGLER.
 Baritone—C. LEFORD.
11. Mass's in the Cold, Cold Ground..... *Foster*
 Baritone—C. LEFORD. Tuba—C. VOGLER and E. MICKEY.
12. Galop. Spinalong..... *McCook*

Fig. 4.13. Moravian Boys' Band Program, December 1904.
 Courtesy of the Salem Band.

→ The Salem Boys' Band. ←
 ACADEMY CHAPEL
 FRIDAY, NOV. 16, 1906. 8 o'clock, P. M.

Miss A. A. VAN VLECK, Accompanist

1. Overture. Schauspiel *Bach*
 2. March. Sorella *Galini*
 3. Vocal. The Quilting Party *Anonymous*
 4. Waltzes. Italian Nights *Tobani*
 5. Baritone Solo. When the Swallows Homeward
 Fly *Alt*
 SAMUEL BREWEL
 6. March. Washington Grays *Grofulle*
-
7. Selection. Bohemian Girl *Balfe*
 8. March. Col. Roosevelt's Rough Riders. *Laurinden*
 Descriptive.
 9. Vocal. The Hazel Dell *Crosby-Root*
 10. Cornet Solo. Love's Old Sweet Song *Molloy*
 JOHN D. STOCKTON.
 11. Song. Starlight *Morse*
 12. March. La Fiesta *Rouocieri*

Fig. 4.14. Salem Boys' Band Program, November 1906.
 Courtesy of the Salem Band.

of distribution.⁵⁰ References to summer concerts have been verified by other documents, however, supporting the assumption that they were presented.

The early summer concerts were presented from the portico of the Society Hall on the Salem College campus.⁵¹ As the concerts grew in popularity, Sunday night services were organized at that same location with the band providing the music. Physical changes were made to facilitate the services, including a movable, sectional platform, capable of seating forty to fifty people, erected adjacent to the portico.⁵² The platforms were utilized also by the Salem Band for their concerts. During concert intermissions, ice cream and lemonade were served to the band and audience which no doubt helped to increase concert popularity. A large attendance was normal for both the Sunday services and the band concerts.⁵³

The regular summer concert performance days corresponded to the same days reserved for rehearsals. From 1904, Friday was the usual concert day, although there is evidence to suggest that some Saturday, Sunday, and Monday

⁵⁰B. J. Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

⁵¹For a detailed description of this location, see Pfohl, The Salem Band, 54-55.

⁵²Ibid.

⁵³HCP-Int.2.

concerts also were presented. As early as 1925, the traditional evening for the summer concerts had changed to Tuesday, although by 1927, Thursday evenings had been reserved for concerts. Thursday evening concerts continued to be presented at least until 1941. After World War II, concerts again were held on Tuesday evenings.⁵⁴

Many of the early summer concerts followed a typical musical programming pattern. Normally ten musical works were presented, five before the intermission and five after. Marches not only began and ended each half of the concert but also alternated with works representing other musical genres.⁵⁵

Prior to 1930, concerts were scheduled weekly. For example, concerts in 1928 were scheduled for at least four consecutive Thursday evenings: 16 August, 23 August, 30 August, and 6 September.⁵⁶ By the 1930s, concerts were presented on a more regular schedule and normally occurred in two-week intervals. With two weekly rehearsals scheduled, three rehearsals were set aside to prepare for the

⁵⁴Concert announcements found in files 2-A through 2-F of the B. J. Pfohl Collection in the Salem Band Archives substantiate these days.

⁵⁵Ibid. In the early concert announcements, the concert selections were listed. A perusal of the announcements verifies the stylistic layout of each of the concerts.

⁵⁶Concert announcements for these four dates are found in file 2-B, BJP-SB.

concert. Since the summer concerts were presented out of doors, rain frequently interfered with the concerts. In the event of rain, concerts were postponed to the next week or the next band rehearsal day. Very few concerts were cancelled; most were rescheduled.⁵⁷ One postponement occurred in 1938, however, for a reason other than inclement weather. The concert scheduled for 2 August 1938 was postponed until 9 August 1938 because of a conflicting ball game between the police team and the sheriff's team.⁵⁸ Because free events available for public entertainment were infrequent, Pfohl attempted to ensure that the local citizenry could enjoy both.

To strengthen performances, Pfohl occasionally enlisted the help of additional bandsmen for special concerts. An example of such a concert was the patriotic concert planned for Thursday evening, 2 July 1931. On 20 June, Pfohl issued an invitation to all band members to participate and included the list of rehearsal dates set aside for the concert's preparation.⁵⁹ Apparently the first rehearsal was well attended because, in a letter to his son, Henry, Pfohl

⁵⁷Instances of rain postponements are found among the concert announcements in file 2-D, BJP-SB.

⁵⁸Concert announcement, 9 August 1938, file 2-E, BJP-SB. The ball game referred to is assumed to have been a baseball game.

⁵⁹B. J. Pfohl, Invitation to Band Members, 20 June 1931, BJP-SB.

related that much of the music to be played was in manuscript and more parts needed to be copied. Ten of the recruited band members were students of his son, Joseph, and three or four were female.⁶⁰

The summer concerts eventually were moved from the Salem College campus. Although the exact date is unknown, concert announcements from 1923 indicate that Salem Square was the concert site. The summer of 1935 was exceptionally rainy and many of the concerts had to be rescheduled. An alternate concert location in the event of rain, the portico of Main Hall on the Salem College campus which was adjacent to the Square, was mentioned for the first time in the 15 August concert announcement sent by Pfohl to the local newspaper.⁶¹ Whether the 15 August concert was presented from the square or the portico is unknown. The entire 1936 concert season, however, was performed from the portico.⁶² Performances from this site continued at least into 1940, at which time Salem Square again was listed as the performance location.⁶³

⁶⁰B. J. Pfohl, Letter to Henry Pfohl, 27 June 1931, HCP.

⁶¹B. J. Pfohl, Concert Announcement, 15 August 1935, file 2-D, BJP-SB.

⁶²All concert announcements for 1936 listed the portico as the concert site. These are found in file 2-D, BJP-SB.

⁶³B. J. Pfohl, Concert Announcements, 1940, file 2-E, BJP-SB.

Newspaper coverage of the summer concerts was thorough. Pfohl normally sent an announcement of the concert that included a list of the musical selections programmed to the newspaper where it was printed the day prior to the concert. Occasionally reviews and editorials were printed following a particularly successful concert. If a flattering article or editorial appeared concerning the band, Gordon Gray, the President of Piedmont Publishing Company that published the two local newspapers, sent the clipping to Pfohl in the event he had overlooked it. One instance involved a Winston-Salem Twin City Sentinel article from 2 September 1937 about the final concert of the band season in which Pfohl summarized the season's work.⁶⁴

Perhaps the most unique type of concert presented by the Salem Band was the Praise or Vesper Service. Pfohl developed the idea for the Praise Service, and admitted that the services generated "the line upon which we [the band] make the best progress and unite old and young."⁶⁵ Praise Services were begun by Pfohl after World War I "to keep purpose and interest before [band] members."⁶⁶ These

⁶⁴Gordon Gray, Letter to B. J. Pfohl, 2 September 1937, file 1-E, BJP-SB.

⁶⁵B. J. Pfohl, Letter to Henry Pfohl, 14 January 1928, HCP.

⁶⁶Bernard J. Pfohl, "Notes on Band Growth, Finances, etc.," 1949, p. 6, file 25, BJP-MMF.

services usually were presented at the Home Moravian Church on Sunday afternoons or evenings in February and December, although they occurred occasionally in January and November. During the Praise Services, offerings were collected and the proceeds donated to specific causes or church organizations. The designated cause was determined before the concert and listed on the concert program. Pfohl conducted his last Praise Service in 1941.⁶⁷ A reproduction of the program from the 1924 Christmas Praise Service is shown in figure 4.16. Many of the musical selections chosen or arranged by Pfohl for use in Praise Services are listed in Appendix E, and represent choral works by both Moravian and non-Moravian composers.

While the summer band concerts and Praise Services were regular activities of the Salem Band, Pfohl often accepted invitations for the band to play for other occasions. Several of these engagements provide insight into Pfohl's commitment to the band and the quality of its work.

In September 1921, an event known as the "Made in the Carolinas Exposition" was held in Charlotte, North Carolina, at which articles manufactured in North and South Carolina were exhibited. In conjunction with the exposition and in an effort to feature musical talent from the Carolinas, a band contest was planned for the final four days with cash

⁶⁷Pfohl, The Salem Band, 57.

Christmas Praise Service
Home Moravian Church—December 28th, 1924

4:30 O'Clock

SALEM BAND, Mr. B. J. FROM, Director

Assisted by

Miss JAMES MOORE, Soprano
 Mr. WILLIAM BEFACH, Alto
 Miss KENNETH FROM, Organ
 Miss RUTH FROM, Harp

Prelude—The Holy Night.....	<i>Dudley Buck</i>
Harp and Organ	
Hymn 155—Come hither, ye faithful, triumphantly sing	
Scripture and Prayer	
Te Deum	<i>Kilchmann</i>
"We praise Thee, O God; We acknowledge Thee to be the Lord."	
"Let us now go even unto Bethlehem".....	
<i>Danks</i>	
Hymn 157—O little town of Bethlehem	
Solo—Knights of the Cross.....	<i>Shelley</i>
Mr. WILLIAM BEFACH Trumpet Obligation—Mr. Henry Muhl	
"Brightest and best of the sons of the morning".....	
<i>Buck</i>	
"Thou Child Divine".....	
<i>Schultz</i>	
Solo—There Were Shepherds.....	<i>John Prindle Scott</i>
Miss JAMES MOORE	
Gloria from Mass in F.....	<i>Burdaw</i>
"Glory and power and majesty be to God on High"	
Hymn 171—Christ the Lord, the Lord most glorious	
Benediction	
Postlude—Grand Triumphal Chorus.....	<i>Guilman</i>

Fig. 4.16. Christmas Praise Service Program, 1924.
 Courtesy of the Salem Band.

prizes awarded to the top four bands. An invitation to participate was extended to the Salem Band from J. C. Patten, the Executive Secretary of the Carolinas Exposition Company. The Salem Band accepted the invitation, and although the contest was to be held over the period 26-29 September, attended and performed on Wednesday, 21 September 1921, which had been designated as "Winston-Salem Day" at the Exposition. Twenty-eight band members and two assistants attended.⁶⁸ The band left by train at 8:00 on Wednesday morning, 21 September, accompanied by approximately five hundred other Winston-Salem residents. At 2:00 P.M., the band performed a program typical of its summer concerts.⁶⁹ Figure 4.17 shows Pfohl's name tag and the band program prepared for the contest.

Pfohl served as a member of the Music Committee, one of many committees organized locally to prepare for Winston-Salem Day at the Exposition. The expense for the General Committee to send the band to Charlotte was approximately \$225.00.⁷⁰ The band's trip to Charlotte, an expensive venture, emphasizes the importance of the band as a repre-

⁶⁸Program from band concert at the Made in the Carolinas Exposition in Charlotte, 1921, BJP-SB.

⁶⁹B. J. Pfohl, Letter to John D. Stockton, 17 September 1921, BJP-SB.

⁷⁰B. J. Pfohl, Letter to Ralph Petree, 15 September 1921, BJP-SB.

Salem Band

My Name is B. J. Pfohl, Manager

My Business SOUTHERN PUBLIC UTILITIES

I AM FROM

Winston-Salem

I AM HERE FOR

WINSTON-SALEM DAY

Made In Carolinas Exposition

History of Salem Band

In 1766 the Moravian Church undertakes to plan the building of Salem. The organization of the Congregation took place in 1771, and Church and missionary service was begun.

The Trustees' Choir, having its beginning then, through the course of 130 years has become the Church Band of today known as the Salem Band, rendering a broader musical service and increasing the culture of the past.

The work is voluntary, the members being students and business men of Winston-Salem.

This body of musicians is the nucleus around which the larger band for Easter morning is formed.

The bands of the 21st and 26th N. C. Regiments C. S. A. came from Salem.

The Trustees' Choir of 1791 played for President Washington when he visited North Carolina.

PROGRAM	Salem Band
Concert by Salem Band	Winston-Salem Day
(Winston-Salem Day, Made in Carolinas Exposition, Charlotte, Sept. 21st, 1921)	Charlotte, Sept. 21, 1921
—	
BURTON J. FRONT, Director.	
Patriotic	Dixie's Land The Old North State America
March	Snapper Fiddle Ours from the Overseas The Walkabout Humorous El Supremo Edens from the Orient Encouraging Church Music Consider the Lilies Favorite Chorals National Anthem
	Edward Koshkadee Douglas L. Right, Harvey Miller, Joseph T. Pfohl, Edwin Satchum, Harold Mickey James E. Pfohl, Edward M. Pfohl, Gilbert E. Robinson, Henry C. Pfohl, Frederick Joseph, Charles H. Stevens, Charles Mason Frederick C. Helms, John L. Brown, Archibald Spragg, Francis W. Green, A. H. Holland Otto E. Pfohl, Frederick A. Pfohl, Robert A. Vogler, Marshall Pfohl Harry P. Mickey, Howard A. Pfohl, William E. Miller Edna E. Pfohl, Cyril H. Pfohl L. Thompson, Shant, Edna Robert E. Condy

Fig. 4.17. Made in the Carolinas Memorabilia, 1921. Courtesy of the Salem Band.

sentative of Winston-Salem, and also demonstrates the confidence the community placed upon the band's musical abilities.

Although performing on Winston-Salem Day rather than one of the last four days of the Exposition set aside for the contest, the Salem Band was a participant in the band contest. The Salem Band was notified on 6 October 1921, one week after the close of the Exposition, that they had won third place in the band contest.⁷¹ A copy of the notification letter is shown in figure 4.18. The third place band was awarded a cash prize of \$75.00 which Pfohl received and used to help purchase a tuba for the Salem Band.

A contest in which the band participated and won but never was awarded its prize was held in Greensboro, North Carolina, on 5 July 1909.⁷² Heber McDonald, the promoter of the band contest, advertised a prize of \$200.00 to the winner of the contest. Although due the prize money, the Salem Band never received it because the money was confiscated by Greensboro authorities to reimburse McDonald's creditors.⁷³

⁷¹J. C. Patton, Letter to B. J. Pfohl, 6 October 1921, BJP-SB.

⁷²Pfohl, The Salem Band, 23.

⁷³Winston-Salem Twin City Sentinel, 6 July 1909, 1.

PRESIDENT
JOHN L. GABBS

VICE-PRESIDENTS
H. G. MILLER COL. T. L. KIRKPATRICK

SECRETARY
C. L. ETHEREDGE

TREASURER
P. L. MCANAMON

CAROLINAS EXPOSITION COMPANY

CAPITAL STOCK, \$100,000

EXECUTIVE SECRETARY
A. C. PATTON
P. O. BOX 1228



PHONE 3067

DIRECTORS
JOHN L. GABBS J. W. HARRIS
H. G. MILLER W. A. BOND
H. G. MILLER E. B. WALLACE
WILLIAM G. COOPER E. B. WALLACE
A. C. PATTON J. W. HARRIS
JOHN L. GABBS J. W. HARRIS
WILLIAM G. COOPER W. A. BOND
A. C. PATTON A. C. PATTON

CHARLOTTE, N. C.

October 6, 1921

Leader,
Winston Salem Band,
Winston Salem, N.C.

Dear Sir:-

The judges of bands contesting during the Carolinas Exposition, have notified us of their selections as follows:

Statesville Band - 1st prize -	\$350
Knappolis " - 2nd " -	125
Winston Salem Band-3rd " -	75
Haynes " 4th " -	50

Will you kindly let us know at once to whom this check shall be issued as we are anxious to make these awards.

Very truly yours,

CAROLINAS EXPOSITION COMPANY,

[Signature]
Manager

SEPTEMBER 12 TO 29

Fig. 4.18. Adjudication results sent to the Salem Band following the 1921 Carolinas Exposition Band Contest. Courtesy of the Salem Band.

Winston-Salem converted from street cars to buses in 1936, an event viewed by city authorities as historically significant. To celebrate the occasion, a parade was organized for Tuesday, 29 December 1936, the day of the transfer. The Salem Band was issued an invitation to participate in the parade to celebrate the occasion; rather than march, however, they would ride in one of the largest open street cars. Pfohl sent letters to band members on 22 December 1936, asking for their support in "The Romance of Transportation Parade." In this letter, Pfohl asked band members to notify him of their intent to participate and also instructed those who were planning to attend to meet at the Band Hall on the day of the parade to receive music and instructions. Pfohl had an intense interest in this urban modernization because, in addition to being an employee of the Duke Power Company which operated the street cars and the new buses, the band relied heavily upon the public transportation system. In his letter to band members, Pfohl stated, "Salem Band members will have had their last car ride and will look forward to buses at Easter."⁷⁴

Occasionally Pfohl declined performance opportunities available to the Salem Band. One invitation declined was for a Music Festival held in Charlotte in March 1919.

⁷⁴B. J. Pfohl, Memorandum to band members, 22 December 1936, BJP-SB.

Although a noted director, publicized as Mr. Haselman, was to conduct, Pfohl's prior commitments, most of which were traditional obligations, outweighed any desire to participate in the Charlotte festival. The letter in which Pfohl declined the invitation indicated that he had too many prior commitments and listed the Rotary Club benefit, Easter, Salem College commencement, and high school engagements as examples of the band's forthcoming schedule.⁷⁵

The Salem Band provided music for many events from 1904 through 1941, the primary years of Pfohl's association with the band as director. A partial listing of events for which the band played excluding church related events, regular summer concerts, and Praise Services, is found in Appendix F. From the types of events listed, the versatility of the band becomes apparent: performances were presented at religious services, business conventions, community events, bond rallies, educational events, and historical events. Also apparent was the Salem Band's ability to meet the musical needs of the many organizations located throughout the community.

⁷⁵B. J. Pfohl, Letter to W. B. Sullivan, 8 March 1919, BJP-SB.

The Instrumentation of the Bands

The instrumentation of the Salem Band varied through the years as personnel changed, as instruments were improved or made available, and as performance demands increased. Ensemble instrumentation in 1889, the year that Pfohl was named director of the Church Band, is not documented. As stated previously, few records of that organization or the Salem Band have been preserved from 1889 through the 1890s. It is assumed, however, that the ensembles during those years consisted of mostly brass instruments, with woodwind players from the Salem Orchestra enlisted when necessary. Few photographs of the band during this period have survived although those in existence support this premise. While Pfohl was director, the major instrumentation innovation that occurred in the Salem Band and Church Band was the permanent inclusion of woodwind performers into the ensemble. Before many woodwinds joined the bands, however, Pfohl experimented with ways to alter the color of the ensemble sound. Pfohl also made a minor adjustment to ensemble instrumentation with his "orchestral band" that included string players. This specialized unit was used strictly for Praise Services and, based upon existing records, was not used at any other time.

The earliest documents list the band personnel from 1907 and 1908. A 1907 newspaper clipping related that the instrumentation of the band participating in the State

Firemen's Tournament in Wilmington, North Carolina, included one clarinet, five cornets, two B-flat alto horns, four trombones, two baritones, three tubas, and two drums.⁷⁶ How parts were assigned to the specific instruments is unknown; records indicate, however, that only a portion of the total band attended the event. The following year in 1908, a Salem College campus concert was presented with instrumentation that included two clarinets, eight cornets, three alto horns, five trombones, one baritone, three tubas, and two drums. Although more personnel was present for this local concert than had attended the 1907 out-of-town event, many instrumentalists must have been absent from this performance since a newspaper review from the same time listed the total number of band personnel at forty members.⁷⁷

Flutists performed for musical events throughout the community but apparently were not regular members of the Salem Band. Although he did not participate in local concerts, a flutist did perform as a member of the band at the Made in the Carolinas Exposition in 1921. Records of the band's participation in the George Washington Pageant in

⁷⁶Miscellaneous article from unnamed newspaper, August 1907, John D. Stockton papers, private collection of Jean S. Piner, Winston-Salem.

⁷⁷Miscellaneous article from unnamed newspaper, 3 October 1908, John D. Stockton papers, private collection of Jean S. Piner, Winston-Salem.

1932 and the Romance of Transportation Parade in 1936, listed clarinets in the band's instrumentation. Flutes noticeably were absent, as they were at all functions where marching and playing were required simultaneously. It is assumed this exclusion was self-imposed because of the flutists's inability to hold their music and play at the same time. The other instrumentalists did not share the same problem since lyres were available. Although still predominantly brass, the gradual growth in the number of woodwind players in the band resulted in band membership increasing to fifty or more instrumentalists by the late 1920s and early 1930s. In 1935, more than sixty bandsmen participated in the summer concerts; similar participation continued at least through the 1939 summer season.⁷⁸

Documentation does not indicate the exact number of instrumentalists who performed on woodwind instruments.

In the concert band literature performed by the Salem Band, the instrumental scoring was characteristic for each instrument. Occasionally in the four-part chorales, however, instrumentalists were asked to play parts normally assigned to other instruments. One instance occurred at the

⁷⁸Concert announcements frequently mentioned the number of instrumentalists who attended the rehearsals in preparation for the concerts. Naturally, concert attendance was expected to be the same. Numerous announcements of this type covering the years 1920 to 1939 are found in files 2-B, 2-C, 2-D, and 2-E, BJP-SB.

New Year's Eve service on 31 December 1930 where fifty-one instrumentalists participated: twenty-five played soprano, seven played alto, ten played tenor, and nine played bass. The performance was unusual in that the only two baritone players in attendance played soprano rather than the tenor line.⁷⁹ The rationale underlying this alteration is unknown, as well as how the melody was affected by the octave displacement. Although Pfohl was unable to alter his instrumentation for specific events, his reassignment of parts within the ensemble allowed for variations in the total sound.

Another instrumentation innovation mentioned previously that was initiated by Pfohl was the orchestral band used exclusively for Praise Services.⁸⁰ Although the services still were considered to be band programs and music was announced as being arranged for band, the orchestral band included string players in addition to the wind instrumentalists. An 11 December 1927 Praise Service incorporated five violins into a band of six clarinets, seventeen cornets, six alto horns, four trombones, three baritones, and six tubas. The 26 January 1936 Praise Service was presented by four violins, three cellos, and a double bass

⁷⁹B. J. Pfohl, Letter to Henry Pfohl, 10 January 1931, HCP.

⁸⁰Praise Service Announcement, 10 February 1929, file 2-B, BJP-SB.

in addition to thirty-seven bandsmen.⁸¹ The program from the 22 November 1936 Praise Service listed the orchestral band personnel, and is reproduced in figure 4.19.⁸²

The Instruments--Their Acquisition and Maintenance

Instruments, specifically the large brass instruments, were purchased intermittently throughout Pfohl's tenure as director and continued after his retirement. Several factors created a need for the purchases. First, instruments that were worn or damaged needed to be replaced. Since the band maintained a frequent performance schedule, providing music for various church and community events both indoors and outside, occasional damage was inevitable as was the normal wear associated with heavy use. Second, improvements and innovations in instrument construction were being made constantly. In The Salem Band, Pfohl described one break from tradition as follows:

Instruments in those days [late 19th c.] were built in "high" Philharmonic pitch, which made for brilliancy. All wind instruments, wood and brass, were in high pitch. The Easter Band used the old high pitch until past 1913, and still used quite a number of adjustable horns.⁸³

⁸¹Praise Service Announcement, 26 January 1936, file 2-D, BJP-SB.

⁸²Numerous Praise Service programs, including the 1936 program, are preserved in the B. J. Pfohl Collection, Salem Band Archives, Winston-Salem.

⁸³Pfohl, The Salem Band, 57.

THE BAND

DIRECTOR
Bernard J. Pflaß

- | | |
|--------------------|--------------------|
| VIOLINS | CLARINETS |
| J. C. Chisholm | M. L. Mankin |
| Albert Rosenwald | Stanley Pflaß |
| Fred Bennett | John Brown |
| Ray Burke | Bernard Pflaß |
| Julian Pfaff | Robert Anderson |
| Jack Harris | William Stewart |
| Morton Silverstein | George Stone |
| | Sam Dukes |
| VIOLONCELLO | SAXOPHONES |
| H. V. Lambuth | Wm. Smith, Jr. |
| J. K. Pfaff, Jr. | |
| CORNETS | ALTOS |
| Paul Harris | Leslie Harris |
| Jack Lamb | I. D. Long, Jr. |
| Wm. Vagler, Jr. | F. W. Grewant |
| Lee A. Smith | |
| Art P. Charles | TROMBONES |
| Paul Johnson | Carlton Montgomery |
| Jack Brown | Langdon Montgomery |
| Donald Wolfson | James Barber |
| Robert McCallum | Hugh Bartholomew |
| James Whitlow | Charles Chisler |
| Joseph T. Pfaff | |
| BARITONES | BASSES |
| H. A. Hubbard | Andrew Pughyard |
| C. V. Lambuth, Jr. | J. Thompson Thomas |
| Ben L. Stahl | James Pfaff |
| David Walker | Cyril M. Pfaff |
| H. F. Markey | |
| | PIANO |
| | Morris Edwards |

PRAISE SERVICE

THE MORAVIAN BAND

ANTHEMS AND CHORUSES BY GREAT COMPOSERS

ARRANGED FOR BAND

HOME MORAVIAN CHURCH
Winston-Salem, N. C.

SUNDAY, NOVEMBER 22, 1936
11:30 O'CLOCK P. M.

PROGRAM

- GOSPEL—From Matt in P** *Soprano*
- Glory, and power, and majesty,
Be to God on high, and praise so
The world is asunder.
Praise be to Thee! We give thee thanks,
O Lord, for thy great glory.
- SANCTUS—From Mass Schönau** *Chorus*
- Holy, Holy, Holy, Lord God of Hosts,
Heaven and earth are full of thy glory.
- SCRIPTURE AND PRAYER**
- Page 35*
7.6
- Hymn—Congregation** *Tune 196 A*
- The heart of God flows forth in love,
A deep eternal stream;
Through that beloved Son He flows
To us to save His.
And, looking on His Son, I know—
With overflow, though I know
How deep, how unmeasured, how sweet,
That love of God to me.
(By Horatio Bayly)
- ANTHEM FOR CHRISTMAS TIME** *Soprano*
- Brightest and best of the sons of the morning,
Shine on our darkness and lead us (Chorus add)
Ray of the sun! the horizon ascending,
Ourselves where our highest substance is hid,
Cold on his oracle the dew-drops are shining;
Low lies his head with the hands of the child;
Angels adore him in dumb ravishing,
Maker, and Mesias, and Servant of all.
- CHORALE—Arranged from** *Soprano*
- Break forth, O heavens! heavenly light,
And shine in the morning.
Rejoice, and sing, Your greatest King
As Man is born, And lays aside His glory.
All glory be to God on high,
Who hath our race redeemed.
- VOCAL SOLO—"Open the Gates of the Temple"** *Mrs. J. P. Knapp*
Mrs. Margaret Knapp—Soprano
Mr. Chas. G. Yarbrough, Jr.—Organ
- ORGANS**

Psalm—The Dove No. 7 in E-flat *Soprano*

We praise Thee, O God, we acknowledge Thee
to be the Lord, All the earth doth worship Thee.

Page 18
Let them

Hymn—Congregation *Tune Ten Thousand Times*

I have so much to live for
None (Chorus) my soul redeemed,
Life given with radiant meaning,
(Of which I had not dreamed,
(Had I but seen and planned)
How full of love and grace,
And to my joyful vision
How all things have made use.

I have so much to live for!
I need redeem the time,
For man I shall be knowing
The halls of glory shine;
O blessed life of service
For Him I dearly love!
O life supremely blessed,
With Him—O! Your share!
(By T. G. Chisholm)

Psalm—"The Holy City" *Chorus*

No shadowy number, All light and song!
Each day I wonder, And say, "How long
Shall thou no number From that door bring?"
No shadowy number! All God's song!
While here I ponder, Each weary day,
And sigh as I ponder, My long, long day,
No shadowy number! Thou and again never
Again shall number, Earth's cannot move!
Dance and fender, Music's song for ever,
None wanting number! Bought by the Lamb,
All gathered under Thee, ever green palm—
Lamb as night's Chamber, Among the land's palm.

Page 21
7.6

Hymn—Congregation *Tune 119 D Becker*

There are to all eternity
Shall join the angels' song,
And sing in perfect harmony
To God our Father's praise;
No hymn redeemed us by His blood,
And made us Kings and priests to God;
For us, for us, the Lamb was slain;
Praise ye the Lord!
(The Rev. John Switzer)

Fig. 4.19. Advent Praise Service Program, 1936. The personnel presenting this service included string players. Courtesy of the Salem Band.

Third, as new bands were organized in the outlying Salem Congregation churches, the larger brass instruments were needed to complete ensemble instrumentation. The Salem Band either loaned or presented the instruments to the churches without charge. A complete listing of the instruments presented to churches between 1910 and 1950 is located in Appendix G. Fourth, band size increased during this time and additional larger instruments were needed to balance the ensemble. When instruments had to be purchased in 1922, Pfohl noted that one reason for the increase in the number of band members was the introduction of instrumental music into the public school curriculum.⁸⁴

Many of the brass instruments secured by the band were ordered from Carl Fischer in New York or from the H. N. White Company in Cleveland, Ohio. Carl Fischer received the most orders, partially because the company carried a complete line of instruments manufactured by Besson and Co., Ltd., of London. Pfohl was partial to this brand since the Besson instruments needed re-soldering of braces and tubing less frequently.⁸⁵ Guarantee certificates that accompanied three Besson instruments purchased by the band are preserved in the Salem Band Archives. The guarantee for a B-flat

⁸⁴Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" p. 4, file 25, BJP-MMF.

⁸⁵HCP-Int.1.

trumpet purchased in 1921 is shown in figure 4.20. Other instrument manufacturers also were represented in the Salem Band instrument inventory. As of April 1930, instruments of the following brands had been secured:

H. N. White Co.
Carl Fischer
American Standard
Cleveland
Besson.⁸⁶

By 1933, the J. W. York and Sons brand was represented; by 1942, Boston, King, Holton, and Conn instruments had been added.⁸⁷

The band purchased mostly large brass instruments while the smaller instruments were acquired by individual band members. Occasionally woodwind instruments were purchased by the band; however, only one woodwind catalog representing the Selmer Company has been preserved. Perhaps since the most frequently played woodwind instruments were flutes and clarinets, the instrumentalists were financially able to purchase them. Woodwind instruments did not appear as part

⁸⁶"Band Instruments to be Insured by the Salem Congregation," April 1930, file 1-D, BJP-SB.

⁸⁷"Band Instruments to be Insured by the Salem Congregation," 6 April 1933, file 1-D, BJP-SB; and "Inventory of Band Instruments," 10 September 1942, file 18, BJP-MMF.

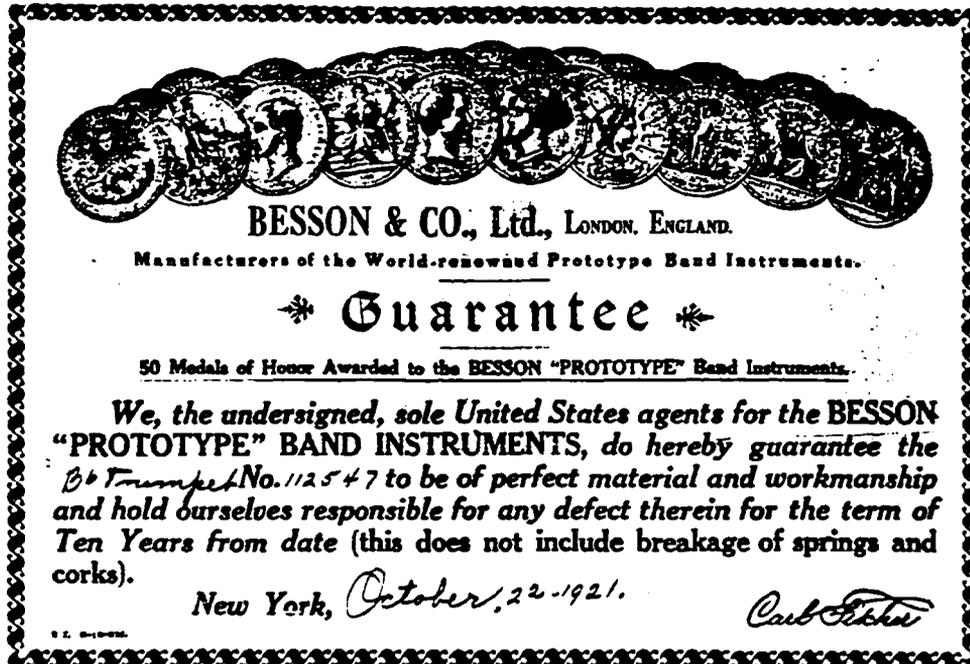


Fig. 4.20. Guarantee that accompanied the purchase of a Besson B-flat trumpet, 1921. Courtesy of the Salem Band.

of the band inventory until sometime between 1933 and 1942.⁸⁸

When an instrument was needed for the band, Pfohl, a true accountant, sought to make the wisest purchase possible.⁸⁹ Occasionally, he was notified by individuals when a quality instrument became available at a reasonable price. One such instance occurred in January of 1936. James Christian Pfohl, Director of Music at Davidson College and Pfohl's nephew, discovered two foreign-made rotary valve fluegelhorns at the Muck Instrument Company in New York. The instruments, priced at \$15.00 each, could be sent to Pfohl on approval if he were interested.⁹⁰ The band apparently was not in need of these instruments at the time since there is no record of the purchase.

Financing for instrument purchases was obtained from various sources. The majority of the instruments were purchased by the Central Board of Trustees of the Salem Congregation. This practice was common especially during

⁸⁸ Band instrument inventory lists are missing from 1934 through 1941. No woodwinds were on the 1933 list, and only one, an E-flat clarinet, appeared on the 1942 list. Unknown is whether this instrument was purchased by the band or donated to the band by an individual.

⁸⁹ Before purchasing new instruments, Pfohl frequently wrote several companies, inquiring about availability of the desired instruments and their prices. He then compared company responses and decided upon the wisest purchase.

⁹⁰ James Christian Pfohl, Letter to B. J. Pfohl, 21 January 1936, BJP-SB.

the years that the Salem Band and Church Band were responsible for providing music for the Salem Congregation churches, and continued into the 1920s and 1930s and possibly later.⁹¹ For example, two new King E-flat basses were purchased in early 1931. One was purchased by the Calvary Moravian Congregation and the other by the Central Board of Trustees as part of the general band equipment.⁹² Figure 4.21 contains a copy of band instruments owned and insured by the Salem Congregation as of April 1930.

The bands were able to purchase smaller instruments with funds from the band treasury. Proceeds from the sale of the 1927 printed chorale books were used in later years for this purpose. A letter from Pfohl to his children on 26 January 1944 attested to this fact when he wrote, "Our equipment of instruments has largely been built up out of profit from book sales."⁹³ The band also accumulated funds from honoraria received from special performances, from contest awards, and from individual donations. Funding for the purchase of a new tuba came from the latter two sources.

⁹¹As a result, today the Home Moravian Church owns few of their own instruments--the church itself never purchased any. Practically all of the instruments belong to the Salem Band.

⁹²B. J. Pfohl, Letter to Henry Pfohl, 17 April 1931, HCP.

⁹³B. J. Pfohl, Letter to Henry Pfohl, 26 January 1944, HCP.

*Band Instruments to be Invented for
Salem Congregation, April 1930.*

1	H. W. White Co. Eb Bass Flugel & case	150.00
1	" " " " " " " " " "	150.00
1	Carl Fischer " " " " " " " "	115.00
1	American Std. " " " " " " " "	75.00
1	H. W. White Co. Bb Baritone Saxophone	115.00
3	Carl Fischer Bb Baritone Flugel	315.00
2	" " " " " " " "	200.00
1	Cleveland " " " " " " " "	75.00
1	Benson Et Alto Trumpet	50.00
1	" " " " " " " "	50.00
1	H. W. White Co. " " " " " " " "	55.00
3	Carl Fischer Bb Flugelhorn	180.00
		1540.00
1	Strings Bass 3/4 size	250.00
1	" " " " full size	300.00
1	Duplex Snare Drum and case	35.00
1	Base Drum	40.00
		2115.00
18.50	"Norwegian Chorale & Tunes" Salem Stock - furnished by Mrs Zimmerman & Co., Cincinnati, Ohio,	450.00
	Total	\$2565.00

Fig. 4.21. Band inventory list, 1930. Courtesy of the Salem Band.

Correspondence in the Salem Band Archives documents the facts surrounding its funding and eventual purchase. A brief description of the purchase follows.

When the ensemble was awarded third place at the Made in the Carolinas Exposition band contest in 1921, the band needed to purchase a new E-flat tuba. Pfohl concluded that the cash award from the contest should be used to facilitate the purchase. Aware that a tuba could not be purchased for \$75.00, he solicited friends of the band to contribute a matching amount. With pledges equaling the \$75.00 contest award, Pfohl had a total of \$150.00 with which to purchase a tuba. The pledge sheet, complete with signatures and pledge amounts, is reproduced in figure 4.22. Whether Pfohl located the tuba he intended to purchase before enlisting the financial support of friends is unknown since no date was recorded on the pledge sheet. Notification of the band contest cash award was mailed from Charlotte on 6 October 1921, the same date that Pfohl mailed an inquiry to the H. N. White Co. of Cleveland, Ohio, concerning the availability of E-flat tubas. The H. N. White Company responded to Pfohl's letter on 11 October; Pfohl replied with his choice from the instruments available one week later, perhaps after determining how much money could be obtained from supporters. The total amount paid for tuba and case was

\$136.00.⁹⁴ Figure 4.23 contains the letter Pfohl received from the H. N. White Company regarding his inquiry into E-flat tubas, followed by Pfohl's response in figure 4.24.

Instruments also were secured through other methods. Occasionally band members or their families donated instruments to the band while some instruments were obtained from other musical organizations that had disbanded. Table 4.2 contains a list of instruments compiled by Pfohl that had been received as of January 1950 from individuals and organizations.

Usually maintenance of the instrumental inventory was accomplished by Pfohl.⁹⁵ A typed instructional sheet describing care and maintenance is located in Pfohl's personal papers. Specifically, instructions for cleaning and polishing all metals were given, as well as information about and ingredients used in the Germanic system of plating, copper plating, and statuary bronze finish. No date nor author was recorded on the instruction sheet, which is reproduced in Appendix H.⁹⁶ Pfohl repaired the instruments when necessary, and by 1931 was assisted by his son, Joseph,

⁹⁴All correspondence surrounding this purchase, including the pledge sheet, may be found in the B. J. Pfohl Collection, located at the Salem Band Archives in Winston-Salem.

⁹⁵HCP-Int.2.

⁹⁶Miscellaneous information sheet on care of instruments, file 1-D, BJP-SB.

ESTABLISHED 1893

THE H. N. WHITE CO.

MUSIC PUBLISHER

MANUFACTURER OF THE
KING BAND INSTRUMENTS
REPAIRING & PLATING

2226 TO 2233 SUPERIOR AVE.
CLEVELAND, O.

Oct. 11, 1921.

Mr. B. J. Pfohl,
Winston-Salem, N. C.

Dear Sir:-

Your letter of the 6th received and in reply will say, we are willing to allow you a discount of 25% for CASH on a new King Monster Eb Bass, #291, top action valves, built in low pitch, silver plated, satin finish, burnished bell as listed at \$165.00.

We also have a very fine sample King Monster Eb Bass, high pitch with low pitch slide, silver plated, which we can furnish you for \$120.00, and we will allow you a discount of 10% on same.

This Sample King Bass is like new and has been used for demonstrating purposes only, and we are confident you would be perfectly satisfied with this or the King Bass quoted above, as King Instruments are without question the finest and most perfect instruments on the market.

We are willing to furnish you a new open center case to fit the above instrument for \$35.00 less 20% discount.

Trusting this will be satisfactory to you and hoping to hear from you favorably at an early date, we are,

Yours truly,

THE H. N. WHITE COMPANY.

HW:EB

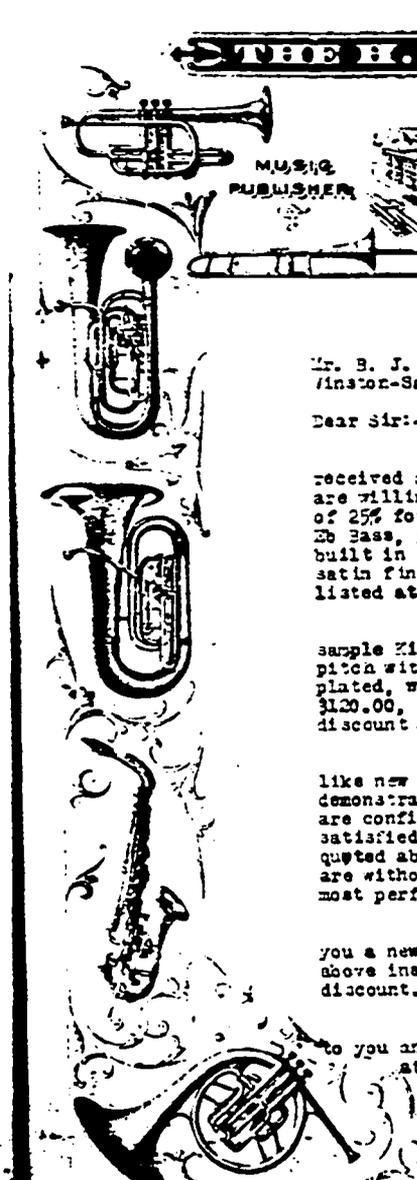


Fig. 4.23. Reply from the H.N. White Co. to Pfohl concerning the availability and prices of E-flat tubas. Courtesy of the Salem Band.

Oct. 18, 1921.

The H. N. White Company,
5225 to 5237 Superior Ave.,
Cleveland, Ohio.

Gentleman:-

Your letter of 11th instant was duly received, quoting prices on King Monster Basses.

Please send as promptly as possible the Sample King Monster #3 Bass, high pitch with low pitch slide, silver plated, price \$120.00 less discount of 10% also new open center case to fit this instrument, price \$35.00 less 20% discount.

We are taking you at your word concerning this instrument, and we are looking forward to the results expected when it is in use. The money for the payment is in hand, deposited in Wobovia Bank & Trust Co. of this city, to whom we refer you, as we prefer remitting exchange in settlement rather than have to settle through the express company.

Send by express marking the box as follows:-

To B. J. Pfohl,
115 Conventry Street,
WILSON-SALEM, N. C.

Yours very truly,

For Salem Band.

Fig. 4.24. Pfohl's E-flat tuba order to the H.N. White Co. Courtesy of the Salem Band.

TABLE 4.2
INSTRUMENTS DONATED TO THE BANDS BY INDIVIDUALS
OR OTHER MUSICAL ORGANIZATIONS

Donator	Instrument
Twin City Concert Band	Boston E-flat Cornet, pocket model, rotary valves, German silver E-flat Alto Conn upright, side action, silver plated (Repaired and given to Fairview Church)
Salem Orchestra	2 F Concert Horns (1902), Fischer, circular models - 1 usable, 1 for repair parts 1 Tenor Valve Trombone - Besson, in fine condition with leather case
Fred A. Pogle (1900)	1 Tenor Slide Trombone, King, silver plated, good condition with leather case
Joseph F. Pfohl (purchased from Charles Vance)	1 B-flat Clarinet, Boehm, Fischer, Buffet
William F. Pfohl (original purchase of F. E. Vogler)	1 Tenor Valve Trombone, King, silver plated, fine condition, case
Richard H. Pfohl	1 F Concert Horn (with slide for E-flat), Besson, upright, silver plated
A. H. Holland	1 F and E-flat Alto, upright, Fischer special, silver plated
Henry C. Pfohl	1 B-flat Cornet, Proteano model, Besson, silver plated, in case 1 B-flat Trumpet with valve to A. Besson, silver plated, case
William F. Welfare (purchased about 1909)	1 Tenor Valve Trombone, Fischer, silver plated, case, good condition
Howard Williard	1 Baritone, upright, King, silver plated, case, excellent condition (Given 1947)
John D. Stockton (purchased about 1910)	1 E-flat Cornet, Besson, silver plated, in satchel, fine condition
Jack Siewers Tillotson	1 Baritone, bell front, King, silver plated, case, all in fine condition (Given 1949)

Source: Bernard J. Pfohl, "List of Instruments Given Since 1910 to the Churches," January 1950, file 31, BJP-MMF.

who helped repair horns and clarinets on Saturday mornings.⁹⁷ Not only did Pfohl assume responsibility for the Salem Band instruments but also assisted with instrumental repairs for the Salem Congregation churches. Prior to Easter, 1936, a letter was sent to the ministers and band leaders of the Salem Congregation churches informing them that instrument repair materials, including corks, felts, and springs, could be obtained from the band hall on regular rehearsal nights of Tuesday and Friday.⁹⁸

Band Funding, Band Expenditures, and
the Compensation of Members

Funds were needed for the day-to-day operation of the bands. The bands incurred more expenses than those for instrument procurement, including maintenance of rehearsal facilities, concert expenditures, instructional needs, and member compensation. Funding had to be secured to meet these financial obligations. The bands received funds through three sources: the church, solicited and unsolicited contributions, and honoraria. At times the funds received were designated for specific purposes while at other times were placed in the general band treasury.

⁹⁷B. J. Pfohl, Letter to Henry Pfohl, 17 April 1931, HCP.

⁹⁸B. J. Pfohl, Memorandum to Ministers and Band Leaders of the Salem Congregation, 1936, BJP-SB.

For a number of years, the primary source of band funding was the Central Board of Trustees of the Moravian Church. Prior to the reorganization of the Salem Congregation and subsequent formation of the Central Board of Trustees, however, the Home Moravian Church gave the band \$60.00 per year to cover operating expenses. Upon the formation of the Central Board of Trustees, the Home Church Band continued to receive \$60.00 annually because participation in death announcements and funeral services for the members of all of the Salem Congregation churches was expected.⁹⁹ Although the band's responsibilities decreased in 1918, Pfohl requested that the \$60.00 per year be continued in return for the Home Church band playing announcements for historic and festival days within the church. The request was granted. The \$60.00 annual stipend continued for thirty-six years, from 1887-1923. The operating budget was adjusted to \$20 per quarter in 1923, and by 1930 increased to \$25 per quarter, or \$100 annually. Finally in 1935 the Home Church Band was included in the Home Church budget specifying monthly appropriation of \$12.50 for band operating expenses.¹⁰⁰

⁹⁹Information sheet on the Salem Band, 10 September 1942, file 18, BJP-MMF.

¹⁰⁰Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" pp. 3-6, file 25, BJP-MMF.

Occasionally the Trustees provided funds in addition to the regular quarterly and later monthly allotments to assist with specific needs. For instance, in 1918 the Trustees provided \$73.00 toward the purchase of instruments; \$165.62 was presented in 1926. Apparently funding for Saturday morning instrumental instruction in Salem was included in the regular band budget, but only for instruction during the summer months. In 1931 Pfohl petitioned the Central Board of Trustees for an extra \$140 so that \$20.00 per month could be paid to the instructor. His request was granted, and the extra funding was added to the regular payments due the band at the end of September and December of 1931, and March of 1932.

Gifts and contributions occasionally were made to the band. Sometimes specific instructions for distribution and use accompanied the gifts, while at other times a note simply stated that the money was "a small gift towards helping with the expenses."¹⁰¹ In 1932, Mr. and Mrs. Joseph R. Tolley presented a gift to the band in memory of their deceased son who had been a band member.¹⁰² Pfohl received a similar letter from Eleanor F. Willingham on 21 August 1931, informing him of a letter left by her late father,

¹⁰¹P. B. Gray, Letter to B. J. Pfohl, 27 June 1934, file 1-B, BJP-SB.

¹⁰²Joseph R. Tolley, Letter to B. J. Pfohl, 1 September 1932, file 1-B, BJP-SB.

Colonel Francis H. Fries. The letter stated that on occasion of his death, \$100.00 was to be presented to the members of the "trombone band as a token of my appreciation of their services."¹⁰³ Fries continued by writing, "it [the band] is one of the most self sacrificing duties that is undertaken for the Master and this church."¹⁰⁴ Willingham then enclosed \$100.00 with instructions for Pfohl to distribute it among the band members. Pfohl complied, sending each of the fifty-seven band members his share of the gift along with an explanation of Colonel Fries's instructions. Pfohl added also that if there were a desire, each could donate the amount to the band treasury.¹⁰⁵ Although some bandsmen kept their checks, many returned them to the band.¹⁰⁶

Occasionally contributions were solicited, especially during the early 1930s. A request for contributions was made in a Salem Band concert announcement for the first concert of the summer season on 23 June 1932.¹⁰⁷ The first

¹⁰³E. F. Willingham, Letter to B. J. Pfohl, 21 August 1931, file 1-B, BJP-SB.

¹⁰⁴Ibid.

¹⁰⁵B. J. Pfohl, Memorandum to bandsmen, 1 September 1931, file 1-D, BJP-SB.

¹⁰⁶Letters which accompanied the returned money are located in file 1-B, BJP-SB.

¹⁰⁷B. J. Pfohl, Concert Announcement, 23 June 1932, file 2-C, BJP-SB.

concert of the summer in 1934 was held in Alumnae Hall of Salem College on 19 June and required an admission fee to assist with the expenses for the coming summer concert series. Tickets were sold in advance at a cost of \$.25 for adults and \$.10 for children.¹⁰⁸ At times Pfohl sent letters to friends of the Moravian Band and to the Band members asking for contributions.¹⁰⁹ These contributions sometimes were used for instrument purchases: contributions amounted to \$75.00 in 1921 and \$90.00 in 1926.¹¹⁰ On 20 April 1932, a subscription letter was sent by Pfohl to various individuals seeking donations so that Saturday morning instruction could continue into May and June of that year. Names and pledge amounts were eventually recorded on the bottom of the original letter. A copy of the subscription list complete with signatures and pledge amounts appears in figure 4.25. Pfohl prepared another letter for "Friends of the Salem Band" on 27 June 1932, this time requesting donations so that instruction could continue through July and August. A section of this plea for support follows:

¹⁰⁸B. J. Pfohl, Concert Announcement, June 1934, file 2-D, BJP-SB.

¹⁰⁹B. J. Pfohl, Memorandum to Friends of the Moravian Band, 27 June 1932, file 2-C, BJP-SB.

¹¹⁰Ibid.

Kinston-Salem, N. C.
April 20, 1932.

We, the undersigned believing that the individual instruction of the younger members of the Meridian Band, as carried on by Mr. Joseph T. Pfohl on Saturday mornings through the past months leading up to Easter, should be continued, and to make this work possible and to purchase additional music necessary for the advancement of the boys, subscribe and promise to pay the amounts opposite our names for this purpose. It is understood that \$100.00 will be required to carry on the work through the months May and June and to make the necessary purchases.

Subscriber	Amount	Payments to be made
W. C. Shep	\$5.00	Cash
J. S. Mook	15.00	Cash
T. B. Walker	5.00	May 10th Paid
W. F. Lytle	5.00	April 27 Paid
Sam E. Wilfong	5.00	May 10th Paid
A. D. Park	5.00	Cash
E. H. Robertson	1.00	Cash
C. D. Montgomery	2.00	Cash
B. Hunt	1.00	-
H. N. Vogler	25.00	Colln.
L. T. Heinbockel	5.00	Cash
L. A. Staebuck	5.00	-
June 17, 1932	\$79.00	-

Fig. 4.25. Subscription letter to raise funds to finance Saturday morning instrumental instruction. Courtesy of the Salem Band.

The work [training beginners] is worthy and necessary to maintain church customs; it needs prompt support to continue through the summer. Appeal is made to you and to other friends to kindly help to keep the work going. Your contribution at this time in such amount as you may judge to be worthy in your circumstances will be greatly appreciated, and thankfully received. Music and incidentals cost even with the strictest economy. What better can we do for boys and young men than to keep them busy in such work while they remain at home?¹¹¹

Additional money was secured by the band through performance remuneration. Although there was no charge for services, the band often asked that expenses be covered. This was a stipulation placed upon their participation in the Made in the Carolinas Exposition held in Charlotte in 1921. Honoraria were received for other performances, with amounts varying from organization to organization. A series of thirteen concerts given for the Rotary Club in 1919 netted \$650.00, \$50.00 per concert, for the band treasury. Slightly more was obtained from a Bankers Convention concert, also in 1919, and the Knights of Templar parade in 1922, netting \$55.00 and \$95.00 respectively. A total of only \$7.50, however, was received by the band for playing in the Parade of Sunday School Men held in Winston-Salem in 1922.¹¹² Honoraria were unpredictable sources of income.

¹¹¹B. J. Pfohl, Memorandum to Friends of the Moravian Band, 27 June 1932, file 2-C, BJP-SB.

¹¹²Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" p. 4, file 25, BJP-MMF.

When given, however, they were welcome additions to the band treasury.

Instrument procurement and instrumental instruction, which have been discussed, were major expenditures for the band and much of their budget was designated for these purposes. The band was responsible financially for other areas, as well. Funding had to be allocated for the maintenance of rehearsal facilities. From 1 July 1913 through 30 June 1914, the bill for lighting the band hall was \$10.57.¹¹³ As well, heating expenses had to be budgeted, as did custodial reimbursement. In 1935, better lighting was installed at the band hall at a cost of \$38.80.

The summer outdoor concerts also required financing. At the summer concerts, lemonade provided for the band members and assistants cost the band \$28.00 in 1931. In 1935, \$125.00 was collected by John D. Stockton to finance the summer concerts that included providing the lemonade.¹¹⁴ Figure 4.26 shows Pfohl preparing for a summer concert on the square. A bench on which to place the bucket of lemonade was included always in the band's seating formation.

¹¹³B. J. Pfohl, "The Announcement of Deaths and Playing at Funerals of Members of the Salem Congregation," 1914, file 1-A, BJP-SB.

¹¹⁴B. J. Pfohl, Letter to Henry Pfohl, 25 September 1931, HCP; and Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" p. 6, file 25, BJP-MMF.



Fig. 4.26. Pfohl preparing for concert on square, ca. 1942. Note the bench in front of the right row of chairs on which the lemonade was to be placed for the band. Photo courtesy of Lillian Fort.

A final area in which the band allocated a portion of its budget was member compensation. The Salem ensembles have been referred to consistently as volunteer organizations by both the band members and the community. However, funds earned from selected performances occasionally were dispersed among the members and, for many years, members of the Church Band were paid a minimal amount for participation in one of the more traditional church customs. The traditional feeling that the bands were completely volunteer is summarized in an article about the Salem Band that appeared in the Winston-Salem Twin City Sentinel from around 1908:

It [Salem Band] is not nor never has been a professional body, but composed of amateurs who take a pride to make it efficient in every detail, for its members are busy with every day duties but always find time to devote their leisure to this very enjoyable recreation.¹¹⁵

At times, earnings from specific performance engagements were used to compensate the band members personally. This was true when \$95.00 was presented to the band in 1922 for its participation in the Knights of Templar parade. A dinner was held for the twenty-nine band members while the

¹¹⁵"The Salem Band," Winston-Salem Twin City Sentinel, ca. 1908, 2.

remaining funds were distributed among the individual members.¹¹⁶

While it seems logical that any financial compensation would have gone to the community-oriented Salem Band which performed primarily for civic functions, evidence has shown that the band members regularly compensated for their time and skill performed with the Church Band at death announcements and funerals. For many years, the annual \$60.00 paid by the Home Church or the Central Board of Trustees to the band was used exclusively for payment of band members for the stated duties.¹¹⁷ The one exception occurred during the years 1908 and 1909 when funding was donated by the band for the purchase of new instruments. Pfohl was elected secretary of the 1879 beginning boys band and began to keep band records at that time which included the statistics for the funeral bands. His first year as secretary ended 30 June 1880, at which time the band received an annual \$60.00 payment. Not until 1884, however, did Pfohl begin to record the amounts paid to band members for playing death announcements and funerals. According to Pfohl's records from 1916, compensation for participation at these services

¹¹⁶B. J. Pfohl, Memorandum to bandsmen, 1 September 1931, file 1-D, BJP-SB.

¹¹⁷B. J. Pfohl, "The Announcement of Deaths and Playing at Funerals of Members of the Salem Congregation," ca. 1914, file 1-A, BJP-SB.

had been paid for thirty-six years, which indicates that bandsmen were paid at least from 30 June 1880, the first full year of Pfohl's band work.¹¹⁸

The amount each player received depended upon how many announcements and deaths were played and the number of band members who participated. Until 1916, the lowest average amount received was 8.81 cents in 1905, and the greatest amount averaged 40.54 cents in 1903. More payment was received during the years the band was small, especially the years preceding the start of a new group of bandsmen, while the least amounts that were paid occurred during the years immediately following the start of a new beginners class.¹¹⁹ In 1916, the Home Church band members began receiving a set fee of 25 cents per death announcement and 50 cents per funeral.¹²⁰ Pfohl maintained the funeral records until 1949. From the year ending 30 June 1880 through the year ending 30 June 1949, a total of \$5607.00 had been paid to members of the Home Church Band for funeral services.¹²¹

¹¹⁸Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" p. 3, file 25, BJP-MMF.

¹¹⁹B. J. Pfohl, "Funeral Band Service," 1949, file 30, BJP-MMF.

¹²⁰Katherine A. Pfohl, interview with author, 17 January 1990, Winston-Salem. This practice continued at least until 1983 and possibly later.

¹²¹Bernard J. Pfohl, "Funeral Band Service," 1949, file 30, BJP-MMF.

The reason for paying band members for these services has not been recorded in surviving documents. Pfohl mentioned in various papers and presentations, however, the difficulty he encountered in securing band members to perform these duties during the weekday. Perhaps the payments served as compensation for time away from work and school.

Assistants and Colleagues

Although the bands maintained full schedules, Pfohl assumed leadership with little assistance from others. No assistant conductors were named; however, when help was needed, specific men or boys were called upon for assistance. Some of these individuals were John D. Stockton, Norris Edwards, Austin E. Burke, Charles Woollen, and several young men who assisted with beginner instruction.

The earliest documentation of an assistant conductor being involved is found in a newspaper article from August 1907. John D. Stockton directed the band which attended the State Firemen's Tournament in Wilmington that month.¹²² Stockton, a member of Pfohl's 1904 beginning band class, had proven himself to be a capable musician and leader. He was a logical choice to serve as the substitute conductor in

¹²²Miscellaneous article from an unnamed newspaper, August 1907, John D. Stockton papers, private collection of Jean S. Piner, Winston-Salem.

Pfohl's absence. The reason for Pfohl's absence from the performance is undocumented. Stockton proved to be an adequate replacement, and from that time, assisted Pfohl when needed and available. Not only were occasional directorial substitutions required at out-of-town engagements, but also at local events which included a concert on the Salem College campus presented on the first Friday in August 1909.¹²³

In the late 1930s and early 1940s Pfohl found a capable assistant in Norris Edwards. Edwards carried instruments to and from the church, served as band librarian, and assisted Pfohl in transposing and copying music. He also served as the bass drummer with the band. According to Pfohl, Edwards

transposed and wrote out into the keys of the band arrangements, the organ parts for all tunes and chorales contained in the printed band books, and also for all tunes and chorales in the special manuscript collection.¹²⁴

Edwards continued his work with the band until his death during World War II.

As Pfohl contemplated retirement from the Salem Band, a suitable replacement was sought and eventually found in a former circus bandsman, Austin E. Burke, Jr. When Pfohl did

¹²³Miscellaneous article from unnamed newspaper, 30 July 1909, John D. Stockton papers, private collection of Jean S. Piner, Winston-Salem.

¹²⁴Pfohl, The Salem Band, 62.

retire as director of the Salem Band in 1942, Burke was unable to take over immediately, however, since he was hospitalized with appendicitis. Pfohl continued as director until Burke was able to assume the duties later in the year. Pfohl was pleased with his successor, reporting to his son, Henry, that Burke "is a nice conductor--a happy discovery."¹²⁵

A colleague with whom Pfohl worked in Salem was Charles T. Woollen. Although Woollen was not a regular member in Pfohl's ensembles other than the Easter Band, he worked with Pfohl to form a band during the years 1898-1904 when Pfohl was too busy to pursue community music interests. Woollen's group, the Twin City Concert Band, became very popular and presented weekly concerts at a local park for several years.¹²⁶ Woollen left Salem after only a few years of service to head the musical studies department at the University of North Carolina at Chapel Hill. He later became the University's business manager.¹²⁷ Woollen recognized Pfohl's special gift of leadership and guidance to young men and boys in letters written to "Bernie" on 23 April 1933, and 31 May 1935.

¹²⁵B. J. Pfohl, Letter to Henry Pfohl, 24 October 1942, HCP.

¹²⁶Pfohl, The Salem Band, 19.

¹²⁷Ibid., 20.

Pfohl also mentioned several men who assisted with beginner instruction. Some of these men were James Pfohl, George Dickieson, Douglas Rights, Richard Moester, and James Peterson, Jr.¹²⁸ Perhaps none assisted him more than did his son, Joseph. In addition to beginner instruction, which he began in 1931, Joseph often repaired instruments on Saturday mornings.¹²⁹ Frequently, the repairs consisted of soldering the bracing on brass instruments and replacing pads and corks on clarinets.¹³⁰ Joseph transported instruments and music as needed and also assisted with the Easter band.

The Easter Band

While the Salem Band was an organization that regularly rehearsed and performed concerts and the Church Band was a smaller ensemble used exclusively for church festivals, the Easter Band was a much larger ensemble that was active as a unit only once a year. Membership consisted of instrumentalists from the Salem Band, the Salem Congregation Church Bands, and frequently many non-Moravians who were invited to

¹²⁸B. J. Pfohl, Band Report to the Church, 17 August 1931, file 1-D, BJP-SB; HCP-Int.1; and B. J. Pfohl, Letter to Henry Pfohl, 17 April 1931, HCP.

¹²⁹B. J. Pfohl, Letter to Henry Pfohl, 25 September 1931, HCP.

¹³⁰B. J. Pfohl, Letter to Henry Pfohl, 28 March 1940, HCP.

play. The purpose of the ensemble was to provide instrumental accompaniment for the Easter morning Sunrise Service held by the Moravians each year in God's Acre in Salem. Traditional Moravian chorales formed the repertoire of this ensemble for many years and have continued to be the predominant genre of music utilized in this service to the present. As director of the Church Band from 1889, Pfohl's responsibilities included the preparation and direction of the Easter Band beginning with Easter of 1890.¹³¹

Growth Within the Easter Band

When Pfohl assumed the responsibility for this ensemble in 1890, the only instrumentalists who participated were the musicians from the Home Church, with the number of band participants averaging between twelve and eighteen. The first noticeable increase in the size of the Easter Band occurred in 1899, the first Easter service at which a group of boys who had begun instrumental instruction in 1898 participated. The total number of bandsmen that Easter was forty-three.¹³² In 1905, another group of instrumentalists made their Easter debut with the band, having begun instruction after Easter in the previous year. As beginning

¹³¹B. J. Pfohl, "Moravian Easter, 1934" p. 1, EB-SB. Pfohl assumed directorship of the band after Easter 1889. Therefore, his first Easter as director was 1890.

¹³² Ibid.

instrumental classes were started every five or six years, the band the following Easter would experience a slight growth. A particularly large group of students from the Home Church, forty-five in all, began instruction in 1910.¹³³ As a result, the Easter Band of 1911 experienced the most noticeable growth in membership up to that time.

Although internal growth resulted in an increase of participants, perhaps the greatest influence on continued growth resulted from the reorganization of the Salem Congregation in 1909.¹³⁴ As chapels became churches, bands were established at the new churches to provide music for the traditional services. Since the Easter Service was an event to be celebrated by the entire Salem Congregation, the various church bands were combined with the Home Church Band to comprise the Easter Band. Pfohl, as director of the Home Church Band, also was director of the combined bands. The first year in which bands from the Salem Congregation churches were combined for this service was 1911, at which time seventy-nine players from nine churches participated, including the forty-five members of the 1910 beginning band class who represented the various Salem Congregation

¹³³Pfohl, The Salem Band, 43.

¹³⁴The Salem Congregation is the collective name used to designate all of the Moravian Churches within the city of Winston-Salem. Presently thirteen churches comprise its membership. At the time of its formation, membership consisted of approximately five churches.

Churches.¹³⁵ The 1911 Easter Band was the largest to participate in the Easter service up to this time, and, in recognition of this and the role of the ensemble in the service, a photo of the 1911 Easter Band was published in The Metronome.¹³⁶ The photograph which was submitted to The Metronome appears in figure 4.27. Until this time, the largest number of Easter bandmen had been forty-seven.¹³⁷

Individual church bands soon increased in size as did the Easter Band. With the introduction of instrumental music into the public school curriculum in Winston-Salem in 1922, instruction became more accessible and was largely responsible for the growth.¹³⁸ As Moravian youth received music training, so did other youth who were invited to play with the various church bands. The invitations included the Easter Service as well. Band classes, held on Saturday mornings in Salem in the 1930s to help offset the cutbacks in the public school instrumental programs brought on by the

¹³⁵Pfohl, "Moravian Easter, 1934" p. 2, EB-SB.

¹³⁶The photograph used in The Metronome also was made into post cards. The photograph used in figure 4.27 is a reproduction of one of those postcards, preserved in the Easter Band Collection in the Salem Band Archives, Winston-Salem.

¹³⁷"Pfohl, Forty Years Band Director, Honored Today," Winston-Salem Journal and Sentinel, 31 March 1929, D-1 and D-7.

¹³⁸Bernard J. Pfohl, "Notes on Finances, Band Growth, etc., 1949" p. 4, file 25, BJP-MMF.

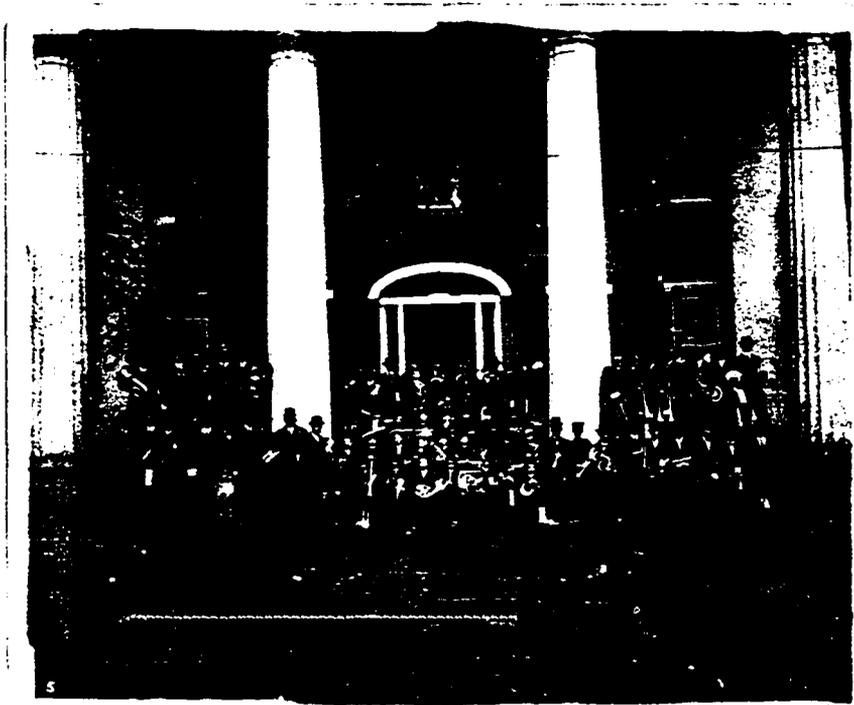


Fig. 4.27. Photograph of Easter Band as submitted to The Metronome, 1911. Photo courtesy of the Salem Band.

depression, were open to Moravian and non-Moravian youth. The Saturday band classes helped to maintain the pattern of growth which had occurred in the Easter Band for the previous thirty years. The pattern of growth best may be seen by examining the total number of bandsmen who participated in the Easter Service during that period. Those numbers from the years 1880, 1899, 1911, and from 1919 through 1944, appear in Table 4.3. A pattern of growth and eventual stabilization is evident, as well as obvious losses in participants occurring at the onset of the depression and during World War II.

The Role of the Band in the Service

As the number of participating bandsmen increased, the format for the band's role in the Easter Service changed to accommodate the larger ensemble. The role of the band in the service was to provide chorale accompaniment for the liturgy begun at the church and continued at the cemetery and also to provide music while the congregation moved in reverence from the church to the cemetery. While the band was small, it participated in the procession, playing as it led the congregation to the cemetery. As the size of the band increased, the band was divided into divisions, each stationed at different locations along the route, playing antiphonally as the congregation moved to the cemetery and eventually uniting prior to the resumption of the liturgy.

Table 4.3
EASTER BAND PARTICIPANTS, BY YEAR, WITH
DISCREPANCIES NOTED

Year	Number of Participants	Discrepancies
1880	16-18	
1899	43	
1911	79	
1919	100	
1920	100	
1921	120	
1922	143	
1923	196	
1924	210	
1925	221	
1926	282	280
1927	336	
1928	320	316; 319
1929	320	
1930	293	
1931	295	
1932	300	
1933	306	
1934	300	296
1935	300	275
1936	315	
1938	400 +	
1940	385	
1941	400	371
1942	346	
1943	382	
1944	300-325	

Source: This information was collected from several reports compiled by Pfohl after the Easter services and from other documents where the total number of band participants was recorded. Where a discrepancy appears, the numbers differed between the sources. In some instances, the differences may have resulted because the total number listed on the pre-Easter rehearsal roll was not the actual number of Easter morning participants.

Four divisions were used in 1915, and by 1938 there were six divisions.¹³⁹ Pfohl described the role of the band in

The Salem Band as follows:

As the Easter band grew in numbers and the use of automobiles increased throughout the country, attendance upon the early Easter service greatly increased. To expedite the handling of the great congregation assembled, in moving from the church to the graveyard, band divisions were taken out of the procession and placed at intervals along side of the procession. A new program of chorales was arranged to be played antiphonally by the six divisions of the band, without a break in the music for thirty minutes, the divisions on the graveyard and at the church playing simultaneously the same chorales and answering the two avenue divisions. After the antiphonal program each division moves to position, forming the completely assembled band, and after playing as one large group the band is ready to accompany the liturgical service on the graveyard. When the service is over, the entire band, formed nine abreast, marches very slowly to the square, playing selected chorales.¹⁴⁰

Chorales to be played by the six band divisions in the procession were recorded by Pfohl.¹⁴¹ Figure 4.28 shows the tune and page numbers used in 1940.

Band Preparation for the Service

Although many churches held regular band rehearsals throughout the year, combined rehearsals were held in Salem

¹³⁹ Easter records from 1915 and 1938, EB-SB.

¹⁴⁰ Pfohl, The Salem Band, 28.

¹⁴¹ Easter records from 1940, EB-SB.

<i>Easter Processions - Chorales in Course.</i>					
<i>Bands</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>
<i>Fairview - Alone</i>	<i>159A</i> <i>P. 20</i>				
<i>Home & Fairview</i>	<i>132A</i> <i>P. 14</i>	<i>185A</i> <i>P. 23</i>	<i>82B</i> <i>P. 12</i>	<i>168A</i> <i>P. 22</i>	<i>68A</i> <i>P. 11</i>
<i>Fried. Mem. & Calvary</i>	<i>168A</i> <i>P. 22</i>	<i>68A</i> <i>P. 11</i>	<i>132A</i> <i>P. 14</i>	<i>159A</i> <i>P. 20</i>	<i>82B</i> <i>P. 12</i>
<i>Trinity Imm. & Christ</i>	<i>185A</i> <i>P. 23</i>	<i>82B</i> <i>P. 12</i>	<i>68A</i> <i>P. 22</i>	<i>68A</i> <i>P. 11</i>	<i>132A</i> <i>P. 14</i>
<i>All Bands - Unison</i>	<i>280A</i> <i>172A</i>	<i>P. 28</i> <i>P. 23</i>		<i>205A</i> <i>221A</i>	<i>P. 26</i> <i>P. 27</i>
	<i>249A</i> <i>141B</i>	<i>P. 29</i> <i>P. 15</i>		<i>79A</i> <i>579</i>	<i>P. 11</i> <i>P. 32</i>

Fig. 4.28. Easter Band processional tunes, 1940. Courtesy of the Salem Band.

prior to Easter to prepare for the Easter Service. Pfohl sent announcements to each church approximately five to six weeks before the first rehearsal. Held at the Home Church and the cemetery on Sunday afternoons, the combined rehearsals were scheduled for the six Sundays prior to Easter Sunday.¹⁴² Beginning in 1940 the number of rehearsals was reduced to four.¹⁴³ Although individual church and massed band rehearsals were held, occasionally extra rehearsals were scheduled for Friday nights and at other times especially when a large number of bandsmen were participating for the first time. Pfohl described the effort put forth and procedure utilized at these rehearsals in a letter to his children in 1931:

Preparation was more thorough than ever for we made each of the parts do separate work with only enough lead to carry the part being drilled. This method told upon the individuals and made for carefulness, also giving some zest to those listening until their time came around.¹⁴⁴

¹⁴²Various records and statistics for the Easter Band that have been preserved at the Salem Band Hall verify this number. These records also indicate that formal "Easter rehearsals" did not begin as such until the band increased in size and instrumentlists from other Salem Congregation churches began to participate.

¹⁴³B. J. Pfohl, Letter to Henry Pfohl, 28 March 1940, HCP.

¹⁴⁴B. J. Pfohl, Letter to Henry and Katherine Pfohl, 17 April 1931, HCP.

Rehearsals for the massed bands were scheduled for numerous reasons. In addition to planning the timing for the procession and antiphonal playing, the rehearsals allowed bandsmen from the individual churches ample opportunity to become accustomed to playing in a massed ensemble. During the combined rehearsals, balance between parts was sought and wrong notes were corrected. This especially was true prior to the publication of the chorale book in 1927 since up to that time all books were handcopied and copy mistakes were common. As the size of the Easter Band increased, Pfohl became more aware of the quality of the sound being produced and thus concentrated his effort upon quality rather than growth.¹⁴⁵ Because of this focus, Easter Band rehearsals received much attention and were handled with care. A photograph taken of an Easter Band rehearsal held on Salem Square during the late 1930s is reproduced in figure 4.29.

Rolls were maintained for each church division participating in the Easter Band. By keeping rolls, Pfohl could monitor the instrumentation and balance between parts, record rehearsal attendance, and plan physical logistics. Pfohl asked individual church band directors to submit a list of their bandsmen prior to the first Easter rehearsal.

¹⁴⁵ "Moravian Band to Start Rehearsals February 22," Winston-Salem Journal and Sentinel, 1 February 1931, B-2.

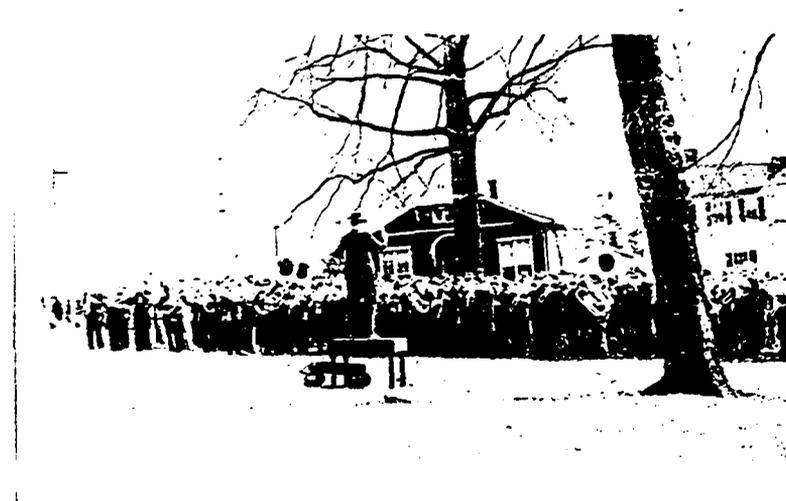


Fig. 4.29. Easter Band rehearsal on Salem Square. Photos courtesy of the Salem Band.

The request was made in the same letter that announced the date of the first rehearsal.¹⁴⁶ From the individual church lists, Pfohl then prepared formal roll sheets for each Church Band to be issued and checked at each rehearsal. The names of the band members were listed according to part played and instrument which allowed easy inspection regarding balance of parts. Pfohl also used the rolls to compile attendance statistics for the entire Easter Band, a sample of which is found in Appendix B.

Attendance was required at rehearsals with only a specified number of absences allowed. Missing more than the specified number of rehearsals could result in a bandsman being excluded from participation. Exceptions were made, however, especially in the case of college students and members living out of town.¹⁴⁷ A page from the Home Church No. 1 roll for Easter 1945 appears in figure 4.30.

One of the more important reasons for keeping attendance rolls, however, was to make adequate preparations for

¹⁴⁶B. J. Pfohl, Memorandum to Pastors and Band Leaders of the Churches of the Salem Congregation of the Moravian Church, 1936, EB-SB.

¹⁴⁷A variety of correspondence between Pfohl and out of town musicians has been preserved in the Easter Band Collection at the Salem Band Archives. In this correspondence, permission to participate in the service often was asked and granted. Also, the Easter statistics kept by Pfohl that are found in Appendix B contained a separate column for those musicians who were away at college.

Home Church
No. 1. Easter 1945 March 1st

	4	11	18	25	1	
Tenor C. B. Montgomery	P	P	P	P	P	
Robert Fisher	P	2	P	P	P	
Thos W. Thomas	4	2	P	P	P	
Bruce Child	2	2	P	P	P	
B. J. Child	?	?	P	P	P	
Saxophone Cyril Felt					20	7/2
Harold Wyatt					20	2.10
Baritone H. Carter Morris	P	P	P	4	P	2.10
H. P. Mickey	P	2	P	P	P	2.50
Edward Smith	4	2	2	6		
Dave Walker	4	4	3	P	P	3/11
Sam Brown - Tent Miller	?	P	P	P	P	2.15
David Weiland					P	2.5
Pat O'Connell					P	2.20
						25%
Saxophone J. P. House	P	2	P	P	3	3/12
P. H. Morris	P	P	P	4	P	2.28
J. H. Child Jr	P	P	P	P	P	2.5
Robert Clark					P	2.33
						2.50
						3/10
						2.28
						2.5
						33
						2.59
3/25						3/10
P 28						2.28
2.5						2.5
2.33						33
2.20%						2.59

Fig. 4.30. Page from Easter Band Roll Book for the Home Church Band Number 1, 1945. Courtesy of the Salem Band.

the bandsmen on Easter morning. Transportation for the early morning rounds and breakfast before the service were two areas where prior knowledge of the actual number of participants was mandatory. An examination of the attendance records allowed Pfohl to determine eligibility for admittance to the Easter Band, which in turn permitted him to estimate the number of bandsmen to be served breakfast. This information was then communicated to the food preparers.

Prior to being served breakfast on Easter morning, however, each of the church bands made early morning rounds to prepare the community for the Sunrise Service. Each band, after meeting at their respective churches, toured a specific section of the city, playing selected chorales on street corners. This custom was to awaken the sleeping people, announce to them that "The Lord is Risen!," and that preparations should be made to attend the Sunrise Service beginning in a few hours. Since the churches were located in different sections of the city, transportation for the various church bands was necessary. By knowing the size of each band, Pfohl made transportation arrangements to accommodate the individual band units. Not only was transportation required to complete the rounds, but also to get to Salem for the Sunrise Service. Open streetcars were used for transportation for the first time at Easter 1905 because

it was raining. Streetcars continued to be used after that date until replaced by buses.¹⁴⁸

As the church bands grew, internal division among their ranks became possible, thereby allowing them to cover more areas of the city during the early morning rounds. Alterations in routes resulted. When new routes were developed or old routes revised, church bands making changes often sought Pfohl's approval and suggestions. His approval and advice were sought even after his retirement.¹⁴⁹ One such instance occurred in 1946, and appears in figure 4.31. Once the preparations were made and details finalized, Pfohl sent each of the church band directors a copy of final instructions and details for Easter morning.¹⁵⁰ Figure 4.32 contains the instructions for 1935.

The Admittance of Girls to the Easter Band

Until 1943, the Easter Band was composed only of males. Prior to the formation of separate church bands, only men

¹⁴⁸Pfohl, The Salem Band, 22.

¹⁴⁹Ardmore Moravian Church Band Proposed Route and Program, 1946, EB-SB.

¹⁵⁰Early Easter Morning Music, 1935, EB-SB. According to this instruction sheet, as well as several years preceding and following 1935, Pfohl assisted one of the church bands, acting as leader. While his own church was able to supply leaders for the band divisions made up of its members, other churches were not as fortunate. Pfohl took it upon himself to assist others when needed and, for several years, helped as a leader of the Immanuel Moravian Church Band.

ARDMORE MORAVIAN CHURCH BAND

Proposed Route and Program for the early Easter rounds, April 21, 1946.

	<u>Page</u>	<u>Tune</u>
1. Begin at the Church at 8 A. M.	28	290 A
2. Go to Queen and Hawthorne	8	28 K
3. Beach and Hawthorne	12	82 B
4. Beach near Grove Park (front of Twin Castles)	27	231 A
5. Grove Park and Queen.	11	79, A
6. Miller and Westfield.	11	80
7. Elizabeth and Malross	15	115 B
8. Magnolia and Rosewood	14	132 A
9. Rosewood and Miller	14	140 D
10. Maplewood and Malross	15	141 B
11. Maplewood and Kenwood	12	83 D
12. Maplewood and Magnolia	11	68 A
13. Magnolia and Hawthorne	17	141 C
14. Hawthorne and Ebert	20	159 A
15. Hawthorne and Malross	9	28 B
16. Walker and Miller (via Malross & Walker)	22	167 A
17. Miller and Hawthorne.	25	172 A
18. Hawthorne and Fennimore.	21	168 A
19. Brentley and Lockland	23	165 A
20. Gaston and Gale (via Lockland and Gaston)	24	205 A
21. Gale and Elizabeth	24	196 A
22. Brent and Queen (via Elizabeth and Brent).	22	166 A
23. Apple and Corona (via Queen, Sweet & Apple).	18	119 A
24. Corona and Academy	20	159 A

The driving distance from the 1st to the 24th stop is about 6½ miles.

This route keeps the bus off unpaved streets except for the one block on Magnolia, between Elizabeth and Rosewood, over which Duke Power Co. buses are regularly scheduled anyway.

Dear Bro Pfohl: Please tell me if you think this is too strenuous a program.

Charles B. Adams.

Fig. 4.31. Proposed Ardmore Moravian Church Band route and tunes for early morning rounds, 1946. A handwritten note to Pfohl, asking his approval, appears at the bottom. Courtesy of the Salem Band.

MORAVIAN EASTER BAND

EARLY EASTER MORNING MUSIC APRIL 21, 1935.

HEADQUARTERS OF BAND at GEORGE OFFICE BUILDING - Church and Bank Streets.

ALL DIVISIONS are to meet at their respective churches not later than 1:30 A. M.

IMMANUEL CHURCH, Waughtown, Leaders Henry Brown and B. J. Pfobl. ONE OFFICER

Street car will leave Main and Bank Streets sharp at 1:00 A. M.

TRINITY CHURCH, Southside, TWO Divisions, -

First Division, Leader W. D. Fishel,

Second Division, Leader C. E. Ferguson, ONE OFFICER

Take street car at Vintage Avenue for Headquarters at 3:15 A. M.

FRIEDBERG CHURCH, Salisbury Road, Advent, Griffith School, Southside, -

Leaders Rev. S. J. Tesh and Irvin W. Fishel.

Take Emmanuel street car at Vintage Avenue at 3:15 A. M.

HOME CHURCH, Salem Square, On Foot, Leader John D. Stockton.

Meet at Headquarters at 1:30 A. M., be at Home Church at 1:45 A. M.,

play on square at 2:00 A. M.

TWO OFFICERS at square, TWO ADDITIONAL OFFICERS in business district.

CHRIST CHURCH, West Salem, Leader Carl A. Pfaff. ONE OFFICER

FAIRVIEW CHURCH, North Liberty Street, Two Divisions, -

First Division, Leader A. H. Holland, ONE OFFICER

Second Division, Leader R. C. Williams, ONE OFFICER

Street Car will leave Main and Bank Streets sharp at 1:00 A. M.

FRIS MEMORIAL CHURCH, East Fourth Street, -

Leaders C. T. Leinbach and L. C. Swain. ONE OFFICER

Automobile will leave Main and Bank Streets sharp at 1:00 A. M.

CALVARY CHURCH, Holly Avenue. Two Divisions in Buses, -

Leaders W. C. Logan, H. E. Enochs, C. B. Fordham. TWO OFFICERS

ARMORE CHURCH, Bank and Hawthorne, will be served by Calvary Division.

ALL BANDS begin playing at all churches at 2:00 A. M. - Tune 230-A.

ALL BANDS are to be at Headquarters sharp at 3:45 A. M.

BREAKFAST sharp at 4:00 A. M. NO MEMBER ADMITTED WITHOUT TICKET.

RETURN promptly to Headquarters to prepare for service which begins at 5:00 A. M.

Fig. 4.32. Easter Band instruction sheet, 1935. Courtesy of the Salem Band.

and boys had been instructed by the church in instrumental music. Females joined their ranks as the separate churches formed their own bands. The topic of women and girls playing at Easter was discussed on various occasions, with the suggestion being dismissed each time. It is believed the primary reason for female exclusion was lack of facilities once the bands united in Salem for the service.¹⁵¹ Separate rest rooms as well as a parlor area large enough to accommodate all of the young ladies was necessary, and for many years these facilities were not available.

The proposal to allow female participation was made again in 1943, a year in which the number of participants had been depleted due to World War II. At a leaders' meeting on 4 March, Pfohl recorded the prospective number of Easter personnel, listing in a separate column the number of female band members from each church. Comments from the band leaders also were recorded. The Home Church band, Pfohl's own band, had no girls and therefore no comment was recorded. One church band had no girls and a written comment of "No girls." Whether this recorded comment was just verification that this particular band had no women to participate or that it was not in favor of allowing them admittance is unclear. All other leaders were in favor of

¹⁵¹Lillian F. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording.

including their female band members.¹⁵² Pfohl's account is shown in figure 4.33. It is not known if a vote was taken at this meeting. However, letters sent to the churches two weeks later announced that women would be invited to play in the 1943 Easter Service.¹⁵³ Figure 4.34 contains a copy of this letter. For several years this same letter was sent because permission was granted year by year. Eventually the inclusion of women became permanent.

Easter Service Publicity and Broadcast

The Easter Band always received a great deal of publicity for two reasons: the large size of the band and Pfohl's many years as director of the ensemble. Various issues of the local newspapers printed during the Lenten season from the 1920s and into the 1940s attest to this. The local newspapers provided extensive coverage of the Easter Service and incorporated many photographs. Interest stories were common. One representative article written in 1936 for a Sunday Winston-Salem Journal and Sentinel focused on the Easter Service being led entirely by Pfohls: presiding minister, band director, and head usher.¹⁵⁴ Pfohl recog-

¹⁵²"Leaders' Meeting, 1943" EB-SB.

¹⁵³C. T. Leinbach, Memorandum to the leaders of all bands of churches in Salem Congregation, 13 March 43, EB-SB.

¹⁵⁴"Moravians Started Easter Services in Salem in 1773," Winston-Salem Journal and Sentinel, 12 April 1936, A-3.

Leaders' Meeting - March 4, 1943.

	<i>Prospective Bands Personnel</i>		<i>"Girls"</i>
	<i>Total</i>	<i>Girls</i>	
<i>Admiral</i>	<i>26</i>		<i>No girls</i>
<i>Admiral</i>	<i>33</i>	<i>4</i>	<i>Hand like girls</i>
<i>Christ</i>	<i>48</i>	<i>10</i>	<i>Hand like Have no girls</i>
<i>Trill</i>	<i>34</i>	<i>7</i>	<i>Favor girls</i>
<i>Honor</i>	<i>50</i>		
<i>International</i>	<i>34</i>	<i>3</i>	<i>Hand girls</i>
<i>Trinity</i>	<i>26</i>	<i>3</i>	<i>Hand girls</i>
<i>Trinity</i>	<i>60</i>	<i>13</i>	<i>Hand girls</i>
	<i>311</i>	<i>35</i>	

Fig. 4.33. Girl Survey from leaders' meeting, 1943.
Courtesy of the Salem Band.

TO THE LEADERS OF ALL BANDS
OF CHURCHES IN SALEM CONGREGATION:

The Band Committee, appointed under authority of the Central Board of Elders, to have control of and determine all matters in connection with the band for the 1943 Easter Service, have taken under consideration the question of girls now members of the various church bands being permitted to play for the Early Easter Morning Service, and in view of present emergency conditions brought about by the War and other factors, it has been decided that the girls who are now members of the various church bands, and who have been playing with such bands regularly, will be permitted to play at the Early Easter Morning Service on April 25, 1943, with the following understanding and conditions:

First - this permission applies to the 1943 Easter Service only, and is on a trial basis; this is not a precedent for future years, and as this committee is appointed for this year's Service only, determination for future years will have to be made by the committees then appointed, and on its merits at the time.

Second - all players - both boys and girls - must meet the requirements for ability to play, know their fingering, et cetera, all of which has been required in previous years.

Third - the girls shall dress conservatively. No slacks will be allowed, and bright colored dresses are to be eliminated as much as possible.

You are requested to read this letter at your next band rehearsal, so that all girls in your band will clearly understand the conditions upon which this permission is given for this year only.

Since it is planned to have only four rehearsals this year, the first one March 22th, it is necessary that all instruments be in good condition, and there be as good attendance upon every rehearsal as possible; unless members of your band are away at College and unable to attend rehearsals. Any members who do not attend as many as three rehearsals (allowing for only one absence) might not be permitted to play at Easter.

Thanking you for your cooperation, I am

Sincerely yours



C. T. Leinbach
Chairman Easter Band Committee

CY:MAR

3-23-43

Fig. 4.34. Permission letter allowing girls to participate at Easter for first time, 1943. Courtesy of the Salem Band.

nized the importance of the media coverage, and mentioned it in a 1938 letter to his son, Henry:

Papers and periodicals are giving more mention and requests for pictures are more insistent, with all there will be more publicity than ever, I trust therefore, that we can make it all more impressive and reverant.¹⁵⁵

The Easter Band received publicity at times other than the period surrounding Easter. The service received local radio attention starting with the sign-on of the first radio station in Winston-Salem, and national attention for several years as it was broadcast across the country. As early as 1931 the service was broadcast in various parts of the country.¹⁵⁶ Letters to Pfohl from ex-Salem residents who heard the national broadcasts were saved by Pfohl and are contained in his personal records. A letter received by Pfohl from W. H. Clinard of Grosse Pointe, Michigan, in 1937 best reflects the theme of many of the letters he received:

"Ready-Play" . . . More beautiful than I have ever heard before. But even above the beauty of the music to me is the blessing that I can occasionally hear over the radio those above words from your lips.¹⁵⁷

¹⁵⁵B. J. Pfohl, Letter to Henry Pfohl, 24 March 1938, HCP.

¹⁵⁶B. J. Pfohl, Letter to Henry and Katherine Pfohl, 17 April 1931, HCP.

¹⁵⁷W. H. Clinard, Letter to B. J. Pfohl, 28 March 1937, BJP-SB.

In 1936, the service was broadcast over two North Carolina radio stations, WSJS in Winston-Salem and WBT in Charlotte.¹⁵⁸ By 1940 another Winston-Salem station, WAIR, began broadcasting the service.¹⁵⁹

Through WBT, a CBS affiliate, the first coast-to-coast broadcast of the service was presented by the Columbia Network in 1941.¹⁶⁰ In 1942, Pfohl received reports of the broadcast being heard from Alaska to Nicaragua, Jamaica to the West Coast, and from Texas to New England and Canada.¹⁶¹ Apparently the radio stations made recordings of the services because Pfohl wrote to son Henry in 1943, that:

John Brown and Douglas Lee with helpers came at 5:30 to play for me for the first time, the record of Easter morning made by WBT in Charlotte--it is very fine. Think what the band boys of Salem have helped to do for the world! It was heard in Alaska, Vancouver, etc. etc., and covered shortwave from which it will require time to hear.¹⁶²

¹⁵⁸"Through the Year With the Moravians In Song and Story, 1936" p. 2, EB-SB.

¹⁵⁹B. J. Pfohl, Letter to Henry Pfohl, 28 March 1940, HCP.

¹⁶⁰CBS Easter Morning Broadcast, 1941, p. 1, EB-SB.

¹⁶¹B. J. Pfohl, Letter to Henry Pfohl, 23 May 1942, HCP.

¹⁶²B. J. Pfohl, Letter to Henry Pfohl, 11 May 1943, HCP. Recordings of the service for 1944 and 1946-1950 are presently housed at the Moravian Music Foundation in Winston-Salem. Unknown is how many years tapes were actually made and where the "missing" tapes might be.

Perhaps the largest radio coverage ever of the Easter service occurred in 1944, when CBS made arrangements with OWI to broadcast the service over short wave systems so that servicemen all over the world might hear.¹⁶³ Letters from several Salem band boys who heard the broadcast indicate that the transmission was successful: Ted Leinbach from the International Date Line, Ellis Ashburn from a Pacific island, and Louis Shaffner from a ship in the Pacific. Other letters were received from various places in the United States, Canada, London, Africa, New Guinea, and Alaska.¹⁶⁴

Since the Easter band played music from the chorale books copyrighted by Pfohl in 1927, officials of the Columbia Broadcasting System asked Pfohl's permission to broadcast this music. This was done each year the service was broadcast as shown by Pfohl's reference to the 1943 program in his letter to CBS granting permission for the 1944 transmission.¹⁶⁵ A handwritten copy of this letter is found in figure 4.35.

¹⁶³B. J. Pfohl, Letter to Henry and Katherine Pfohl, 20 March 1944, HCP.

¹⁶⁴B. J. Pfohl, Letter to Henry and Katherine Pfohl, 17 May 1944, HCP.

¹⁶⁵B. J. Pfohl, Letter to Columbia Broadcasting System, 1944, EB-SB.

Columbia Broadcasting System,
New York, N. Y.

Gentlemen:—

Permission is hereby given to broadcast all the music of the Moravian Easter Morning Service, as played by the Moravian Band from arrangements copyrighted in my name.

The program this year will be the same as for 1943 with the exception "Onward, Christian Soldier" will be used instead of "Stand up, stand up for Jesus," at the close.

Bernard J. Pfohl
Director Moravian Band.

Fig. 4.35. Permission granting CBS broadcast rights to Easter Service, 1944. Permission was given by Pfohl since he possessed the copyright to the chorale book. Courtesy of the Salem Band.

Preparation for the Easter Service

In the early years, Pfohl was completely in charge of the Easter Band and spent much time in planning for the Easter Service. As the band grew and numerous church bands united for the service, a band committee was formed to handle details. This probably occurred during Pfohl's term with the Central Board of Elders, as shown in a copy of an undated resolution of the Central Board of Elders, written in Pfohl's handwriting and found in his personal papers preserved in the Salem Band Archives. The resolution stated that a committee consisting of representatives from each church band along with the church pastors would be in charge of planning the service.¹⁶⁶ Figure 4.36 contains a reproduction of the first page of this resolution.

While part of a committee, Pfohl still was consulted personally for planning and the initiation of changes, particularly regarding specific details of the service. Some of the plans with which Pfohl concerned himself were music selection and preparation, routes, rolls, statistics, meetings, transportation, breakfast, new player preparation, eligibility, band locations, and antiphonal coordination. Pfohl took great care in attending to the antiphonal signals, since with the extensive broadcast of the service,

¹⁶⁶ "Resolution of the Central Board of Elders," p. 2, EB-SB.

Resolution of the Central Board of Elders,
 Whereas, The rules and regulations
 of Salem Congregation state that
 the early Easter Morning Service
 is a union service of all the
 churches and societies in the congrega-
 tion, and this service in the
 Providence of God has grown through
 the years to be of widespread interest,
 and one of the largest attended
 religious services of our country; and
 Whereas, Music by the Bands of the
 several churches has become a feature
 of great importance, so that it has
 become necessary in order to continue
 this feature in proper manner that
 the several bands of the churches
 be uniformly organized with a view
 to betterment of each band, and
 the development of a higher stand-
 ard of individual efficiency on the
 part of every member, it is likewise
 necessary that a properly constituted
 central authority be instituted to
 regulate the ^{general} ~~music~~ preparation
 and work of the bands for Easter.

Fig. 4.36. Central Board of Elders resolution concerning planning for the Easter service, page one. Courtesy of the Salem Band.

all aspects of the service required precise cuing. Pfohl described how part of this was achieved at Easter, 1940:

We used signals at rehearsals in the north end of the avenue and upon the roof of the band hall, to indicate the last chord because of distance and wind. Each leader was expected to count five then say 'ready play' to give proper time between the chorales, Easter morning a 200 watt electric lamp flashed the end of the tunes, Albert Oerter turning the switch on the top of the building and with his program prompting John Brown and the radio men there with the microphone- in the cold!¹⁶⁷

While all of the above details were important, perhaps none had to be handled more tactfully than determining who was and was not eligible to play. Although each church band director was aware of the requirements necessary to qualify for Easter band membership, occasionally someone not meeting those requirements was allowed to participate. This was the case with a band member who had problems with his hearing. In 1931, a letter was sent from Pfohl and C. T. Leinbach, the Chairman of the Easter Band Management Committee, to the President and Band Leader of one of the local church bands requesting that they withdraw the membership privilege of one of their bandsmen whose hearing was so poor that it was

¹⁶⁷B. J. Pfohl, Letter to Henry Pfohl, 28 March 1940, HCP.

affecting the quality of the band.¹⁶⁸ A copy of this letter is shown in figure 4.37.

In order for new band members, those who had never played in an Easter service, to qualify for membership, Pfohl compiled a list of chorales to which he referred as "test tunes." These tunes, according to Pfohl, were representative of the keys in which the other chorales were written, and if these could be played satisfactorily, the band member should, in theory, be able to play the others. The list of test tunes was sent to the various church band leaders who were then responsible for determining eligibility.¹⁶⁹ The letter outlining these tunes which was sent in 1933 appears in figure 4.38.

Pfohl often received letters from former bandsmen who, although living out of town or away at college, were eager to participate in the Easter service. Occasionally, they asked permission to bring friends.¹⁷⁰ Pfohl normally based his reply upon his knowledge of that person's ability, trusting that they were capable musicians who could contribute to the all night ritual and, if they were bringing

¹⁶⁸C. T. Leinbach and B. J. Pfohl, Letter to W. C. Logan and C. B. Fordham, 23 March 1931, EB-SB.

¹⁶⁹B. J. Pfohl, Memorandum to the Presidents and Leaders of the Several Divisions of the Moravian Band, 13 March 1933, EB-SB.

¹⁷⁰Harold Jester, Letter to B. J. Pfohl, 23 March 1931, EB-SB.

Harold-Gale, K. C.
March 29, 1911.

Dr. X. C. Logan, President,
The G. B. Jordan, Leader,
CALVEY COMPANY BAND.

Dear Gentlemen:-

To beg to call attention to articles 3, 4 & 5, of membership requirements for the Easter Band, under authority of which it is necessary to deal with the case of Roy Brown, son of Charles Brown, Middle Street, who is an alto player in Calvey Division.

This young man apparently a worthy fellow, is criticized with darkness to such extent as to make his effort to play a detriment to the work of the band, noticed and commented on by others who do their work secretly.

It is not safe to him to permit him to continue under the circumstances, for his own error he able to play the part required, his time and effort should be directed to another line than music.

Please take the matter up promptly with proper parties that a kindly understanding may be brought about with him and his family, for under our conditions and rules we must withdraw the privilege of playing at Salem.

Yours very truly,

G. W. Lelshew, Chairman,

J. J. Stoll, Director,
Committee of Management for Easter Band.

Fig. 4.37. Letter revoking Easter Band membership privilege. Courtesy of the Salem Band.

Winston-Salem, N. C.
March 15, 1933.

To the Presidents and Leaders of the
Several Divisions of the Moravian Band:-

The enrollment for the band for 1933 indicates a total of 300. The attendance upon the two rehearsals was 187 and 196, including names not found upon any list received, some names indicate players from country churches.

There are in each division those who are not prepared to play this year, unless by their own effort helped by personally by each leader, they shall be able to play correctly the following tunes, each of which is representative of the key or scale in which other tunes are written.

TEST TUNES - 172 A - page 25,
185 A - " 25,
250 A - " 28,
390 A - " 38.

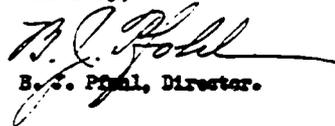
Please see to it that ALL ON ANY INSTRUMENT, attempting to play this year for the first time, are able to play the above tunes by SUNDAY, MARCH 26th. that notice may be given on that date to those who by their effort have won the privilege to play, and to those who have failed that they must wait until another year. Our divisions must be relieved of those unable to play before we hold the two out-of-doors rehearsals. There is no desire to be hard, we must be firm.

It may be necessary in order to maintain proper balance of parts, to ask friends from other churches to help out, but this must be guarded and only those who are competent players brought in, and only those needed.

Unless we act unitedly and promptly we cannot expect success for each division of the band.

Please put this effort going at once and see that proper books are provided, also examine instruments that every advantage possible for good work is given those affected by this regulation.

Sincerely,



E. C. Pugh, Director.

friends, could satisfactorily vouch for the abilities of those friends.¹⁷¹

The popularity of the Easter Band was such that at times Pfohl received requests from people wanting to play who were unknown to him and who had no experience playing in Moravian church bands. One representative letter arrived in March of 1931 from a student in Chapel Hill, North Carolina, requesting to participate with four of his friends.¹⁷² In this specific situation, Pfohl declined admittance, stating that there was no space for additional bandsmen.¹⁷³

To facilitate Easter preparations, Pfohl compiled a list of suggestions to help with the "handling of details" when preparing the bands for the Easter Sunrise Service.¹⁷⁴ A copy of this list, in Pfohl's handwriting, is found in Appendix I.

Recognition of Pfohl's Work with the Easter Band

Although Pfohl was actively involved with all of the instrumental ensembles in Salem, he was, perhaps, most often

¹⁷¹B. J. Pfohl, Letter to Harold Jester, 27 March 1931, EB-SB.

¹⁷²Charles B. Stonestreet, Letter to B. J. Pfohl, 25 March 1931, EB-SB.

¹⁷³B. J. Pfohl, Letter to Charles B. Stonestreet, 27 March 1931, EB-SB.

¹⁷⁴B. J. Pfohl, "Suggestions as to the Handling of Details in the Preparation of the Bands for the Easter Sunrise Service," EB-SB.

recognized for his work with the Easter Band. Obviously, the national exposure he received from radio broadcasts of the event, the uniqueness of directing such a large ensemble, and regional acknowledgment by the press contributed to the recognition Pfohl received. Many people contacted him after Easter regarding the service or his role in it. As mentioned previously, former bandsmen and others who heard the radio broadcasts from locations across the country often corresponded with Pfohl, relating their thoughts and feelings to him after having heard the service. The beauty and success of the service often was reported in the newspapers, as well, usually praising Pfohl and the band's efforts. This was accomplished through regular reporting, interviews with those who had attended, and sometimes in editorials. The director of the Harrisburg, Pennsylvania, and Toledo, Ohio, symphonies, George King Raudenbush, attended the service in 1945 and, upon being interviewed by a local newspaper, remarked that he was impressed with the music, the planning, and the obvious rehearsal which had taken place in preparation for this event. He commented, "Even the tiny little girl, with pigtailed standing there in the dark playing her clarinet, knew exactly what she was to

do."¹⁷⁵ An editorial which appeared in 1921 gave a personal account of the service:

The music rendered at the sunrise service is a thing for ear and soul and cannot be described. The effect of more than one hundred musicians moving in four sections each answering the other, taking up the dying refrain at the proper instant, giving it new life, is sublime, superb, celestial.¹⁷⁶

Pfohl directed the Easter band from 1890 through Easter of 1942, after which he suffered an accident that occurred around the time of his wife's death in February 1943. Recuperation from the accident was long, and as a result, Pfohl missed the preparations for Easter and the Easter Service in 1943. This was the first Easter that he was not able to participate since he began in 1880. Pfohl's assertive leadership and dedication to the church, its music, and its customs affected and influenced many of the band members who had served with the band under his direction. As a result, several dependable and knowledgeable bandsmen emerged who were willing to assume his duties with the band as long as necessary. John D.

¹⁷⁵Frances Griffin, "Raudenbusch Praises Band," Winston-Salem Twin City Sentinel, 3 April 1945, 3.

¹⁷⁶The above reference is taken from an editorial clipped from an unidentified newspaper around 1921. No date has been determined. The clipping is among those located in the Easter Band Collection of the Salem Band.

Stockton, a member of Pfohl's 1905 beginning band class, agreed to direct the 1943 service.¹⁷⁷

While recuperating, Pfohl contemplated retirement as director of the Easter Band and the Home Church band, but did not do so officially until May of 1944.¹⁷⁸ According to Pfohl,

I have given notice that 65 years are enough for any man, that this has been my last time. The band work must be studied and some other means found to carry on.¹⁷⁹

The duties of directing the band were then shared by two bandsmen, Stockton and Austin E. Burke, Jr., in 1944 and 1945. Stockton suffered a heart attack which left Burke with total responsibilities in 1946. Burke officially was named director later that year. Prior to this, in November 1944, the Central Board of Elders had elected Burke as director of the Moravian Band, which included general calls for united church band work, Tuesday evening Salem Band rehearsals, and the summer concerts.¹⁸⁰

¹⁷⁷ Pfohl, The Salem Band, 70.

¹⁷⁸ Bernard J. Pfohl, "Notes on Band Growth, Finances, Etc., 1949" p. 6, file 25, BJP-MMF.

¹⁷⁹ B. J. Pfohl, Letter to Henry and Katherine Pfohl, 29 April 1944, HCP.

¹⁸⁰ Bernard J. Pfohl, "Notes on Band Growth, Finances, Etc., 1949" p. 6, file 25, BJP-MMF.

Although Pfohl had retired as director, he still continued to work with the ensembles. In addition to playing in the Church band, Pfohl continued to be record keeper and statistician for the Easter Band through the last years of his life.¹⁸¹ His dedication to the tradition would not allow him to retire from all aspects of band work as demonstrated by his continued work with the Easter Band. Many changes were instigated within the Easter Band during Pfohl's tenure with the organization. Under his leadership and continued participation, the band grew from sixteen to four hundred instrumentalists, the band's role in the church service was expanded to accommodate the larger number of musicians and the ever increasing congregation who attended the service, the service was broadcast via radio throughout the world, and women were permitted to participate in the band. Because of these changes and innovations, his belief in this service, and his dedication, Pfohl's name and the Easter service through the years have become synonymous. As a result, his musical contributions to the church have been measured most often in terms of the Easter Band.

¹⁸¹Summary of Easter Band, 1949, file 28, BJP-MMF.

CHAPTER V

PFOHL'S INFLUENCE AS MUSICIAN, TRADITIONALIST,
HISTORIAN, AND INNOVATOR

Pfohl's duty as director of the Salem, Church, and Easter Bands and the responsibilities that accompanied the position resembled those required of any band or ensemble conductor of the day. An examination of his work shows Pfohl to have been a well-educated musician, conductor, and music educator although he received minimal formal music training. In many ways, Pfohl presents a paradox--he was essentially self-educated in music; however, he became overwhelmingly successful in the perpetuation and expansion of an instrumental music tradition and advanced this tradition through times of radical social, economic, industrial, and religious changes in America.

Pfohl's success in music was a result of more than just his ability to conduct a band. His ability to learn through self-directed experiences was evident by the manner in which he approached his ensembles and thereby influenced the ensemble members in their own musical development. This chapter contains an examination of the various aspects of Pfohl's musicianship as well as his interest in and contributions to the tradition. A discussion of the growth and changes that occurred in the bands and innovations intro-

duced to the ensembles due to his influence concludes the chapter.

Pfohl, the Musician

Personal Growth and Development as a Musician

Pfohl attributed his musical education to observation and interaction with other musicians. With the exception of one musician, all of Pfohl's mentors were employed at Salem Female Academy and served as choir directors and organists at the Home Moravian Church. According to his son Henry, Pfohl was "a keen observer of musicians."¹ Pfohl began to develop his musical skills more fully when he joined the church choir directed by Frederick Agthe in 1884.² According to Pfohl, "To work under him [Agthe] in the Home Church Choir was one of my greatest privileges."³ Although in the later years of his life he received musical recognition by the community for being an instrumentalist, Pfohl recognized and frequently emphasized the importance of vocal training for total musical development.

Two musicians with whom Pfohl worked in the Salem Orchestra, George F. Markgraff and Robert L. Carmichael, had

¹HCP-Int.1.

²B.J. Pfohl, "Music in Salem--Wachovia," n.d., file 1-A, BJP-SB.

³B. J. Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

positive effects upon Pfohl's musical growth and leadership. As a result of these associations, Pfohl was able to learn skills necessary for him to fulfill his lifetime commitment of fostering the continuation of the Moravian musical tradition. According to Pfohl:

It was while associated with these men and working with them that I imbibed through observation the practical knowledge that has enabled me to do the work of service and training of boys that has marked the years since 1896, in which year I undertook to supervise the training and later did the full work of instructing my first group of boys in band work.⁴

Through his observation and work with trained musicians, Pfohl learned the essential musicianship concepts and rehearsal techniques necessary to lead the bands. However, the influence of other musicians upon his conducting style cannot be documented since detailed descriptions of their style and technique have not been preserved. Pfohl's conducting patterns were unique, at least according to those musicians who served with him in the bands. His conducting pattern in the four meter was basically a square executed in large sweeping motions, intentionally simple and easy to follow. Diagram "a" in figure 5.1 illustrates the basic four pattern as recalled by his contemporaries.⁵ A film of

⁴Ibid.

⁵Samuel E. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording. According to Fort, Pfohl made large, sweeping motions as he directed. Unfortunately, Fort and others who were active band members while Pfohl was

a 1932 citywide celebration contains rare footage of Pfohl conducting the Salem Band.⁶ Although the excerpt is brief and without recorded sound, Pfohl appears to be conducting the chorale, "Now thank we all our God."⁷ The basic four pattern, preceded by a preparatory beat and ending with a fermata on beat one, is illustrated in figure 5.1b. Although there is a slight variation from the earlier illustration, the shape still is basically a square with minor adjustments occurring at beat three. Pfohl's conducting patterns for meters in two and three have not been discovered.

Pfohl chose specific batons to assist in defining the pattern. Most were extremely long and thick. Pfohl held his batons with a straight arm which made each of his beats appear to be more exaggerated and projected to the ensemble. Pfohl's pattern of conducting was without rebound.⁸ Figure

director can not recall the pattern he used for music in 2 and in 3.

⁶"George Washington Pageant, 1932," film made by North Carolina Garden Clubs, donated to Old Salem, Inc., by Mrs. Agnew Bahnson.

⁷Prior to 1974, the chorales played by the Moravian bands included a fermata on the last note of each phrase. Because of this tradition, the meter of the first phrase, the only complete phrase shown, was determined to be 6. Upon studying the metrical index of the chorales, "Now thank we all our God" was the only chorale which would have been appropriate for the occasion that was included in the band's chorale tune books.

⁸Samuel E. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording.

5.1c contains a reproduction of Pfohl's batons, while figures 5.2 and 5.3 show Pfohl conducting ensembles.

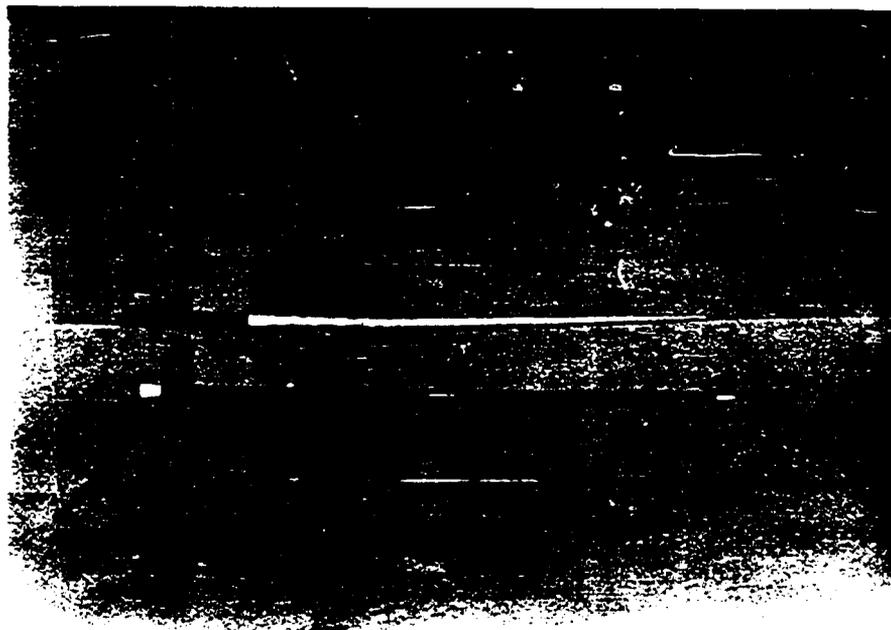
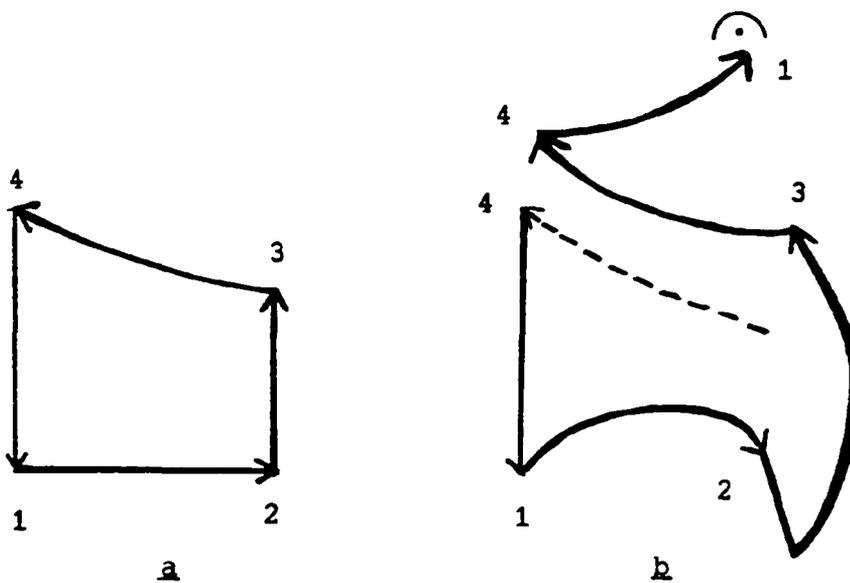
Although he had no formal training in the field, Pfohl's understanding of acoustics was extensive. Most likely Pfohl learned about the importance of acoustics in musical performances through his colleagues. Because Pfohl heard an improvement in the band's projection when performing in the portico of Main Hall at Salem College as a contingency site in case of rain, the band performed summer concerts there for several years. An announcement for the 15 August 1935 band concert named the portico as the rain site and mentioned how the band's sound would be affected in that setting:

Should an early afternoon shower interfere with arranging for the band on the square, the program may be played from the College portico; in which event the music carries best when the audience keeps 70 feet or more distant from the band due to the construction of the portico.⁹

Pfohl again emphasized the importance of acoustics in a 24 June 1937 announcement where he described how the location of the buildings resulted in a natural bandstand because the sound "rebounds" from the buildings and is "thrown out" to the middle of the square.¹⁰

⁹B. J. Pfohl, Concert Announcement, 15 August 1935, file 2-D, BJP-SB.

¹⁰B. J. Pfohl, Concert Announcement, 24 June 1937, file 2-E, BJP-SB.



c

Fig. 5.1. Pfohl's conducting patterns and batons: **a**, Pfohl's basic four meter pattern; **b**, Pfohl's basic four pattern as captured on film; and **c**, Pfohl's batons. Photo by author.



Fig. 5.2. Pfohl conducting Easter Band rehearsal on Salem Square, ca. 1935. Photo courtesy of the Salem Band.



Fig. 5.3. Pfohl conducting a prelude band at Trinity Moravian Church, event unknown, ca. 1937 or 1938. Photo courtesy of Trinity Moravian Church.

Pfohl frequently discussed the acoustical properties of specific performance sites in letters to his children. In some of the letters Pfohl stated that the acoustics in the fellowship hall were bad. He related further that the band hall was improved when curtains, which alleviated substantially the long reverberation when the room was not completely filled, were added to the windows.¹¹ The extent of his knowledge of acoustical properties is evident in a letter to his son Henry describing the construction of the Centenary United Methodist Church in downtown Winston-Salem in 1931. An excerpt from this letter follows:

The church is enduringly constructed and beautiful, but there is disappointment because of acoustics. Speakers are very hard to understand, comments of many were that the organ sounded brassy and loud, all of which means that the hard surface of the stone aisles, the great high hard surfaced walls, throw back the sound so that it is difficult to catch the articulation of the speaker. Rugs, draperies and carpets will have to be placed and results studied in order to remedy this unfortunate condition.¹²

Pfohl used his acquired musical knowledge to benefit the band. Balance among instruments and stylistic interpretation were mentioned frequently in concert reviews in

¹¹B. J. Pfohl, Letters to Henry Pfohl, 4 March 1944 and 25 September 1935, HCP.

¹²B. J. Pfohl, Letter to Henry Pfohl, 25 September 1931, HCP.

newspapers.¹³ Tuning also concerned Pfohl. Whenever band members from other churches joined the Home Church band for united band efforts, Pfohl became more aware of intonation problems among the instruments and therefore took time for tuning. Pfohl recognized the need for a tuning standard and made that standard available to the various church band units when he presented tuning bars to each church of the Salem Congregation. According to Pfohl, the bars provided a tuning standard intended to "improve and bring all into proper accord when playing for Easter and other occasions of united effort and assembly."¹⁴

Band members were encouraged to listen to other bands when opportunities were available.¹⁵ Pfohl believed that listening to other interpretations of musical compositions would improve the bands in their personal quest for more effective musicianship. Whenever possible, Pfohl sought external constructive criticism if he believed it would be insightful for musical improvement of the ensembles. An

¹³"A Splendid Concert by the Salem Band," Unnamed newspaper review, November 1907; and Anonymous review in an unnamed newspaper, 7 December 1908. Both of these reviews were clipped from newspapers and had no identifiers attached. They are among the John D. Stockton papers from the private collection of Jean S. Piner of Winston-Salem.

¹⁴Listing of Instruments given since 1910 to the Churches of the Salem Congregation, 1950, file 31, BJP-MMF.

¹⁵B. J. Pfohl, Letter to Ralph Petree, 15 October 1921, BJP-SB.

example of his interest in critique was demonstrated after the contest adjudication at the Made in the Carolinas Exposition band contest in 1921. When he was notified about winning third place at the Made in the Carolinas Exposition, Pfohl inquired about the adjudication standards and requested information about the strengths and weaknesses of the Salem Band's performance.¹⁶

On occasion Pfohl received unsolicited criticism but welcomed it nevertheless. For instance, when Victor Herbert visited Winston-Salem in 1911, the band was asked by H. A. Shirley of Salem College to play a chorale prelude prior to Herbert's program in Memorial Hall on campus. Herbert listened and, after the concert, he complimented the band in several areas. He did make one suggestion for improvement, however, which Pfohl recounts:

In a kindly manner he suggested the need of cornets on alto, not to depend on circular concert horns, and emphasized the musical worth of the upright alto.¹⁷

Pfohl recognized that there were weaknesses within the ensembles, paramount of which was the various levels of skill development among the instrumentalists. Pfohl taught the musicians in his ensembles using his musical skills to

¹⁶B. J. Pfohl, Letter to J. C. Patton, 8 October 1921, BJP-SB.

¹⁷Bernard J. Pfohl, The Salem Band (Winston-Salem: Privately printed, 1953), 55.

adapt the music as necessary, especially for the Salem Band repertoire, so that each member was challenged but not to a point of frustration. The result was a community band in which everyone contributed at his own level toward the presentation of quality performances. Pfohl's efforts in this area were acknowledged and discussed frequently in concert reviews and personal correspondence. A newspaper review dated 16 November 1907 recognized Pfohl's "efficiency as a director," and stated that the band's performance was a direct result of Pfohl's work with them.¹⁸ In 1937, Pfohl received a letter from J. N. Plaster who congratulated him upon presenting an excellent Sunday afternoon concert. Aside from mentioning the musical value of the concert, Plaster noted also that Pfohl's work with the band was even more remarkable since many of the players had only received their first instrumental music instruction in the previous summer.¹⁹ Throughout his leadership of the Salem bands, Pfohl worked effectively with ensembles characterized by players of varying skill levels and attempted to provide positive and enriching musical experiences for all.²⁰ His

¹⁸"A Splendid Concert By The Salem Band," unidentified newspaper, 16 November 1907, found among the John D. Stockton papers in the private collection of Jean S. Piner, Winston-Salem.

¹⁹J. N. Plaster, Letter to B. J. Pfohl, 22 November 1937, file 1-C, BJP-SB.

²⁰HCP-Int.1.

adaptability and his dedication to providing positive musical experiences for all of the performers were among his most profound assets.

Influence Upon The Music Community

Just as Pfohl had looked to older musicians for guidance while developing as a musician, he in turn provided spiritual and musical guidance for the band members who performed for him. His impact upon the musicians in the ensembles was demonstrated in many ways, ranging from his standard of dress and sense of propriety to ministering to individual spiritual needs. Pfohl was eager to assist not only band personnel with their continuing musical growth but also individuals and organizations who sought his services and expertise. Because of his many years of dedication and service, Pfohl's influence on instrumentalists and others is significant in the continuation of Moravian traditions.

Pfohl's physical appearance and demeanor made an immediate impression upon those who were associated with him and played in his ensembles. Pfohl was a tall, rather thin man, who appeared to be a creature of habit with regard to his style of dress. As a result, his physical appearance when conducting an ensemble was similar to his day-to-day demeanor, although at times he was less formal during rehearsals. Pfohl's preference for green trousers worn with suspenders has been noted by several who worked closely with

him.²¹ Pfohl preferred long sleeved shirts; the sleeves often were pushed up during rehearsals and held in place by rubber bands.²² When removable collars were stylish, Pfohl removed his collar during rehearsals and unbuttoned the top button of his shirt, thus lending a less formal atmosphere to the rehearsal.²³ Performances and services were more formal, however, since he always wore bow ties, a clip-on style when available.²⁴ An accessory associated with Pfohl and frequently recounted in interviews was an eyeshade. To help eliminate the glare encountered while at work and while copying music, Pfohl normally wore a green eyeshade.²⁵ Figure 5.4 contains two photographs; the first depicts Pfohl wearing the eyeshade at a 1956 Salem Band Concert and the second is a photograph of the eyeshade located in the Salem Band Archives.

²¹Lester Morris, interview with author, 5 June 1990, Winston-Salem.

²²Samuel E. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording.

²³Lester Morris, interview with author, 5 June 1990, Winston-Salem.

²⁴Katherine A. Pfohl, interview with author, 18 June 1990, Winston-Salem. The only time Pfohl was known to have worn a long tie was at his wedding at the insistence of his bride, after which he removed it and, according to family members, never wore again.

²⁵HCP-Int.2.



Fig. 5.4. Pfohl's eyeshade. Top, Pfohl wearing eyeshade at Salem Band Concert, 1956. Photo courtesy of Piedmont Publishing Company. Bottom, Pfohl's eyeshade as preserved in the Salem Band Archives. Photo by author.

Although he appeared to be serious and somewhat gruff in his manner, Pfohl possessed a sense of humor and chuckled a lot. The band members recognized and accepted this aspect of his personality. Pfohl tended to view all matters in perspective and his overall outlook on life was good. This attribute helped generate the respect he received from his band members.²⁶

Pfohl demonstrated respect for the band members and thereby was accorded high esteem by those who worked with him. Perhaps this respect stemmed from his intense interest in the band unit and in particular the individuals who performed in it. When traveling to other areas and countries, friends and colleagues often sent Pfohl concert programs along with any additional information they could obtain about the performing organizations. In this way Pfohl was assisted by his own associates on keeping abreast of the activities of other organizations. For example, on 9 July 1925, H. A. Shirley of Salem College sent to Pfohl band programs collected from performances he had attended while traveling in England.²⁷ Pfohl appreciated and solicited this type of information since he knew he could

²⁶Lillian F. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording.

²⁷H. A. Shirley, Letter to B. J. Pfohl, 9 July 1925, file 1-B, BJP-SB.

plan better for his own bands if he knew about the activities of similar organizations.

Pfohl maintained a compassion for his band members and was sensitive to their needs. This concern for the individuals in his bands was demonstrated through his prayers, his demonstrative appreciation of their service, and his empathy with those who were ill. Likewise Pfohl attempted to provide the band with spiritual guidance as well as fostering musical growth. Every rehearsal began with prayer, and Pfohl is reported to have included the bands in his personal prayers. He frequently stood on the front porch of his home and called the band members by name after which he prayed aloud for each of them. One band member has recalled that she credits Pfohl and his prayers for the band leadership roles in which she and her husband have become involved.²⁸

Pfohl recognized the band's dedication to service and often commended the members for their hard work and progress. As part of his appreciation for their continued service, Pfohl planned a supper to honor band members on 3 September 1936 for their work during the previous summer and for the numerous church services in which they participated. Pfohl provided the necessary transportation

²⁸Lillian F. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording.

for the band since the supper was held at Trinity Moravian Church, approximately one mile south of Salem.²⁹

Because of his respect, appreciation, and concern for the welfare of his band members, Pfohl became attached emotionally to many of them. A result of his personal closeness to the band members was that Pfohl became demonstrably distraught when tragedy or sorrow occurred. Pfohl's wife verified this tendency in a letter to her son Henry on 15 June 1932, when she informed him that "Dad is torn up over the death of Joe Tolley, one of his Band boys--a fine fellow, and a reliable Band boy."³⁰

Pfohl continued to assist his band members even when they left the community, regardless of reason. Some assistance was provided through letters of recommendation. For example, at the outbreak of World War II, many Salem bandsmen joined the armed services. Several bandsmen requested letters from Pfohl indicating their suitability for military band work. Pfohl as usual was pleased to support his members and wrote letters to support cornetists Jack Brown and Raeford Porter and trombonist Charles Cash. Although their musical involvement focused temporarily in other ensembles, the military bandsmen attended rehearsals

²⁹"Salem Band Closing Season," Unidentified newspaper, 1 September 1936, p. 8, file 2-D, BJP-SB.

³⁰Sarah T. Pfohl, Letter to Henry Pfohl, 15 June 1932, HCP.

and participated in any band performances as usual while they were back in Salem on furlough.³¹

Although his primary musical involvement was as conductor of the bands, Pfohl assisted in other musical organizations whenever called upon. In 1910, the organ in the Home Moravian Church, which had been installed in 1800, needed to be replaced. The church boards decided that replacement of the organ rather than restoration was appropriate. Pfohl, along with H. A. Shirley, W. J. Peterson, and L. B. Brickenstein, was appointed to a committee to oversee the purchase of a new organ. A visit to Richmond, Virginia, and the Kimball Organ Company convinced the committee to purchase a Kimball organ; the organ was installed upon the completion of the sanctuary renovations in the Home Church in 1912.³² Although Pfohl knew little about organs, he was able to understand the principles upon which the instruments were constructed and, therefore, his involvement in the decision to purchase was considered invaluable. Perhaps, too, his accounting expertise was valued so that financing the purchase could be

³¹Pfohl frequently mentioned those musicians who were home on leave in letters to his son, Henry. Letters from Pfohl to Henry dated 24 October 1942, 22 June 1943, and 14 July 1943, HCP, serve as examples.

³²Pfohl, The Salem Band, 48-49.

accomplished. For whatever reason, however, the church perceived Pfohl to be an important member of the committee.

On occasion, Salem College called upon Pfohl for assistance. As an example, when the music department sought to form an orchestra for its students in 1937, Pfohl not only obtained permission from the church to loan one of the church's double basses to the school but also assisted in reconditioning it for use. In a description written to his daughter Katherine, Pfohl stated:

This week I have spent much time in getting the large double bass into condition for use in Miss Reid's college orchestra. This old instrument is finer in tone and smoothness than ever before. But the young lady who will play it will need strength to handle it.³³

Periodically Pfohl was asked to serve as a member of various music committees. One instance occurred when Pfohl participated in the planning for the second concert of the 1907 Winston-Salem Music Festival. Held on Saturday evening, 18 May 1907, at 8:00 in Alumnae Memorial Hall of Salem Academy and College, the concert was called "Artists Night." In addition to chairing the committee responsible for the concert, Pfohl played double bass in the orchestra

³³B. J. Pfohl, Letter to Katherine Pfohl, 25 September 1937, KAP.

which accompanied the chorus.³⁴ As noted earlier, Pfohl, as a member of the Music Committee for Winston-Salem Day at the 1921 Made in the Carolinas Exposition, arranged for the band to accompany the Winston-Salem contingency to Charlotte at the request of the city of Winston-Salem.

Often Pfohl served as a member of church and community committees as well as in leadership capacities. His practical knowledge in a variety of areas, along with his inclination toward detail, made him an excellent choice for committee service.³⁵ This was true in his family, church, and musical life. As the oldest child, Pfohl was required to manage much of the family business. Named executor of his father's estate, Pfohl oversaw the settlement of the estate after his mother's death in 1930. Pfohl, at age 92, also served in the same capacity for his sister, Caroline Elizabeth, who died in 1959.³⁶

Pfohl graciously and formally dealt with individuals who in some way assisted the band, and he was prompt to recognize their contributions. When any one performed a service for the band, Pfohl communicated his appreciation

³⁴Program from Winston-Salem Music Festival, "Artists' Night," 18 May 1907, John D. Stockton papers, private collection of Jean S. Piner, Winston-Salem.

³⁵HCP-Int.1.

³⁶B. J. Pfohl, Handwritten draft of the estate of Caroline Elizabeth Pfohl, 1959, private collection of Marie Pfohl.

immediately in writing. Two such examples are found in letters that Pfohl sent the day after the band's participation at the Made in the Carolinas Exposition in Charlotte in 1921. A letter to John Paul Lucas, the director of publicity for the Southern Public Utilities Company in Charlotte, expressed appreciation for the courtesy shown the band on their visit the previous day. Another letter to R. L. Womack, the superintendent of the Charlotte Branch of the Railway Department of the Southern Public Utilities Company, expressed appreciation for his assistance in handling the band instruments.³⁷

Just as he recognized the band for their achievements through hard work and those who assisted the band in non-musical areas, Pfohl often was recognized for his contributions to the band. The church voiced appreciation for his work on numerous occasions. In 1938, R. Gordon Spaugh, the minister of the Home Moravian Church, recognized "the fine influence you [Pfohl] are exercising over them [the band boys]."³⁸ In the letters written to the band by the church leaders expressing appreciation for its services, Pfohl often received recognition for his dedication and work. A 1939 letter from Spaugh stated:

³⁷B. J. Pfohl, Letters to John Paul Lucas and R. L. Womack, 22 September 1921, BJP-SB.

³⁸R. Gordon Spaugh, Letter to B. J. Pfohl, 10 November 1938, file 1-C, BJP-SB.

We appreciate your constant efforts in behalf of the music of the church and your sacrifice of time and self in promulgating this department of the church's work.³⁹

Not only did the church leaders but also the band members recognized his leadership and dedication. After the Easter morning service of 1931, over three hundred band members gathered in Memorial Hall of Salem College to honor Pfohl for his fifty years of service to the band, ten as player and forty as director. C. T. Leinbach, one of his band boys from the 1904 beginning class, presided over the event and presented a cash gift to Pfohl. Another member of that 1904 band class, the Reverend Douglas L. Rights, paid tribute to him and elaborated on three qualities exhibited by Pfohl. These qualities included:

1. His patience and persistent leadership. He has made outstanding accomplishments in the details of musical arrangement and instrumentation. In 1927 he arranged and published the first edition of the chorale books. Up till then, all were handcopied, and many by him.
2. The character he instilled in boys. To be a bandsman under him means more than musical training. It means a strong impartation of moral and cultural qualities.

³⁹R. Gordon Spaugh, Letter to B. J. Pfohl, 10 January 1939, file 1-C, BJP-SB.

3. His contribution to divine worship.⁴⁰

Perhaps these qualities best summarize Pfohl's character and view of life: hard work, moral example, and dedication of all work to the glory of God.

Through his musical contributions, Pfohl exerted considerable influence upon those who performed in his ensembles and who heard the performances of the bands. He received numerous letters from former bandsmen thanking him for what he had taught them and the impact that he had upon them in their lives. One representative letter was received 9 October 1918 from a military bandsman, Sgt. Barrett D. Wilson, an Assistant Band Master of the 318th Field Artillery Band who was stationed in France.⁴¹ Other correspondence from former bandsmen regularly was received by Pfohl, as well, including letters from George H. Robinson of Citronelle, Alabama, on 10 March 1938; Sidney K. Brietz of Corsicana, Texas, on 15 April 1936; and Paul Tysinger, a Duke Power employee from Spartanburg, South Carolina, on 7 April 1936. In these letters, the former bandsmen expressed to Pfohl appreciation for the band experiences he provided for them and often reported how they continued to

⁴⁰"Pfohl, Forty Years Band Director, Honored Today," Winston-Salem Sunday Journal and Sentinel, 31 March 1929, D-1 and D-7.

⁴¹Barrett D. Wilson, Letter to B. J. Pfohl, 9 October 1918, file 1-B, BJP-SB.

use the music to incorporate Moravian traditions into their new locales. One letter, however, summarizes best the overall influence that Pfohl had upon his band members.

Written 27 February 1939, W. E. Ellis, Jr., stated:

Mr. Pfohl, as the years go by I appreciate more than I can tell you what you did for me and all of us boys. The realization comes more as my own boys are at last playing the old chorales. We all rejoice that God has given you vigorous health and strength to carry on and train these on-coming generations. It is one of my main ambitions that the Ellis boys and theirs in turn carry on the wonderful work for our church that you are doing.⁴²

Letters similar to these continued to be received by Pfohl until his death.

Community leaders held Pfohl in high regard. In a 14 April 1930 letter to Pfohl, who had been nominated for the Chamber of Commerce Cup, an award to a member of the community for outstanding service, James Watson Moore, Principal of Reynolds High School in Winston-Salem, stated that Pfohl should have been the recipient, and he hoped Pfohl would receive the honor in the future.⁴³ Local newspapers also praised Pfohl, especially for his dedication to band work and performance. An article from the Winston-

⁴²W. E. Ellis, Jr., Letter to B. J. Pfohl, 27 February 1930, file 1-C, BJP-SB.

⁴³James Watson Moore, Letter to B. J. Pfohl, 14 April 1930, BJP-SB.

Salem Twin City Sentinel concerning the Salem Band through the years 1908-1916 stated:

The band now comprises some 25 or 30 young men and boys under the leadership of Professor B. J. Pfohl, who is not only a responsible business man and gifted musician and director, but his influence has greatly helped in upbuilding the character of the young men of the community.⁴⁴

In addition, a 1921 editorial in the Winston-Salem Union Republican stated:

. . . and for the present day effort much credit is due Mr. B. J. Pfohl who, although a very busy man gives the greater part of his spare moments to the Band and its interests. If every citizen would evince the same public spirited interest in other ways, what a community we would have.⁴⁵

Pfohl received national recognition in 1938 when he was featured in an editorial cartoon, "Strange As It Seems" by John Hix. The caricature entitled "Music Maestro--B. J. Pfohl," was accompanied by a brief informational paragraph about the band and Pfohl's accomplishments during his service with the Easter Band.⁴⁶ Figure 5.5 contains a reproduction of the cartoon.

⁴⁴"The Salem Band," Winston-Salem Twin City Sentinel, ca. 1908-1916, 2.

⁴⁵"The Salem Band," Winston-Salem Union Republican, September 1921.

⁴⁶"Strange As It Seems," Charlotte Observer, 21 October 1938.

STRANGE AS IT SEEMS

BY JOHN HIX
Reg. U. S. Pat. Off.

MUSIC MAESTRO —
B. J. PFOHL,
WINSTON-SALEM, N.C.,
HAS DIRECTED THE SALEM
MORAVIAN EASTER BAND FOR 49 YEARS
HE HAS BROUGHT MORE THAN 4,000
PERSONS INTO THE
ORGANIZATION



John Hix

**BURMESE
STAR RUBY,**
WEIGHING OVER 100 CARATS,
CONTAINS A PERFECT
SIX-POINTED STAR...
(American Museum)

**KINGFISHERS FOOTBALL TEAM
PLAYED OKLAHOMA UNIVERSITY
21 SUCCESSIVE TIMES
WITHOUT WINNING A GAME!
(1897-1919)**






THE CHAMOIS:
of the European Alps
CAN STAND ON A SPACE
THE SIZE OF A
SILVER DOLLAR!

Illustration by J. H. 10-21-38

MUSIC MAESTRO. . . .
Easter morning in Winston-Salem, North Carolina, is greeted by the music of one of America's strangest bands—that directed by B. J. Pfohl.

The odd history of this organization began 173 years ago when a small handful of Moravian settlers hailed the Easter sun with German hymns brought from the old country.

Since then, the ceremony has become traditional: each year old and new members of the band greet Easter morn with music. A member of this organization for 59 years, B. J. Pfohl has for the past 49 years been its director and guiding light.

Pfohl has brought more than 4,000 persons into the

members into groups, which tour Winston-Salem by bus on Easter morn, playing as they go.

Most of the present musicians, young and old, were trained by Pfohl himself.

SURE-FOOTED CHAMOIS. . . .
"Standing room only" signs do not bother the graceful chamois of Europe's Alps. Strange as it seems, they can stand on a space no larger than a silver dollar.

During feeding time, one chamois stands guard in some prominent place to warn the others of the approach of danger. Often they are seen poised strangely, with all four feet brought together as in the illustration above.

Fig. 5.5. "Strange As It Seems" editorial cartoon featuring Pfohl. Courtesy of Katherine Pfohl.

While it is impossible to determine the number of musicians who were positively influenced by Pfohl, it is assumed that all who served with him were influenced in some area of their life by his knowledge of music and human nature, his presence as a role model, and his spirituality. Since many of the records that listed band personnel have not been preserved, a complete list of instrumentalists can not be compiled. However, the names of band members whose participation can be documented from personnel records and concert programs are located in Appendix J.

The Band and Pfohl's Performance

Although he was a busy man, Pfohl somehow managed his schedule to accommodate his career in business, band responsibilities, personal practice and performance, and family life as well as to foster other interests. Pfohl's typical weekly schedule was organized as follows: five and one-half days per week at his job with the electric company, Wednesday evenings and Sundays at church, and two evening rehearsals. In addition, special concerts or services often occupied other evenings. Occasionally his musical responsibilities required a weekday commitment that meant he had to leave his work during the day. These commitments were most often funerals. Pfohl's employers were aware of his musical obligations to the church and, therefore, allowed him to leave his work as long as he managed to complete his

office duties promptly.⁴⁷ Instead of discouraging Pfohl in his musical duties, the company apparently was proud of his community accomplishments since Pfohl and his band frequently were featured in the company newsletter along with photographs.

In addition to a regular weekly schedule, Pfohl maintained a routine daily schedule. All of his meals were eaten at home since Pfohl's location of employment was near enough that he could walk home for lunch. When time permitted, Pfohl practiced his baritone during his lunch break.⁴⁸ On band rehearsal evenings, Pfohl left work at 6:00 to return home, ate supper, and, at 7:30 went to the band hall to prepare for the rehearsal.⁴⁹ Also, band projects occupied much of his free time. In 1932, Pfohl's wife indicated to her son, Henry, that "Dad holds up to his work well, and spends much time in the Hall in the interest of Band work."⁵⁰ Pfohl's service beyond his regular band responsibilities was demonstrated even further in a letter written to his children in 1931 in which he recalled that he

⁴⁷B. J. Pfohl, Document discussing the Children's Music Festival, ca. 1921, p. 2, file 1-A, BJP-SB.

⁴⁸Pfohl's favorite baritone, made by Buescher, was silver-plated with a gold-tone bell. He reportedly produced a beautiful, singing tone with this instrument.

⁴⁹HCP-Int.2.

⁵⁰Sarah T. Pfohl, Letter to Henry Pfohl, 15 June 1932, HCP.

spent the entire Monday after Easter "recovering" equipment and books from the rain damage that occurred during Easter.⁵¹

After he became director, Pfohl's personal performance with the Salem Band was limited. Shortly after the turn of the century when he renewed his involvement with community music, Pfohl occasionally played baritone solos on concert programs. Figure 5.6 contains a 1908 band program that lists Pfohl as the baritone soloist. Other than solo performances, his performance in the Salem Band was limited to playing a tune on his baritone to summon both the band members and the audience to begin the second half of the summer concerts.⁵²

Although unable to play and direct the Salem Band simultaneously, Pfohl continued to perform in the Church Band as well as conduct various chorale preludes and death announcements. The Church Band, which consisted of fewer personnel than the Salem Band and performed a repertoire of only four-part chorales, was begun frequently by Pfohl with "Ready . . . Play!" after which they continued throughout the chorale without direction since Pfohl was performing with them. Pfohl preferred to use this method since it

⁵¹B. J. Pfohl, Letter to Henry Pfohl, 17 April 1931, HCP.

⁵²HCP-Int.2.

Concert
1871
Salem Band

Complimentary to the
Faculty and Young Ladies
.
.
Salem Academy and College.
Academy Chapel.

October 3, 1908.

Salem, N. H.

Program:

PART I.

March—"Sentinel".....	Hall.
Melley—"Morse's Melodias".....	Morse.
Baritone Solo—"La Serranole".....	Schnitser.
Mr. B. J. Prout.	
Waltz—"Calantha".....	Holzmann.
March—"La Fiesta".....	Rosenqvist.

PART II.

Overture—"Prince of Pilsen".....	Luders.
Intermezzo—"Cavalleria Rusticana".....	Masengul.
Spanish Serenade—"La Paloma".....	Yoller.
Waltz—"Symphia".....	Holzmann.
March—"American Patrol".....	Meecham.

Instrumentation.

Director, E. J. Pfohl.

Clarinets.—D. L. Rights, E. W. Lehman.

Solo Cornets.—J. D. Stockton, C. S. Rights, C. T. Lindbeck,
R. Wilson.

1st Cornets.—R. Hall, R. Porter.

2nd Cornets.—H. Huns, R. Miller.

1st Alto.—C. S. Starbuck.

2nd Alto.—E. Hills.

3rd Alto.—F. Meinung.

1st Trombones.—R. Brewer, K. Vogler, O. Doldywood.

2nd Trombones.—W. Wellens, W. Kern.

Baritone.—W. Miller.

E♭ Horn.—E. S. Porter.

E♭ Horn —4'. O. Lockard, R. Briets.

Snare Drum.—R. Rempson.

Bass Drum.—R. Ormsby.

Fig. 5.6. Salem Band Program listing Pfohl as baritone soloist, 1908. Courtesy of the Salem Band.

allowed him to play in the band.⁵³ As stated earlier, one of the Church Band's primary responsibilities was to participate in funeral services. Evidence suggests that Pfohl performed as a member of the band at many of the funeral services as well as serving as the leader. On several occasions, he indicated that "we played" for a specific funeral. Also, based upon the fact that instrumental performers were difficult to enlist for funeral services held during working and school hours, Pfohl's participation frequently was necessary.

Pfohl was occupied constantly with both musical and non-musical projects. Good health was a contributing factor toward his productivity. Physical setbacks seldom hindered Pfohl from working with the bands. However, in the latter part of 1929, Pfohl, accompanied by his physician brother, Frederick Samuel, traveled to Philadelphia for surgery. The journey to the University of Pennsylvania Hospital was necessary because the needed surgery was a new procedure at that time and not performed in every hospital.⁵⁴ Many Winston-Salem residents were so concerned about Pfohl's condition and the results of the surgery that his progress

⁵³ Ibid.

⁵⁴ Katherine A. Pfohl, interview with author, 17 January 1990, Winston-Salem.

was reported in the local newspaper.⁵⁵ A second setback occurred after his wife's death in February 1943, when he fell and broke a vertebra in his back. Pfohl was hospitalized for seven weeks and one day and, although he was seventy-six, he recovered and regained mobility with the aid of a back support. By June of that year, he was able to remove the support for brief periods of time while his back strengthened.⁵⁶ Later in the year, Pfohl returned to band rehearsals.

Moravian Music and Band Traditions
in Winston-Salem

Band Instruction

One of the important traditions maintained by the Moravians was a commitment to training musicians, especially instrumentalists, for work within the church. From the earliest days in North Carolina, Moravians trained instrumentalists whenever additional performers were needed to fulfill church work needs or satisfy community ensemble requirements. Therefore, instruction was provided on an "as needed" basis rather than according to a set schedule. Because of this tradition, Pfohl was introduced to band work and later dedicated himself to performance, directing

⁵⁵"Pfohl Undergoes Major Operation," Winston-Salem Twin City Sentinel, 14 September [?] 1929.

⁵⁶B. J. Pfohl, Letters to Henry Pfohl, 2 May 1943, 31 May 1943, and 22 June 1943, HCP.

ensembles, and, eventually, the instruction of beginning instrumentalists.

An anticipated turnover in band personnel occurred during Pfohl's leadership. As the band boys grew older, some left Salem to attend college while others found employment that sometimes necessitated relocation to another area. Occasionally adult players encountered conflicts between work and band schedules while some of the older bandsmen retired for health reasons. With such a fluctuation of membership, Pfohl discovered that it was necessary to begin a new group of instrumentalists for band work every four or five years if the traditional musical customs were to continue.⁵⁷ As a result, beginning instrumental music classes were held periodically so that players were available for church performances.

The instruction offered to the boys was quite simple because Pfohl's teaching style, as with his other musical skills, was developed through observation. Although the development of performance technique was an area virtually ignored in Pfohl's classes, the basics of music reading were stressed, as were fingerings and the concept of tonguing. According to his son Henry, "Lipwork was happenstance";⁵⁸ the students "discovered" how to produce the different

⁵⁷ Pfohl, The Salem Band, 23.

⁵⁸ HCP-Int.1.

harmonics by themselves. Breath control and projection was another area for which Pfohl offered no instruction.

Pfohl's teaching method basically was a three-step process: (1) tell the students what to do, (2) show them how to do it, and (3) let them do it.⁵⁹ While the method was simple, the results of his instruction proved to be successful; many of Pfohl's students became very capable instrumentalists. Pfohl unknowingly utilized a very basic modality based style of instruction that undoubtedly contributed to the success rate of his students: his teaching style accommodated visual, auditory, and kinesthetic learners.⁶⁰

No specific instructional method book was used by Pfohl. Classes consisted of learning to play scales, both diatonic and chromatic, using correct fingerings. Pfohl believed that introducing music immediately was the way to maintain interest. Therefore, a chorale with the fingerings marked was presented immediately to the students. Shortly after additional chorales were introduced, a book containing

⁵⁹ Ibid.

⁶⁰ For a more detailed description of modality based instruction, see Raymond Swassing and Walter Barbe, Teaching Through Modality Strengths (Columbus, OH: Zaner-Blaser, Inc., 1979).

patriotic airs, folk songs, and similar tunes was added to the repertoire for variety.⁶¹

Maintaining discipline was not difficult for Pfohl. The atmosphere in his band classes was cordial although still serious enough that there remained little time for joking that would reduce instructional time. Pfohl was a strict disciplinarian who was not overbearing in his approach. If a student was to misbehave, Pfohl called him by his full name, told him to behave, and then proceeded to teach the class as though nothing had interrupted instruction. This method reportedly worked well for Pfohl.⁶²

The first class Pfohl organized and taught by himself began in 1898. Evidence exists to indicate that the band began early in the year. In fact, the Memorabilia from 1898 indicates that the band practiced through the winter and gave their first public performance on Palm Sunday, 3 April 1898.⁶³ The music programmed for this concert is thought to have been the chorales and other tunes that Pfohl had used in instruction, although no program exists to verify this premise. However, after only three months of instruction, additional music would have been difficult for the young

⁶¹HCP-Int.1. This was, at least, the way classes were handled when Pfohl's sons received instruction.

⁶²Ibid.

⁶³Edward Rondthaler, The Memorabilia of Fifty Years (Raleigh: Edwards and Broughton Company, 1928), 167.

students to learn. The band roster included the following beginning students:

Cornets: Junius B. Goslen, Clyde S. Rights, Fred A. Fogle, Paul Fogle
 Altos: Robert H. Mickey, Clarence E. Clewell, Fred Norfleet, Lindsay Meinung
 Tenors: Zaccheus Barton, Henry Meinung, Charles Johnson
 Baritone: Agnew Bahnson
 Bass: Ralph de S. Siewers.⁶⁴

As these boys advanced in ability and expressed an interest in community band work, they were enlisted in the Twin City Concert Band, directed by C. O. Meinung and Charles T. Woollen.⁶⁵

Pfohl's second instructional endeavor came after Easter, 1904. The band class, organized Friday, 7 April, consisted of twenty-four boys who, averaging twelve years of age, began instruction in the Band Hall. The new class of beginners included the following boys:

⁶⁴Pfohl, The Salem Band, 17.

⁶⁵Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949) p. 2, file 25, BJP-MMF.

Cornets: Samuel Brewer, Will N. Vogler, C. T. Leinbach, Charles F. Vance, Ervin S. Porter, Charles R. Fogle, Douglas L. Rights, John D. Stockton (Concert Master), William B. Ellis, Jr., Raiford M. Porter, Ralph Pfaff
 Altos: Reginald Clewell, Clark S. Starbuck, William E. Miller, Littleton W. Roberts, Fred C. Meinung
 Tenors: F. Eugene Vogler, Ralph Clinard, Alfred Robertson, William F. Welfare, Herbert A. Vogler, Ollie Peddicord
 Trombone: Walter Brown
 Bass: Charles A. Vogler.⁶⁶

A photograph of the members of this beginning band class is reproduced in figure 5.7. One member of this band, Douglas Rights, switched to the clarinet early in his career. Who taught Rights to play the clarinet is unknown since Pfohl taught only brass instruments. Most likely a clarinet player in the Salem Orchestra was responsible for the tutelage. As Rights advanced in ability, he assisted Pfohl to teach other woodwind players.⁶⁷ Figure 5.8 contains a 1912 photograph of the Salem Band; Rights, the only clarinet player in the illustration, is seated in the front row, extreme left.

According to an article in the 3 August 1929 Winston-Salem Twin City Sentinel, the 1904 band was the band of

⁶⁶Pfohl, The Salem Band, 21. While Pfohl listed 24 band members here, he later indicated on p. 54 that 26 members comprised the 1904 beginning band.

⁶⁷HCP-Int.1.



Fig. 5.7. Moravian Boys' Band Photo. Contains many members of the 1904 beginning band class, date unknown. Photo courtesy of the Salem Band.

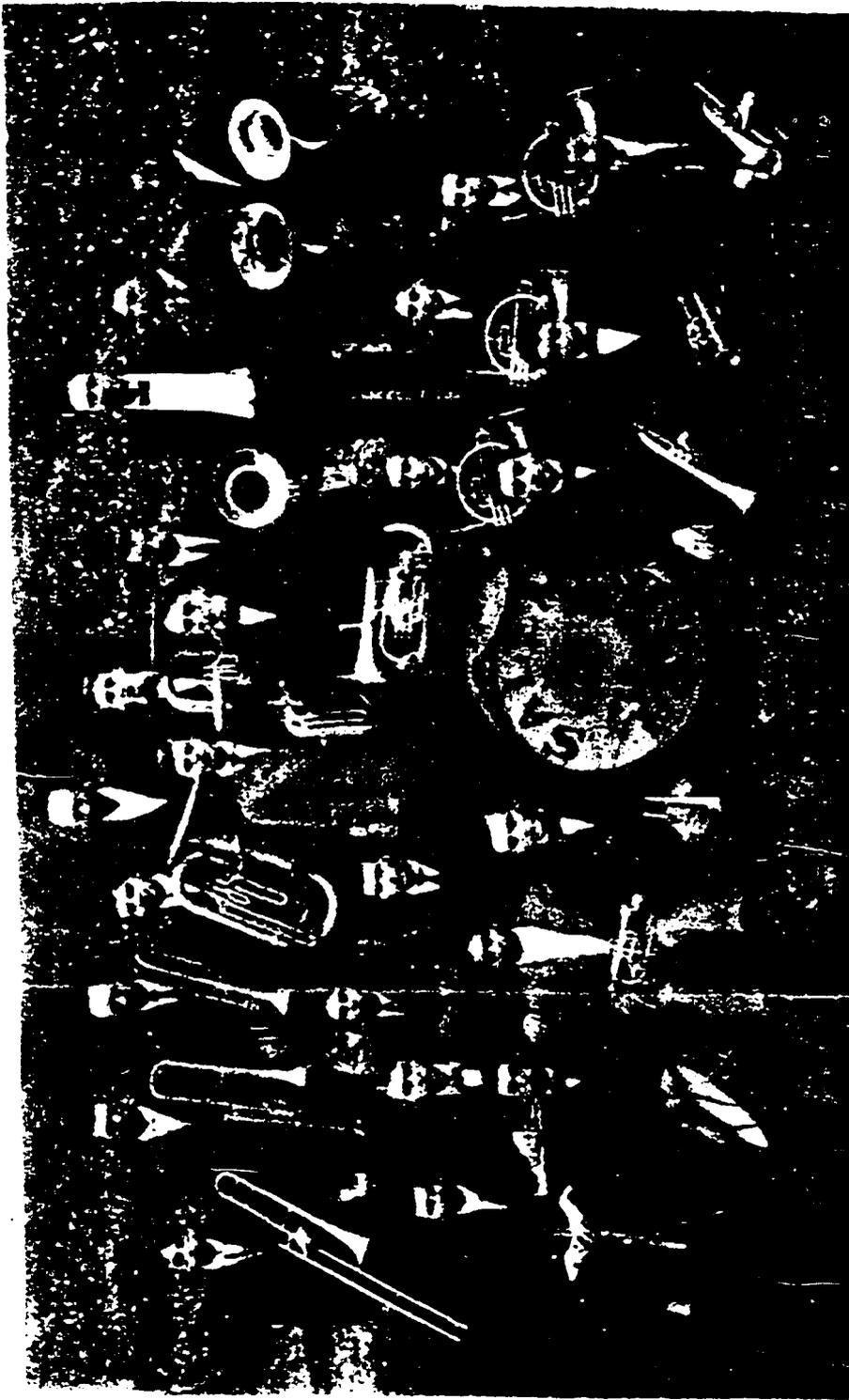


Fig. 5.8. The Salem Band, ca. 1912. Photo courtesy of the Salem Band.

"greatest endeavor and effort."⁶⁸ The boys in this class were eager to copy and use their own chorale books for church work and, in addition to playing for all church events, performed concerts on 26 August and 2 December 1904, just four and one-half months and eight months after organizing. The boys did not limit their musicianship to band work. As their musical skills developed, many served also in the church choir and orchestra.⁶⁹

When the 1909 reorganization of the Salem Congregation resulted in the establishment of churches in place of the outlying chapels, some of the new churches decided to form individual bands. The first step toward accommodating this movement occurred on 1 August 1910 when a group of forty-five beginning instrumentalists enrolled for band instruction. This class included the most beginners ever to start instruction at a single time during Pfohl's career as the instructor.⁷⁰ Another group was begun by Pfohl in 1915 which included Pfohl's sons, Joseph and Henry.⁷¹

⁶⁸"Exhibit Shows Music History in Twin City," Winston-Salem Twin City Sentinel, 3 August 1929, 3.

⁶⁹B. J. Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

⁷⁰Pfohl, The Salem Band, 23.

⁷¹Ibid., 26. Although Pfohl stated that the class began about 1915, personal family documents indicate that his children began instruction two or three years earlier. No evidence has been located to firmly establish the exact date.

The Moravians and Public School Music

Until 1920, the only outlet for the musical training of young people was the church. In that year, however, a decision was made to include vocal music instruction as part of the public school curriculum in Winston-Salem. William Breach, named head of the department of public school music, was aware of the Moravian contributions to music in the area and sought to incorporate this Moravian influence into the public school music programs. In 1922 and 1923, he organized Children's Music Festivals which were performances by choruses from the public schools accompanied by an orchestra composed of school and community musicians. This festival proved to be successful and enhanced both the church and school music programs. While the concerts fostered community support for public school music, they also helped to revive interest in music among children which ultimately affected their involvement in church music.⁷²

In 1922, when the city schools began teaching instrumental music, C. D. Kutschinski was appointed to head the high school music departments.⁷³ The church perhaps benefitted more from the addition of instrumental music to

⁷²Ibid., 64.

⁷³B. J. Pfohl, "Notes on Band Growth, Financing, etc., 1949" p. 4, file 25, BJP-MMF; and Pfohl, The Salem Band, 28.

the school curriculum than from any other area of public school music. Because students had the opportunity to receive instrumental instruction at school and took advantage of it, the church sponsored fewer band classes. Between 1920 and 1927, the total number of instrumentalists participating in the Easter Sunrise Service was tripled: the band increased from one hundred to three hundred members. This growth was a direct result of the public school instrumental music program.⁷⁴

In public school band classes, girls were allowed to study wind instruments for the first time in a class situation. Pfohl's daughter, Katherine, took advantage of the opportunity and studied clarinet in high school.⁷⁵ With this new source of instrumentalists, some area church bands who incorporated girls into the ensemble increased in number.

Public school music thrived in Winston-Salem until 1929, the onset of the depression. Tax support for schools was reevaluated, and reductions in salaries, as well as a decreased number of teaching positions, were encountered by the schools.⁷⁶ Rumors of the discontinuation of music in

⁷⁴Pfohl, The Salem Band, 28.

⁷⁵Katherine A. Pfohl, interview with author, 17 January 1990, Winston-Salem.

⁷⁶Pfohl, The Salem Band, 60; and B. J. Pfohl, Letter to Henry Pfohl, 27 June 1931, HCP.

the schools were rampant.⁷⁷ Various references by Pfohl indicate that instrumental music was discontinued.⁷⁸ Although school music was suspended for several years, music instruction did not cease in the city. The church resumed instruction but now on a regular basis, and as a result, instrumental music continued to flourish.⁷⁹ When the church once again offered instrumental instruction, the musical efforts begun by the schools were preserved and students were provided an opportunity to continue their musical studies. In 1929, James C. Pfohl and George Dickieson began to teach forty boys to play band instruments. The instructors were unable to complete the classes, however, because they left Winston-Salem to attend college. Therefore, Pfohl had to continue the band classes so that the instrumentalists would be prepared for participation in the Easter service.⁸⁰ Once again, Pfohl volunteered his services so that tradition could continue.

In 1931, Pfohl's son, Joseph, took over church band instruction. During the summer months, instruction took

⁷⁷B. J. Pfohl, Memorandum to friends of the Salem Band, 27 June 1932, BJP-SB.

⁷⁸Praise Service Announcement, 24 February 1935, BJP-SB.

⁷⁹Pfohl, The Salem Band, 67.

⁸⁰B. J. Pfohl, Band report, 17 August 1931, file 1-D, BJP-SB.

place on Wednesday mornings and, during the school year, on Saturday mornings. Unlike his father, Joseph received compensation for his work. When Joseph began to teach, girls were admitted to the classes just as they were in the high schools; however, the girls still were not allowed to participate in the Easter Band. Pfohl assisted his son with the classes whenever necessary and managed all of the financial aspects of these classes.⁸¹ Joseph's proven dedication to instrumental music education during this period is thought to have eventually influenced the administrators at R. J. Reynolds High School to enlist him to teach band when the public school music program was resumed. By 1936 Joseph was teaching band in addition to his regular classroom duties of general science and chemistry.⁸²

Many of Joseph's public school music students were enlisted and encouraged to participate in church and community music. His commitment to the continuation of instrumental music in both the church and public school settings provided the link between the church and public school music programs that was necessary for the survival of both. No doubt the younger Pfohl learned this from his father who continued to be extremely concerned with Moravian

⁸¹E. H. Stockton, Letter to B. J. Pfohl, 9 September 1931, file 1-B, BJP-SB.

⁸²B. J. Pfohl, Letters to Henry Pfohl, 26 September 1936 and 24 October 1942, HCP.

musical tradition and how it was to continue in a changing society.

Cultural Climate and Tradition

During Pfohl's association with the band, many changes occurred within the social structure of the city and county which had an effect on the musical tradition. The last quarter of the nineteenth century witnessed a shift from an agricultural based economy to one of industry.⁸³ The rise of industrialization resulted in the center of activity being shifted from Salem to the growing, younger adjacent town of Winston. Along with the growth of industry, more people migrated to this manufacturing center to seek employment that resulted eventually in geographical expansion of the area. Electricity became available and streetcars were installed. All of these improvements provided impetus to the growth in manufacturing.

When Winston and Salem were consolidated and a unified city emerged with a large population, new city services were initiated and older ones were expanded to meet rising needs, including public school program and facility expansion and the replacement of streetcars by buses. Motion picture theaters and public recreation facilities were built to

⁸³Adelaide Fries, Stuart Thurmon Wright, and J. Edwin Hendricks, Forsyth: The History of a County On The March (Chapel Hill: The University of North Carolina Press, 1976), 196.

provide entertainment. Automobiles became more accessible, and radio stations were begun. Because so many changes and innovations were invoked in such a short time, the maintenance of the musical traditions within the church and community were of concern to those who believed in the necessity to perpetuate Moravian traditions.⁸⁴

From around 1909 through 1952, Pfohl expressed his concerns through letters, reports, and presentations, as well as in concert announcements. In each, he presented specific concerns about the music tradition and music in general, stated the reasons for the concerns, and sometimes offered suggestions intended to resolve the concerns. Several examples of these occurrences follow.

Lack of interest in the old traditions was viewed by Pfohl as, perhaps, the greatest hindrance to the continuation of the musical tradition. Letters to his son Henry on 27 June 1931, 23 May 1942, and 24 October 1942 substantiate this belief.⁸⁵ Not only was performer interest lacking but also congregational interest waned as indicated in the following:

⁸⁴For a complete description of the economic and social changes occurring in Salem and vicinity from the Civil War to 1950, see Fries, Wright, and Hendricks, Forsyth: The History of a County On The March.

⁸⁵B. J. Pfohl, Letters to Henry Pfohl, 27 June 1931, 23 May 1942, and 24 October 1942, HCP.

Home Church music appears to be just to keep going, nothing ambitious seems to take hold, the organ is not really used as an organ, more like a piano with little change of combination or effect. We can only hope that something will some day dawn on some one that will bring on deeper interest and effort. Musical desire seems to have departed from the congregation-how long [can this continue?]. I do not desire to criticize, I am hoping for better conditions, surely the efforts of the past were not misplaced and wrong.⁸⁶

Assuming that interest could be generated, Pfohl then reinforced the need for adequate funding. In a letter from Pfohl to the Central Board of Trustees regarding the continuation of Saturday morning band instruction, Pfohl stated:

If the church desires to continue its customs of band music, the boards will have to study this feature of church service in all its bearings, and must face the necessary expense and conditions which surround the work at this time.⁸⁷

Pfohl frequently blamed the difficulty in maintaining tradition on "modern distractions," including Scout work, youth camps, the availability of sound reproduction equipment such as graphophones and auxetophones, radio, sports events, and motion picture theaters.⁸⁸ In the late 1930s when music instruction resumed in the schools, apparently it

⁸⁶B. J. Pfohl, Letter to Henry Pfohl, 24 October 1942, HCP.

⁸⁷B. J. Pfohl, Report to the Board of Trustees, 17 August 1931, file 1-D, BJP-SB.

⁸⁸B. J. Pfohl, Letter to Henry Pfohl, 27 June 1931, HCP.

was not emphasized because Pfohl discussed the "broken morale of the school system" with respect to music instruction.⁸⁹ He also expressed the belief that children's choruses in the schools could help morale as much as or more than physical education and recreation activities.⁹⁰

Some of the factors that affected the musical tradition in Salem were not local. Problems encountered by the United States' entrance into World War II concerned Pfohl, although only temporarily. Personnel lost to the war effort coupled with various community restrictions severely hampered the traditional activities. While of concern at the time, the hardships brought on by the war were not perceived by Pfohl to be a permanent force with which the tradition had to contend.⁹¹

Pfohl's solutions to the problems of maintaining church traditions were focused in two areas: encouragement and support. He sought them from both the community and the church. Pfohl solicited support for the areas of vocal instruction for boys and girls under the tutelage of trained teachers and, in addition, emphasized the need for more than basic instruction to attain a higher level of vocal

⁸⁹B. J. Pfohl, "An Appeal" to be included in Sunday bulletins, 17 February 1935, file 2-D, BJP-SB.

⁹⁰B. J. Pfohl, Letter to Henry Pfohl, 24 March 1938, HCP.

⁹¹B. J. Pfohl, Letter to Henry Pfohl, 23 May 1942, HCP.

development. Words of encouragement from the community to the members actively participating in current ensembles was requested also.⁹²

Pfohl appealed to the community to support the musical traditions in various ways. To continue the support for existing musical organizations, Pfohl stressed the need for suitable facilities and equipment that could be provided by the community. Also, he believed that the community must encourage quality musical performances of challenging repertoire in order to be interesting to the musicians. Within the church, congregational singing was needed according to Pfohl to support the work of the choir, orchestra, and band. Pfohl's most important suggestion, however, was also the simplest: the community needed to attend and provide encouragement at musical functions. Pfohl viewed this area of support as perhaps the highest form of encouragement that could be offered to the participating musicians.⁹³

Pfohl's contributions to the perpetuation of the Moravian instrumental music tradition were manifested in many projects and activities. The publication of the chorale book in 1927 was a major undertaking which, when

⁹²B. J. Pfohl, Presentation to a Home Church Congregational Meeting, ca. 1909, file 1-A, BJP-SB.

⁹³B. J. Pfohl, "A Musical Event of Importance" concert announcement, 19 February 1935, file 2-D, BJP-SB.

completed, freed bandsmen from the chore of copying their own books. The acquisition of contemporary music as well as the inclusion of traditional quality works from the Salem Band repertory was a method Pfohl used to keep musicians interested and, at the same time, to attract audiences to the concerts. Another way Pfohl sought to retain interest among the bandsmen developed after World War I when he introduced the Praise Service. The Praise Service not only maintained interest among band members but also focused specifically upon the musical tradition.⁹⁴ Pfohl often credited this service as having saved the band from extinction.⁹⁵ In no other way, however, did Pfohl stress more the importance of the musical tradition than he did through his service and dedication to the instrumental organizations.

The local newspapers were sympathetic to Pfohl's concerns for the continuation of the musical tradition. Editorials appeared frequently expressing appreciation to the band for its "splendid work."⁹⁶ In June of 1933, an editorial praised a recent concert and suggested that the

⁹⁴B. J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" p. 6, file 25, BJP-MMF.

⁹⁵B. J. Pfohl, "Fifty Years With the Moravian Band," 20 March 1935, p. 8, file 15, BJP-MMF.

⁹⁶"Support the Band," Winston-Salem Twin City Sentinel, 3 August 1929.

band perform the same concert in other parts of the city so that all local residents could have an opportunity to hear the band.⁹⁷ The newspapers also encouraged membership in the band. On 9 August 1929, an editorial entitled "Support the Band" appeared, in which young people were encouraged to participate in the band. The editor stated that young people within the community owed a debt to the church for helping to prepare them for life and this contribution of their time and talent to the church was one way to repay the institution.⁹⁸

Correspondence with his children revealed that Pfohl never completely despaired since he noted several encouraging events. At the New Year's Eve service in 1930, approximately twenty-four new boys performed for the first time. Pfohl wrote that chorales and playing for church festivals were still of interest to twentieth-century boys although many other activities competed for their time and attention.⁹⁹ In a letter to his children, Pfohl wrote comments about the performance of Mendelssohn's oratorio, St. Paul, presented at a local Methodist Church in 1944:

⁹⁷B. J. Pfohl, Concert Announcement, 27 July 1933, file 2-C, BJP-SB.

⁹⁸"Support the Band," Winston-Salem Twin City Sentinel, 9 August 1929.

⁹⁹B. J. Pfohl, Letter to Henry Pfohl, 10 January 1931, HCP.

I am glad that someone in Winston-Salem likes to present the oratorios and the old line of work in a large church where good emphasis can be given to it.¹⁰⁰

Although works of this type were not presented in the Home Church at this time, another area relating to musical tradition and its preservation, the performance of eighteenth-century Moravian music, had sparked interest and was initiated several years prior. Pfohl summarized this in a letter to his son, Henry:

There has been and is still some interesting investigation going on in the centres concerning eighteenth century Moravian church music, investigation showing that here we have more than is found up north and investigation is not completed. James Pfohl will do more when he returns from Michigan before Easter, meanwhile assembling and assorting goes on in the archives building [old Boys School] by Miss Adelaide Fries and Norris Edwards sorts and mends.¹⁰¹

This work was preliminary to the establishment of the Moravian Music Foundation in 1956 and, perhaps, provided the impetus necessary for its organization.

In the first half of the twentieth century, several changes in the church were proposed that would have an effect upon the musical traditions cherished by Pfohl. Two

¹⁰⁰B. J. Pfohl, Letter to Henry Pfohl, 4 March 1944, HCP.

¹⁰¹B. J. Pfohl, Letter to Henry Pfohl, 19 February 1938, HCP.

of the proposed changes included the elimination of the opening exercises of the Sunday School and the leveling of graves in the cemetery. Pfohl opposed both of the proposals. With the elimination of the opening assembly at Sunday School, the Sunday School Orchestra, an organization Pfohl was associated with throughout its existence, was no longer needed.¹⁰² The opening assembly eventually was discontinued although the date is unknown. The second change opposed by Pfohl potentially could have had an indirect affect upon the music tradition. Pfohl's opposition was based upon the potential disruptive effect that could result during the Easter Service if grave mounds were leveled. According to Pfohl, the mounds helped to keep order since without them people unknowingly could walk upon the graves and trample the flowers. An even greater possibility for disruption that Pfohl identified concerned deterioration of the graves. According to Pfohl:

Should Easter follow a season of rain and flat graves be stood upon the weight of two or three persons might cause sinking of earth because a wooden box had rotted, excitement would follow and the service be disturbed.¹⁰³

¹⁰²B. J. Pfohl, Memorandum to Officers and Trustees of the Home Moravian Church Sunday School, n.d., file 1-C, BJP-SB.

¹⁰³B. J. Pfohl, Letter to Edwin L. Stockton, 19 May 1938, file 1-C, BJP-SB.

While the possibility of this occurrence was remote, Pfohl's apprehension appears to have been well founded and shows his concern for minute details that might affect the traditional performances and services within the church.

Pfohl was sincere in his concern for the Moravian music tradition. He was born into a culture where music was considered to be essential, and was committed to the perpetuation of the musical tradition and the accompanying values. Pfohl, whose concerns for the continuation of that tradition were justified, best summarized his concerns in the following quotation:

The impact of modern civic life upon long established church and community customs is being greatly felt in this day and has already forced changes and more changes upon us. Organizations of childhood and youth outside of church grows all the while. Boy and Girl Scouts, Summer Camps, state directed schools, rival sports, all command increased interest; public amusements offer lure. Few hours have music in them as of old, few children get inspiration at mother's side at the piano; few church hymn books are in the homes today; most young people get their musical impression at the movies or by radio, some in the city schools.

To learn to play an instrument or to sing requires time, work, patience, but it is worthwhile. I was not taught music, was told about it, observed musicians, worked, cannot play a chord on piano, but have felt the thrill of success, the chagrin of failure--all is life! "We are passing away"--announcements of deaths was discontinued years ago; Sunday school music is at low ebb--no time for it; funeral playing cannot find players. Festival playing, New Year's Eve, Easter? Has all this work meant any good in the past for the spirituality of the church? Has it witnessed to the world for Christ? Let us consider well before we are too late.¹⁰⁴

Pfohl: Public Speaker, Historian, and
Moravian Music Authority

Because Pfohl was a well known and respected community member in the city of Winston-Salem intimately involved in many activities throughout his life, he often was asked to speak to various groups on numerous occasions. Pfohl's dedication to the church, its music, and the preservation of the musical tradition resulted in his study of church history and its musical tradition. To separate Pfohl as a public speaker and a historian would be impossible because, at virtually every event where he was asked to speak regardless of occasion, he always at some point included a topic about music, history, and the extensive musical tradition present in Winston-Salem.

Many of the events for which Pfohl was asked to speak were related directly to church music and its tradition. As a founding member of the Wachovia Historical Society,

¹⁰⁴Pfohl, The Salem Band, 60-61.

Pfohl's historical research interests were in music. In November 1899 he presented a paper entitled "The Early Music of the Salem Congregation" at the annual meeting of the Society. The contents of the presentation included a brief discussion of the early vocal and instrumental music tradition in Salem and the other early Moravian settlements. Pfohl's study along with studies completed by other society members that were presented at meetings throughout the years, were compiled and published in 1976 under the title of Salem's Remembrancers. Another study prepared by Pfohl for the society was presented in October 1942, at which time Pfohl presented his research about the Salem Band and its development from the trombone choir. This research was used as the framework around which he wrote The Salem Band, published in 1953.¹⁰⁵

Pfohl was asked to speak about church music at other events, also. Pfohl expressed his concern for the music tradition and music in general within the church at a Home Church congregation meeting held in 1909.¹⁰⁶ Around 1921, he presented a ten-page paper about the renewed interest in the children's music festival. When and where the presentation took place has not been determined, but in it he

¹⁰⁵B. J. Pfohl, Letter to Henry Pfohl, 24 October 1942, HCP.

¹⁰⁶B. J. Pfohl, Presentation to a Home Church Congregational Meeting, ca. 1909, file 1-A, BJP-SB.

explored the musical history of the area, drawing attention to past efforts, what was accomplished by those efforts, and the present results of those efforts.¹⁰⁷ A Moravian Church conference convened on Sunday, 29 July 1923, and Pfohl presented a paper on church music. In his presentation, Pfohl emphasized the importance of music in the past and present church, questioning whether it would continue. Since they are the church musicians of the future, he stressed that children must be trained in music.¹⁰⁸ In October 1928, Pfohl prepared a presentation concerning music for the anniversary of the band. Whether the anniversary was of the Salem Congregation bands or the Friedland Moravian Church band has not been determined; however, the anniversary celebration was held at the Friedland Church, several miles southeast of Salem.¹⁰⁹

When not presenting formal papers or speeches, Pfohl found other opportunities to detail Winston-Salem's musical history. In the concert announcement for the third summer concert to be presented 21 July 1938, Pfohl referred to the

¹⁰⁷B. J. Pfohl, Document discussing the Children's Music Festival, ca. 1921, file 1-A, BJP-SB.

¹⁰⁸B. J. Pfohl, "Church Music, 1923" p. 7-8, file 12, BJP-MMF.

¹⁰⁹B. J. Pfohl, Letter to Henry Pfohl, 20 October 1928, HCP.

band and its members who participated in the Civil War. In the announcement he stated:

America has in this month commemorated the 75th anniversary of the battle of Gettysburg in which soldiers and musicians from Winston-Salem had part. The Twenty-Sixth North Carolina Regiment Band from Winston-Salem was called upon to go to the front to play before Pickett's men began the famous charge. It is fitting that to-morrow's program should be made up largely of music that recalls the days of old.¹¹⁰

In a 1937 letter from Pfohl to H. A. Pfohl, Chairman of the Central Board of Trustees of the Salem Congregation, Pfohl requested permission to loan one of the congregation's two bass viols to Dean Charles G. Vardell of Salem College for use in school music work, after which he presented the history of both instruments. Pfohl then changed the subject slightly and requested that, considering the growing interest in Moravian Music as demonstrated by work in the Bethlehem Congregation, the oldest music collections in the Salem Congregation be transferred to the church archive building where preservation facilities were available. He then noted that the Wachovia Historical Society already had authorized the transfer of the Collegium musicum music to the archive.¹¹¹ This letter substantiated Pfohl's interest

¹¹⁰B. J. Pfohl, Concert Announcement, 21 July 1938, file 2-E, BJP-SB.

¹¹¹B. J. Pfohl, Letter to H. A. Pfohl, 13 September 1937, file 1-C, BJP-SB.

in history and reflected his concern for the preservation of the old music. Pfohl was just as concerned with future research surrounding the old music as he was with the current research.

Sometimes Pfohl's interest in the musical history of the area was manifested in ways other than through oral or written presentations. On one occasion, his knowledge of history was used to recreate early Moravian dress and to program music to be used in conjunction with a historical reenactment. This event, known as the George Washington Pageant, was held in Winston-Salem in 1932 to commemorate the two hundredth anniversary of Washington's birth. The band and a trombone choir participated, and Pfohl was responsible for both costuming and preparing music for the instrumentalists. Costumes were duplicated as near as possible to early dress, and period music was located and, in some instances, recopied by Pfohl.¹¹² One selection used and copied by Pfohl was an arrangement of "Washington's

¹¹²The costuming specified by Pfohl was as follows: the trombone choir, about ten members, was to wear a slouched hat with the crown pushed up and the brim down. Coats were to be turned up like a jacket, and soft shirts, collars, and ties were to be worn underneath. Low shoes and stockings were necessary. The committee in charge was to furnish the trousers and buckles for the shoes. The band, consisting of fifty members, was to wear long trousers with leggings or boots, and dark coats with belts. Hats and cloaks were to be furnished them by the committee. See "Costumes for Re-enactment of George Washington Visit to Salem," 1932, file 2-C, BJP-SB.

March," dated 1790 which had been obtained by Pfohl from Edward W. Leinbach in the nineteenth century.¹¹³ The solo cornet part as copied by Pfohl appears in figure 5.9. Pfohl's attempts to be historically accurate reflect his interest in making known and perpetuating the tradition.

In the non-musical gatherings where he was asked to speak, Pfohl usually mentioned some aspect of music. Two addresses in particular indicate how he successfully incorporated music into speeches that essentially were non-musical in nature. The first occasion was for the service commemorating the thirty-first year of Bishop Rondthaler's pastorate in Salem. Held on 21 October 1908, Pfohl was asked to present an address. Having known the Bishop for thirty-one years, Pfohl could reflect upon many aspects of Rondthaler's pastorate. In no other way, however, did Pfohl associate with him as closely as he did through congregational music, and mention of this, although not extensive, was incorporated into Pfohl's brief address.¹¹⁴ A second non-musical event at which Pfohl was asked to speak was for Vocation Week at the South High School in Winston-Salem in 1936. He reflected upon his job as an accountant with Duke Power, his music, and how he was able to accomplish both.

¹¹³Pfohl, The Salem Band, 29.

¹¹⁴B. J. Pfohl, Address given by Pfohl to Bishop and Mrs. Rondthaler, 21 October 1908, file 9, BJP-MMF.

Solo B♭ Cornet.

1790

Washington's March.

The image shows a handwritten musical score for a Solo B-flat Cornet part. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, forming a rhythmic pattern. The second staff continues the melody. The third staff features a double bar line with repeat dots and a fermata-like symbol below it. The fourth staff continues the melody. The fifth staff ends with a double bar line and a fermata-like symbol. Below the fifth staff are three empty staves.

Fig. 5.9. Solo B-flat part to "Washington's March," arranged by Leinbach and played by the Salem Band at the George Washington Pageant, 1932. Courtesy of the Salem Trombone Choir.

During this address, Pfohl provided interesting insights about music as a profession and stressed the importance of learning to play the piano.¹¹⁵

Because of Pfohl's knowledge about Moravian music and tradition, he became the local source of information for persons who sought information about Moravian instrumental music. Sometimes these persons contacted Pfohl directly, but frequently letters of inquiry sent to others were given to Pfohl who then responded. Normally those who contacted Pfohl were persons who had attended an Easter Sunrise Service in Salem and were curious about Moravian customs and traditions. As director of the massed bands, Pfohl was the logical contact person.

In 1938, Pfohl received a postcard from A. S. Tracht of Lake Charles, Louisiana. Tracht had read about the Easter band in newspapers and knew something about the history of the Moravian Church. He wanted to know, however, what traditions the Moravians had continued to preserve. Pfohl responded by sending a letter and pamphlets that described the activities of the Moravians.¹¹⁶ Another inquiry made by Charles H. Elkins, President of the Music Lovers' Club in

¹¹⁵B. J. Pfohl, Address for Vocation Week, 29 April 1936, file 16, BJP-MMF. The following year, South High School was renamed the James A. Gray High School. This campus now serves as the North Carolina School of the Arts.

¹¹⁶B. J. Pfohl, Letter to A. S. Tracht, 14 November 1938, file 1-C, BJP-SB.

Liberty, North Carolina, was received in 1939. Elkins's request was for specific music he heard when he attended two Easter services so that his Music Lovers' Club Community Choir could perform it. Pfohl sent a chorale book and the Easter Sunday Morning liturgy which contained the requested text.¹¹⁷

In 1932, Pfohl's son, Joseph, received a letter from Grace Van Dyke More of the School of Music at the North Carolina College for Women in Greensboro.¹¹⁸ In the letter, More stated that she had been contacted by Mr. Zanzig of the National Recreation Association with respect to the formation of a state musical exhibit from North Carolina which would be part of a national exhibition in Los Angeles, California, at the International Meeting of Recreation Associates. She thought of Moravian music as being representative of this state, and contacted Joseph with the hope that he could secure the information and photographs which then could be included in the North Carolina exhibit.¹¹⁹ Joseph passed More's request to Pfohl who in turn responded

¹¹⁷B. J. Pfohl, Letter to Charles H. Elkins, 14 April 1939, file 1-C, BJP-SB.

¹¹⁸Later in 1932, the North Carolina College for Women was designated the Woman's College of the University of North Carolina. In the spring of 1963, the name was changed to the University of North Carolina at Greensboro.

¹¹⁹Grace Van Dyke More, Letter to Joseph Pfohl, 22 June 1932, file 1-B, BJP-SB.

by sending printed materials pertaining to the Moravian music tradition, photographs of the band, and a set of chorale books.¹²⁰

Another request for information came to Pfohl through Charles G. Vardell of Salem College. The letter was from Owen W. Moran, a student at the Southern Baptist Theological Seminary at Louisville, Kentucky. Moran needed information about the music of the Bohemian Brethren for inclusion in his thesis about church music. Pfohl responded thoroughly to each of the questions posed by Moran.¹²¹

Pfohl graciously responded to requests for information about Moravian music, whether in the form of presentations or written information. He believed that the primary way to keep the tradition alive was to educate the public, and because of this, he utilized every available opportunity to further the community's knowledge.

Growth, Progress, and Innovation During Pfohl's Leadership

During the time Pfohl conducted the various band units, many changes occurred that can be attributed directly to Pfohl's love for tradition and the musical skills he

¹²⁰B. J. Pfohl, Letter to Grace Van Dyke More, 28 June 1932, file 1-B, BJP-SB.

¹²¹Owen W. Moran, Letter to Charles G. Vardell, 5 July 1932, file 1-B, BJP-SB; and B. J. Pfohl, Letter to Owen Moran, 6 August 1932, file 1-B, BJP-SB.

developed throughout his years of service. Although the events and factual data have been presented, a brief summary serves to focus upon Pfohl's primary contributions to the band and the perpetuation of the Moravian instrumental music tradition.

The Salem Band increased in size significantly during the years Pfohl served as director. From a band numbering ten or twelve when Pfohl was appointed director, the average number of participants increased to around forty or fifty by the time he retired. The Easter band grew to around three hundred, while the Church Band increased to about twenty-five regular members.

Several factors contributed to the growth of band personnel: (1) Church sponsored beginning band classes were held every five or six years, starting with the 1898 class. Each class was larger than its predecessor. (2) The inclusion of instrumental music into the public school curriculum resulted in more students having the opportunity to study wind instruments. Thus, more instrumentalists became available for service within the church. (3) The Salem Congregation was reorganized in 1909 and individual church bands were formed. (4) Invitations were issued to non-Moravians to participate in the traditional ensembles and for traditional services.

Pfohl looked toward the future and encouraged the musicians to assist in planning.¹²² Progress made in the Salem Band fostered improvements within the Church and Easter Bands since many musicians participated in all three bands. Although not everyone participated in every group, each of the ensembles depended upon one another for membership and survival. Pfohl recognized this interrelation and exploited it to benefit all.

Progress in several areas of the band contributed to an improved quality of overall sound. First, the addition of woodwinds to the band resulted in an expansive repertory. Included were selections scored for full band with arrangements of earlier works for the full band. Second, attention to acoustical properties in performance was emphasized. The band sought to rehearse and perform in acoustically satisfying environments. Third, improved instrumental intonation was pursued. As the number of band members increased, more accurate tuning among the instruments was required. Fourth, regular rehearsals and performances provided necessary continuity. The steady schedule of rehearsals was required by frequent performances which, in turn, fostered regular attendance at rehearsals. Thereby, the development of musicianship stressed at every rehearsal was enhanced.

¹²²B. J. Pfohl, Memorandum to Salem Band and Helpers, 17 October 1917, BJP-SB.

Pfohl did not deliberately attempt to implement innovations within the band. If anything, the band at times failed to progress in some areas because of tradition. Innovations did occur, however, and primarily were a result of a natural evolutionary process witnessed in the life and customs of the area. As ways of life changed, so did some of the church customs that depended upon them. One example of change, and perhaps the most obvious, was the band's participation in death announcements and funerals. As the task of assembling the necessary musicians to play death announcements became increasingly difficult, the custom was discontinued, not because it was considered to be a meaningless responsibility but rather out of necessity.

An innovation proposed by Pfohl concerning the physical location of band concerts that looked to the future never was realized. The proposal, which would affect the Salem Band, was presented in a concert announcement around 18 August 1938 as follows:

As we read the papers we observe that public music in the cities, music of high order, is coming back before large massed audiences in parks and places prepared for summer audiences. The Rotary Club concerts by Crouse's Band at the court house and Salem Band concerts on the old square, are recalled as drawing large crowds of interested citizens. The programs of this summer have been in many ways superior to those of past years, because of fuller instrumentation and better instruments, more individually trained players. When will city authorities or liberally minded citizens see that Salem Square is properly lighted and permanently, with a reasonable number of park benches placed to make this restful place available for those who are tired and need a place near by to spend an evening out of doors. Why not an adequate band pavilion, properly designed on the south end of the square?¹²³

One innovation which Pfohl neither supported nor opposed occurred near the end of his career as conductor. This particular innovation was the admission of girls into the band. When individual church bands were organized throughout the city, interested females became members of those bands. As the Salem Band grew in the 1930s, they were permitted to rehearse and perform in the band's summer concerts on the square. During those years the subject of women playing in the band was a controversial topic of discussion especially among some of the older, more traditional bandsmen. Pfohl did not seem concerned with the prospect of female participation in the band, however. One band director apparently not in favor of including girls was

¹²³B. J. Pfohl, Concert Announcement, 18 August 1938, file 2-E, BJP-SB.

reported to have remarked that eventually a girl may become a director of the band. Upon hearing the remark, Pfohl looked at him, chuckled, and stated that perhaps that would not be such a bad thing.¹²⁴

Pfohl did not fear but rather embraced change. As in all other areas of his life, Pfohl believed that if change could better glorify God, it was justified. All of Pfohl's work with the band was performed for the glory of God, and perhaps this is why he was encouraged to serve the band in so many capacities. For eighty-one years Pfohl watched, fostered, and measured the growth of instrumental music in Salem.

¹²⁴Lillian F. Fort, interview with author, 15 August 1988, Winston-Salem, tape recording.

CHAPTER VI

PFOHL'S RETIREMENT: CA. 1944-1960

Involvement in Musical CommunityPerformer and Supporter of the Bands

After his retirement as director in the 1940s, Pfohl maintained a role as a performer and supported the Salem ensembles in many ways. As stated previously, he continued to maintain records for the Easter Band, monitor attendance records, and assist with the planning for services. Pfohl also continued to compile statistics and maintain records for the other ensembles.¹ He further supported the ensembles by attending concerts, working to generate community and church interest in the bands's activities, and promoting public relations within the community.

After Pfohl retired as director of the Church Band in 1944, he continued to play in the ensemble, normally performing on baritone or tuba. Because of the size of the instruments and his advanced age, Pfohl often sat in a chair that facilitated holding the instruments even though the other band members stood in the traditional manner.²

¹B. J. Pfohl, Letter to Katherine Pfohl, 12 February 1951, KAP.

²Ibid.

Figures 6.1 and 6.2 contain photographs showing Pfohl seated with his instrument while other band members stood. Pfohl continued his service in the Church Band at least into 1957 since he wrote that he played for the 186th anniversary of the Home Church which was celebrated that year.³ The frequency of his participation in the ensemble after that date has not been determined because references regarding the band after 1957 indicate that he listened either from his home or from the congregation.

Pfohl also returned to the Salem Band as a performer after his retirement from that organization in 1942. Although he attended rehearsals for many years after his retirement, the exact duration of his participation as a performer is not documented. Records indicate that Pfohl did not continue in the Salem Band as long as the Church Band; however, Pfohl did participate in a concert on the square with the band as late as 28 July 1953.⁴ After this date, he only mentioned attending rehearsals and concerts in the numerous letters he wrote to his children.⁵

³B. J. Pfohl, Letter to Katherine Pfohl, 22 November 1957, KAP.

⁴B. J. Pfohl, Letter to Henry Pfohl, 29 July 1953, HCP.

⁵Pfohl often wrote to his children concerning his activities which included concert/rehearsal attendance and participation. For example, see letter to Henry Pfohl, 7 September 1955, HCP.

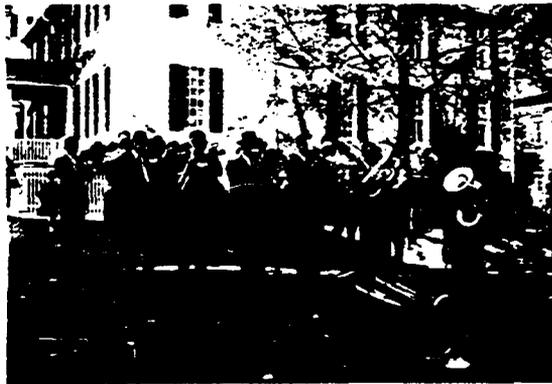


Fig. 6.1. Pfohl playing preludes while seated. **Top**, from the roof of the Band Hall (former Boys School). Photo courtesy of Henry Pfohl. **Bottom**, by the Home Moravian church. Photo courtesy of Ransom Weatherman.



Festival Band with B. J. Pfohl, director emeritus joining in, played each evening under the direction of Austin Burke.

Fig. 6.2. Pfohl playing prelude prior to Moravian Music Festival concert, 1956. On Salem Square. Photo courtesy of the Wachovia Moravian.

When Pfohl stopped performing with the organizations, his continued support of them in their musical endeavors was manifested in a variety of ways. He believed that the best way for non-instrumentalists to support and encourage the ensembles was to attend their performances. Pfohl practiced this philosophy because, in addition to attending rehearsals, he regularly attended the local concerts. Photographs from a city newspaper that show Pfohl listening to the Salem Band from the audience are reproduced in figure 6.3. Pfohl's regular concert attendance through mid-July of 1960 has been confirmed by his son Joseph:

Except for 1929, I doubt that Dad has ever missed being present at a concert by the Salem Band on Salem Square, including the past two summers and this one.⁶

Pfohl also had plans to attend the last concert on the Square that summer, held on his 94th birthday, 13 September 1960, but his attendance is not verified.⁷

Pfohl's record keeping and position as statistician did not end after his resignation as director. Pfohl believed that maintaining records was important, and indicated that

⁶Joseph Pfohl, Letter to Katherine Pfohl, 17 July 1960, KAP.

⁷Joseph Pfohl, Letter to Katherine Pfohl, 11 September 1960, KAP.

PAGE 18 — WEDNESDAY MORNING, SEPTEMBER 3, 1958



IN THE AUDIENCE—B. J. Pfohl, director emeritus of the Moravian Easter Band, listens, as the Salem Band plays its final concert of the season. Also attentive are Mrs. J. B. Roushka (left) and three little girls, Cathy and Susan Spencer, the daughters of Mr. and Mrs. Humble Spencer; and Jane Northington (right), the daughter of Mr. and Mrs. Robert Northington. At far right is Miss Jewel Wood. In photo below, band member Joe Watkins finds to his surprise that a canine pal has stowed away in a drum case. Miss Mary Graham Moore, daughter of Mr. and Mrs. Reginald Moore, watches in obvious enjoyment.



BERNARD JACOB PFOHL
... listening to the band on Salem Square ...

Fig. 6.3. Pfohl attending Salem Band concerts. Top, 2 September 1958. Bottom, n.d. Photos courtesy of Piedmont Publishing Company.

it took more than chorales to make a church band.⁸ Statistics and records were used to identify trends within the bands that contributed to the perpetuation of the ensembles, and perhaps for this reason, he continued to maintain the statistical records. For example, a concern for maintaining tradition arose in 1949 when Pfohl discovered that, in past years, almost 80 percent of the participants at the Tuesday night Salem Band rehearsals were members of the Home Church Band. By 1949, however, Home Church instrumentalists constituted only 20 percent of the band members. Had Pfohl not maintained attendance and personnel records, this shift in the band's composition and the extent of outside community involvement could not have been ascertained. Maintaining records also allowed Pfohl to handle the band budget more efficiently.⁹

Pfohl was involved with the band in other ways. He helped initiate a project in 1948 to generate more interest in the local Church Band programs. In May of that year, Pfohl assisted with the development of a yearly playing program entitled "When Band Plays." Printed on large cards and distributed to all of the churches, the program listed the various occasions for which the Church Bands were to

⁸Bernard J. Pfohl, "Notes on Band Growth, Finances, etc., 1949" p. 8, file 25, BJP-MMF.

⁹Ibid., 8-9.

play during each month of the year. Pfohl believed this would generate interest by providing more opportunities to play, and at the same time, improve band quality as a result of the year-round playing.¹⁰

When the frequency of his participation as performer declined, Pfohl spent more time arranging music for the bands, working primarily with chorales and hymns. In April of 1953, he began to arrange Bach chorales for band.¹¹ The Bach chorales were intended for use by the band at a music festival planned for 12-13 June. The festival, organized by James Christian Pfohl, was to feature the chorus who had participated in the Great Sabbath Service at the Home Moravian Church during Easter of that year.¹² A total of six Bach chorales in addition to two other chorales were prepared by Pfohl for a band of fifty instrumentalists.¹³ The festival was not held, however, but the chorales were well received by the bandsmen and used for other events.¹⁴

¹⁰Ibid., 7.

¹¹B. J. Pfohl, Letter to Henry Pfohl, 29 April 1953, HCP.

¹²B. J. Pfohl, Letter to Katherine Pfohl, 28 April 1953, KAP.

¹³B. J. Pfohl, Letter to Henry Pfohl, 5 June 1953, HCP.

¹⁴B. J. Pfohl, Letter to Katherine Pfohl, 28 May 1953, KAP.

Later Pfohl began to arrange gospel-style hymns for the band for ecumenical occasions.¹⁵

About the same time he arranged the Bach chorales for band, Pfohl discovered some familiar Moravian chorales arranged for male voices by several nineteenth-century music directors and ministers from Salem. Since the arrangements were in appropriate keys for band performance, Pfohl adapted four of them for the band in 1953.¹⁶ Two of the chorales, one arranged by George Markgraff and the other by Peter Wolle, are located in Appendix K.

While Pfohl was preparing new arrangements, his earlier works were continually performed. Many of the anthems arranged for the Praise Services were incorporated into regular band programs and special services. Frequently programming requests were made by the band members.¹⁷

Pfohl continued to participate in public relations events for the band, such as the Forsyth County Centennial Celebration Parade held in 1949. At the parade, Pfohl, holding a trombone and dressed in a Moravian costume similar to that worn by the band at the 1932 George Washington

¹⁵B. J. Pfohl, Letter to Katherine Pfohl, 25 February 1953, KAP.

¹⁶B. J. Pfohl, Letter to Katherine Pfohl, 19 November 1953, KAP.

¹⁷B. J. Pfohl, Letter to Katherine Pfohl, 3 August 1952, KAP.

Pageant, rode upon an old horse-pulled coach. Figure 6.4 is a reproduction of a photograph of Pfohl made during that parade. Pfohl's invitation to participate in the event indicates the importance placed upon the Moravian musical contribution to the history of the county by those outside of the Church.

Continuing Interest in the Moravian Heritage

Upon retirement, Pfohl maintained his interest in musical events that did not deal specifically with the bands. In addition to serving in a variety of musical capacities within the Home Moravian Church, Pfohl was in demand as a public speaker on topics about music and Moravian heritage. His vast knowledge of Moravian music and heritage as well as his experience contributed to the demand.

Many organizations acknowledged his qualifications and sought his services as a lecturer. For instance, since he had been a member of the Home Moravian Church Sunday School Orchestra throughout its existence, Pfohl's expertise in that area was recognized by other churches. This recognition resulted in the Christ Moravian Church Sunday School Orchestra extending an invitation for him to speak at the Sunday School assembly program on the forty-ninth anniver-



The late B. J. Pfohl, who lead the Moravian Band for years, rides atop an old coach driven by Ed Anderson during Forsyth County's 1949 Centennial celebration.

Fig. 6.4. Pfohl at Forsyth County Centennial, 1949. Photo courtesy of Piedmont Publishing Company.

sary of their founding.¹⁸ Christ Moravian Church was organized because of the Home Church's Sunday School outreach program developed in the late nineteenth century.¹⁹

Pfohl remained actively involved in the musical life at the Home Moravian Church. In 1953, the Men's Bible Class, of which Pfohl was a member, sponsored a recording entitled "Moravian Music: Selections by The Easter Band." The 78 RPM recording was made on the lawn at the rear of the Home Church by fifty selected members of the 1953 Easter Band. Three chorales were included: Beethoven's "Creation Hymn," and the tunes "Covenant" and "Hayn." Although he was no longer the director, Pfohl performed during the recording and began one of the chorales with his "Ready . . . Play!"²⁰ Pfohl believed that the band's "disc record" would be successful.²¹ A photocopy of the record jacket for this recording is reproduced in figure 6.5.

¹⁸B. J. Pfohl, Letter to Henry Pfohl, 29 October 1945, HCP.

¹⁹This church developed from the West Salem Sunday School which had been operated by the Home Moravian Church in Salem.

²⁰"Moravian Music: Selections by the Easter Band," audio recording sponsored by the Men's Bible Class of Home Moravian Church, 1953, from the private collection of Lillian F. Fort, Winston-Salem.

²¹B. J. Pfohl, Letter to Katherine Pfohl, 16 February 1953, KAP.

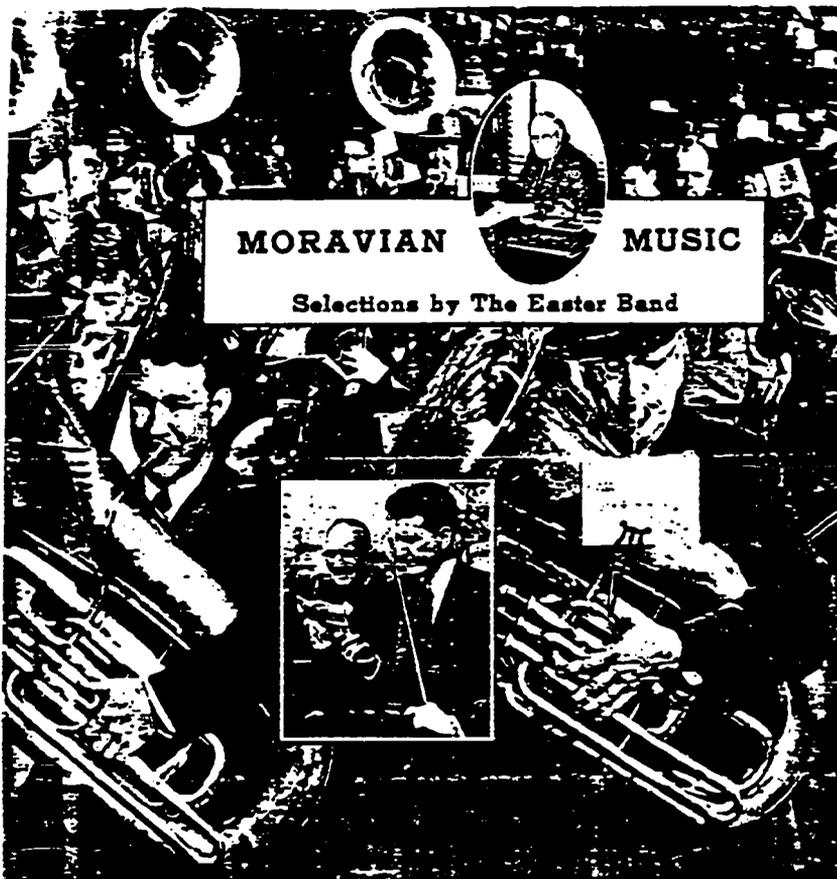


Fig. 6.5. Record jacket for band phonograph recording sponsored by the Men's Bible Class, 1953. Courtesy of Lillian F. Fort.

Pfohl was active as a member of the Music Committee of the Home Church in 1954. When Paul Peterson, the Choir Director and a Music Professor at Salem College, resigned his position at the church, Pfohl met with the music committee to discuss the present and future directions of the music program at the church. At this time Pfohl expressed his desire that a separation between church and college music should occur: the church must be responsible for securing its own musical leaders without relying on college personnel because the requirements for college leadership may not parallel those of the church.²² The separation did occur, but whether it was initiated as a result of Pfohl's proposal is not documented.

Upon retirement as band director, Pfohl devoted much of his free time to pursue further historical work. Interest in the early church music had been growing since the organization of the Wachovia Historical Society around the turn of the century. Whenever possible, Pfohl spent his time generating more interest in the Society's projects. In 1949, he and Adelaide L. Fries, the Moravian Church archivist, prepared a musical exhibit that included material from the archives and early music from the band library. Among the articles exhibited were manuscripts, documents, photo-

²²B. J. Pfohl, Letter to Katherine Pfohl, 15 March 1954, KAP.

graphs, and other memorabilia. Pfohl's hope was that this exhibition would renew interest in the church's music so that "the old will get its share."²³ From this time until the actual establishment of the Moravian Music Foundation in 1956, Pfohl frequently emphasized his desire to promote and preserve the early music of Salem.²⁴ Pfohl's desires were realized in 1954 when Donald McCorkle began to study the early music and later was named the first director of the Moravian Music Foundation. In figure 6.6, Pfohl, unquestionably recognized as a force in the founding of the Music Archives, is shown in a photograph, standing between McCorkle and Harry Hall, also a recognized authority in the area of early Moravian music.

Recognition of Pfohl for His Contributions to Moravian Music

Because Pfohl was recognized as a leader in the Salem musical community, various honors presented both locally and elsewhere were bestowed upon him. Occasionally the honors consisted of items presented by individuals to organizations in his name, including the pulpit Bible bookmarks presented in 1959 to the First Moravian Church in Greensboro, North Carolina. They were donated by Mr. and Mrs. Charles E.

²³B. J. Pfohl, Letter to Katherine Pfohl, 24 March 1949, KAP.

²⁴Mamie H. Braddy, "Pfohl Keeps on the Job at 85," Winston-Salem Twin City Sentinel, 13 September 1951, 19.



Fig. 6.6. Harry H. Hall, Pfohl, Donald M. McCorkle. Photo courtesy of Katherine Pfohl.

Bennett in honor of the great inspiration Pfohl had provided Bennett during his Salem residency.²⁵ Prior to this, however, Pfohl was recognized at the Family Day Dinner at Home Moravian Church, 14 May 1952, where the announcement was made that the church's new sound system, a gift from Mr. and Mrs. John D. Stockton, was presented in recognition of Pfohl's lifetime accomplishments.²⁶

Likewise Pfohl was honored at events such as the 6 June 1959 Home Moravian Church Choir picnic for his dedication and work. In the same year, Pfohl was honored when the second of the five concerts scheduled at the Fifth Moravian Music Festival was dedicated to him. Before the Thursday evening, 25 June concert, Pfohl was recognized during the dinner at which he spoke briefly about his career as a bandsman.²⁷ The concert, sponsored by C. T. Leinbach, Sr., Charles N. Siewers, R. Arthur Spaugh, and John D. Stockton, was the only festival concert dedicated to someone still living.²⁸

²⁵Kenneth Robinson, Letter to B. J. Pfohl, 16 February 1959, KAP.

²⁶B. J. Pfohl, Letter to Katherine Pfohl, 19 May 1952, KAP.

²⁷Beverly Walter, "Salem Band Follows Forebears' Repertoire," Winston-Salem Journal, 26 June 1959, 1, 12.

²⁸Program from the 5th Moravian Music Festival and Seminar, 1959, Moravian Music Foundation, Winston-Salem, p. 4.

Recognition of Pfohl's influence upon Moravian music and many contributions to its perpetuation exceeded the boundaries of Salem or even North Carolina, and many of the honors he received reflected the scope of this impact. In November 1955, Pfohl was notified that he was to be awarded the Doctor of Humane Letters degree from Moravian College in Bethlehem, Pennsylvania.²⁹ Since the event was seven months away, Pfohl was uncertain whether he would be able to attend the commencement exercise. By March 1956 he decided that it was not possible for him to travel the long distance, at which time he asked his son, Henry, to attend and accept the honor for him.³⁰ Henry agreed, but Pfohl insisted upon financing the trip. To prepare for the ceremony, the college officials requested that Pfohl supply them with a biographical sketch, located in Appendix L, and a photograph, both of which they received by mid-May. The ceremony, held on 10 June 1956 at 3:00 P.M., was highlighted by the reading of the citation for degree by the Rev. Walser H. Allen, Pastor of Central Moravian Church in Bethlehem. The citation follows.

²⁹B. J. Pfohl, Letter to Henry Pfohl, 21 November 1955, HCP.

³⁰B. J. Pfohl, Letter to Henry Pfohl, 16 March 1956, HCP.

It is my happy privilege to present, in absentia, Bernard Jacob Pfohl, who has been selected by the Board of Trustees of Moravian College to receive a well-deserved honor.

Probably in no other city in the world except the one in which Bernard Pfohl was born and where he has spent a long life, is it possible to assemble a group of amateur musicians numbering 500 persons, and ranging in age from 8 to 80, who give their services without financial remuneration for the work of their church. For 77 years Bernard Pfohl has been a member of the Moravian Easter Band of Winston-Salem, North Carolina, and for 51 of those 77 years he was its distinguished conductor.

But Bernard Pfohl has been more than a conductor. Year in and year out week after week, he has taken a group of young boys and taught them the rudiments of music, and developed in them the ability to perform on brass instruments. He instilled in them not only a love of good music, but a deep devotion to Christ and His Church.

While music has been his avocation, and a large part of his life, he was also associated with the pioneer electric power company of his community, and was one of its valued employees for 59 years.

President Hauptert, Moravian College honors itself by inferring upon Bernard Jacob Pfohl the degree Literarum Humaniorum Doctor honoris causa.³¹

The award ceremony was covered enthusiastically by the Winston-Salem newspapers, and the citation was printed in its entirety in the Wachovia Moravian, the journal of the Southern Province of the Moravian Church.

³¹"B.J. Pfohl Honored By Moravian College," The Wachovia Moravian 60 (July 1956): 12.

Publication of "The Salem Band"

Around the time of retirement, Pfohl grew reflective of his career and the progress that had been made during his years of band work. A firm believer, as established earlier, in the chronicling of history, Pfohl began to consider a permanent document so that future generations could learn about the heritage of the Salem bands. Because Pfohl compiled quite a large amount of information from his numerous speaking engagements, he began to organize his notes about the band and personal thoughts into a manuscript.³² Two bandsmen, John D. Stockton and C. T. Leinbach, Sr., were among those who read Pfohl's manuscript. Believing the manuscript had significant value and should be published, as did several others who read it, they offered funding for the publication.³³

The completed manuscript, entitled The Salem Band, went to press in the fall of 1952 with an anticipated publication date of spring 1953. A decision to include photographs of the various church bands in attendance at the 15 March 1953 Easter rehearsal apparently did not delay the printing

³²B. J. Pfohl, Letter to Katherine Pfohl, 21 November 1952, KAP.

³³Bernard J. Pfohl, The Salem Band (Winston-Salem: Privately printed, 1953), 5.

process since the books, even with the late addition, were released between 20 May and 5 June 1953.³⁴

Pfohl was anxious about how the book would be received. He hoped that the publication would foster renewed interest in the ensembles and significantly enhance their growth, thereby perpetuating the tradition.³⁵ Any initial doubts Pfohl may have had regarding the acceptance of the publication were soon dispelled because the book received enthusiastic response. The Winston-Salem Twin City Sentinel summarized and favorably reviewed the book shortly after its publication which no doubt added impetus to its sale.³⁶ Pfohl reported numerous times to his children that interest in the book was more than he expected and that it continued to sell well. Pfohl autographed each copy sold, and for this purpose, he purchased a ball point pen which at the time was an uncommon writing instrument.³⁷ Figure 6.7 contains the autographed title page from the collection of Pfohl's son, Joseph.

³⁴B. J. Pfohl, Letter to Henry Pfohl, 19 March 1953, HCP; B. J. Pfohl, Letter to Henry Pfohl, 20 May 1953 and 5 June 1953, HCP.

³⁵B. J. Pfohl, Letter to Henry Pfohl, 8 July 1953, HCP; and B. J. Pfohl, Letter to Katherine Pfohl, 13 April 1954, KAP.

³⁶Mamie H. Braddy, "Long History of Bandsmen Echoes Founding of Salem," Winston-Salem Twin City Sentinel, 2 July 1953, 9.

³⁷B. J. Pfohl, Letter to Henry Pfohl, 5 June 1953, HCP.

THE SALEM BAND

By

BERNARD J. PFOHL

Bernard J. Pfohl.

Winston-Salem, N. C.

1953

Fig. 6.7. Autographed title page from The Salem Band.
Courtesy of Lillian Fort.

Although the book focused upon a local organization, it apparently held interest for others throughout the country. A month after its publication, copies had been sent to Connecticut, Texas, and New York, as well as other places.³⁸ Many of these books went to former Moravians living in other areas, while others were sent to non-Moravians who were interested in the Moravian music tradition. On 21 September 1953 Pfohl received a letter from Lilla Belle Pitts, a professor of music education at Teachers College of Columbia University who had been given a copy of The Salem Band by Pfohl's daughter, Katherine. In the letter, Pitts summarized her value of the book:

To you and your lovely daughter I send my heartfelt thanks. Katherine has known about my deep interest in the influence of Moravian hymnology on the musical culture of this country...This fascinating "true story" is, of course, a valuable contribution to the cultural history of your state. It has, however, a significance that over-reaches the confines of any one community or state--or country for that matter. What you have written is another convincing evidence of the universality and timelessness of those things that are of the spirit...Again, my thanks to you for letting me have a copy of The Salem Band--a truly valuable addition to the history of music in the United States.³⁹

³⁸B. J. Pfohl, Letter to Henry Pfohl, 29 July 1953, HCP.

³⁹Lilla Belle Pitts, Letter to B. J. Pfohl, 21 September 1953, KAP.

Pfohl valued this letter, writing, "It is gratifying when such people can find it is worth while reading."⁴⁰

Civic Activities

Honors and Community Involvement

In retirement, Pfohl continued to be an active and productive member of the community measured not only by his involvement in music but also in civic oriented organizations. His service to the various community organizations was discussed in Chapter III along with their recognition of his work. Two other important events warrant consideration at this point: an award from the Men's Bible Class at the Home Moravian Church and Pfohl's participation in the opening of the Wachovia Museum in Salem.

Pfohl, a faithful member of the Men's Bible Class at the Home Church Sunday School, was honored in 1956 by his peers for his dedication and devotion to the spiritual and business life of the community. Pfohl received a scroll from Henry Heitman, the class president, that read:

To Our Well-Beloved Brother in Christ, Bernard Jacob Pfohl, on the Ninetieth Anniversary of His Birthday, from Members of Bishop Howard E. Rondthaler's Bible Class, greetings:

⁴⁰B. J. Pfohl, Letter to Henry Pfohl, 24 September 1953, HCP.

We, the members of the Bible class, do hereby certify on this happy occasion that there is no other member of this class whom we deem more worthy of honor, affection and respect, as witness your many years of faithful devotion and service to the business life of this community through Duke Power Company, and also to its spiritual life through your leadership of the Home Church Band and through the inspired prayers you have uttered to the edification of all who have heard you, either in person or over radio, on so many Sundays in this class.

In witness thereof, we, the members of Bishop Rondthaler's Bible Class, have caused this instrument to be signed in our names, as of this thirteenth day of September, in the year of our Lord and Saviour the One Thousand, Nine Hundred, Fifty-Sixth, by our Class President, Henry Heitman, and by our Class Secretary, Lloyd Disher.⁴¹

The citation indicates the impact that Pfohl had upon the lives of many non-musicians. He did, in fact, influence the many lives of those with whom he came in contact.

In September 1954, Pfohl participated in the opening of the Wachovia Museum, an important event in Salem. He began the days festivities in an unusual manner, chronicled in the Winston-Salem Journal and Sentinel, "At 11:30 A.M. Bernard J. Pfohl sounded the call to order by blowing notes on a watchman's conch shell from the village's early days."⁴² A photograph of this event, reproduced from the newspaper photograph, is shown in figure 6.8. The opening of the

⁴¹John Herndon, "Class Honors B. J. Pfohl," Winston-Salem Twin City Sentinel, 18 September 1956, 7.

⁴²Sid Bost, "Page of History Turns As Museum Is Opened," Winston-Salem Journal and Sentinel, 19 September 1954, A-10.

SOCIETY

SUNDAY MORNING, SEPTEMBER 19, 1954

Wachovia Museum Is Opened Here



Bernard J. Pfohl sounds the call to order on a night watchman's conch shell.

Staff Photo by W. H. Jones

Fig. 6.8. Pfohl blowing conch shell at re-opening celebration of the Wachovia Museum in Old Salem. Courtesy of Piedmont Publishing Company.

museum, located in the Old Boys' School building, had special significance for Pfohl since he was among the sixteen men present at the celebration who had attended school in the building. A group photograph of the sixteen alumni appears in figure 6.9.

Personal Life

Upon the death of his wife in 1943, Pfohl's son Joseph and his family moved into the family home on Cemetery Street. They lived together at that location until 1950, when Pfohl moved to 10 West Academy Street where he occupied a room in the home where both of his sisters lived. A photograph of Pfohl in his new room is reproduced in figure 6.10. The house at 113 Cemetery Street later was sold to Robert W. Nielson, the city manager of Winston-Salem. When Pfohl moved from the Cemetery Street residence, many of the furnishings from his home were sold. He retained only what was needed to furnish his new room, with the exception of the family's book collection.⁴³ Many of these were donated to the library at Winston-Salem Teachers' College, that later became Winston-Salem State University.⁴⁴

⁴³Other information may be found in letters from B. J. Pfohl to Katherine Pfohl, KAP.

⁴⁴B. J. Pfohl, Letter to Katherine Pfohl, 4 November 1950, KAP.



Fig. 6.9. Salem Boys' School alumni. Pfohl is second from left. Photo courtesy of Piedmont Publishing Company.



Fig. 6.10. Pfohl seated in his room at 10 West Academy Street. Photo courtesy of Katherine Pfohl.

As Pfohl advanced in years, he continued to be mentally alert and handled his personal affairs and those of his sisters. He enjoyed good health throughout most of his life. After his accident in 1943, records show that Pfohl was ill only twice from that time until his death. In early 1952 he became ill and had to miss six weeks of work. The only symptom that he related to his children was feeling weak.⁴⁵ In an April letter to his daughter, Katherine, Pfohl, describing the illness good naturedly, wrote "You may say of my sickness it was a \$1500.-experience, overruled by the Providence of God."⁴⁶ In 1958 Pfohl's illness required him to be hospitalized, forcing him to stay in City Hospital throughout the Easter season. News of his hospitalization was reported in the Winston-Salem Journal where a front-page article appeared.⁴⁷ The photograph and accompanying article is reproduced in figure 6.11.

Joseph informed his brother and sister about Pfohl's physical condition, including medication. A letter from Joseph in July 1960 mentioned the formation of a cataract on Pfohl's right eye. In the same letter, Joseph reported that

⁴⁵B. J. Pfohl, Letter to Katherine Pfohl, 31 March 1952, KAP.

⁴⁶B. J. Pfohl, Letter to Katherine Pfohl, 29 April 1952, KAP.

⁴⁷Roy Thompson, "'Mr. Bernie,' With Easter Band Since 1880, Will Miss Service," Winston-Salem Journal, 5 April 1958, 1.



Fig. 6.11. Pfohl in hospital at Easter, 1958. Photo courtesy of Piedmont Publishing Company.

Pfohl had resorted to the use of a hearing aid the same year.⁴⁸

Perhaps one reason for Pfohl's good health was the quality of care he received. One of his brothers, Samuel Frederick, was a physician who attended to the health needs of Pfohl and his sisters regularly. Samuel Frederick recommended additional treatment and consultations when necessary, and visited and comforted them when they were under another physician's care. Such personal care undoubtedly helped detect potentially serious problems before they had a chance to develop and contributed to his extended life span.

Pfohl's Death

Pfohl died on Monday morning, 5 December 1960, after a brief illness for which he had been hospitalized. A funeral service for the ninety-four year old bandsman was held on Tuesday afternoon at 4:00 at the Home Moravian Church followed by burial in the cemetery, God's Acre. Three ministers presided at the funeral that was attended by approximately four hundred. Eight friends and bandsmen served as pallbearers while the entire Men's Bible Class served as honorary pallbearers.⁴⁹ A band of approximately

⁴⁸ Joseph Pfohl, Letter to Katherine Pfohl, 17 July 1960, KAP.

⁴⁹ "Bernard J. Pfohl Dies at Age 94," Winston-Salem Journal, 6 December 1960, 3.

130 instrumentalists played at the grave site, the largest number of bandmen ever to play for a funeral service. In addition to the chorales played to accompany the funeral liturgy, three additional hymns were played by the band; two of those hymns, "The Creation Hymn" by Beethoven and "'Tis the Most Blest and Needful Part," were among Pfohl's favorites. The third hymn, "Sleep Thy Last Sleep," was a chorale traditionally reserved for musicians.⁵⁰ A copy of Pfohl's Memoir as read at his funeral is reproduced in Appendix M.⁵¹

Because of his stature within the church and community, Pfohl's death affected many individuals. Numerous contributions and memorial gifts were presented to the church and other institutions, and concerts were performed in his memory. All served as tribute to the overwhelming influence that Pfohl had upon those with whom he came in contact.⁵² The Bowman Gray School of Medicine received a cash memorial in his memory to be used for medical and

⁵⁰"Moravian Band Plays Last Time for Pfohl," Winston-Salem Journal, 7 December 1960, 2.

⁵¹When a member of the Moravian Church dies, a Memoir, or short biographical sketch, is prepared by the minister and family, which is then read at the funeral service.

⁵²For example, a card from the Home Moravian Church citing a gift from the Rev. Bruce Weber in memory of B. J. Pfohl is found in the private collection of Marie Pfohl, Winston-Salem.

surgical research.⁵³ The Kiwanis Club passed a resolution of respect in memory of Pfohl.⁵⁴ The Central Board of Trustees of the Moravian Church presented a resolution of respect to honor the memory of Pfohl. They also dedicated a page to his memory in the minutes book to "perpetuate his name in the records of the Board."⁵⁵ The Great Sabbath Service of 1 April 1961, sponsored by Mr. and Mrs. John D. Stockton, was dedicated to the Glory of God and in memory of Pfohl, as was a Moravian music service held on Sunday, 20 August 1961 at the Brevard Music Center in western North Carolina, which also recognized and honored Bessie Whittington Pfohl, Pfohl's sister-in-law.⁵⁶

Editorials and newspaper articles appeared following Pfohl's death recounting the many contributions he made to music and to life in general in the community. Individuals wrote letters to his children relating how much Pfohl had meant to them. A letter written after Pfohl's death by

⁵³Elizabeth and Agnew Bahnson donated money to the Dr. Henry T. and Emma Bahnson Memorial Fund, in the private collection of Marie Pfohl, Winston-Salem.

⁵⁴Kiwanis Club, Letter to Joseph T. Pfohl, 20 December 1960, private collection of Marie Pfohl, Winston-Salem; and "In Memoriam," Kiwanews 16 (December 1960): 1.

⁵⁵"Resolution of Respect In Honor of the Memory of Bernard J. Pfohl Adopted by the Central Board of Trustees of Salem Congregation," 1960, HCP.

⁵⁶Great Sabbath Service program, 1 April 1961, KAP; and Brevard Music center program, 20 August 1961, HCP.

Archie K. Davis, the Chairman of the Board of Wachovia Bank and Trust Company, perhaps best summarizes the sentiments of many people:

As you have long known, there are few men in my life for whom I held greater respect and affection, and one rare privilege I shall always cherish is the fact that I was perhaps one of his last pupils—far from the best, of course, but he never had a more dedicated admirer.

He has left an indelible stamp upon his profession as well as his community, and I mark him as a man of rare achievement and success, yet he was as far removed from the material side of life as one could possibly be.

While the loss of a loved one can never be adequately filled, I know you must draw abiding satisfaction from the thought that he lived a rich, productive and completely Christian life.⁵⁷

From the list of honors, awards and other recognitions bestowed upon Pfohl during his lifetime and posthumously, the impact that he had upon his church and community becomes even more apparent. He was recognized not only for his musical contributions but also for the influence and effect he had upon non-musicians and non-musical organizations. Considering the multiplicity of Pfohl's interests, work, accomplishments, and influence, perhaps no individual has contributed as much to the betterment of humanity as documented by the profile of his life. Tangible and intangible

⁵⁷ Archie K. Davis, Letter to Joseph Pfohl, 21 December 1960, private collection of Marie Pfohl, Winston-Salem.

attributes that have emerged from the presence of Pfohl in spiritual and musical segments of human existence perpetuate his legacy.

CHAPTER VII

PFOHL'S CONTRIBUTION TO INSTRUMENTAL MUSIC
IN AMERICA

Pfohl was dedicated to the perpetuation of the Moravian instrumental music tradition and employed various methods to accomplish that goal during his lifetime. One of the methods utilized by Pfohl required that he study the Moravian heritage and then disseminate his acquired knowledge about that heritage to both local and non-local individuals. Unknown to Pfohl was that his efforts to educate individuals about Moravian customs and traditions would provide an impetus for founding an organization whose mission was to preserve, study, and make available the early music of the Moravians in addition to helping him perpetuate the instrumental music tradition.

The Moravian Music Foundation

Although the Moravian Church is a relatively small Christian denomination with primary concentrations of churches in only two areas in the United States, interest in Moravian culture and music in the United States has increased during the past thirty-five years and, in all

likelihood, will continue into the twenty-first century.¹ At one time Moravian music may have been viewed as commanding interest only in those local areas where the church flourished. This assumption has proven inaccurate, however, because as more research is completed, the Moravian contribution to music in America becomes more apparent.

Much of the research about Moravian music has been conducted through the auspices of the Moravian Music Foundation. The purpose of the Foundation, a non-profit organization established jointly by the Northern and Southern Provinces of the Moravian Church in the United States, is threefold: (1) to catalog and organize the music located within their archives, (2) to promote research in the area of Moravian music, and (3) to edit and publish selected musical works for modern usage.² The North Carolina musical collections are housed at the Moravian Music Foundation headquarters in Winston-Salem, North Carolina. Music collections from the northern province are deposited in the Moravian Church Archives in Bethlehem, Pennsylvania.

¹The Moravian Music Foundation was formed in 1956. Its formation may be considered the first serious study of Moravian music in this country.

²J. Taylor Hamilton and Kenneth G. Hamilton, History of the Moravian Church: The Renewed Unitas Fratrum 1722-1957, 2d ed. (Winston-Salem: Interprovincial Board of Christian Education, 1983), 462.

Donald M. McCorkle, one of the first music historians to chronicle Moravian music, was the founding director of the Moravian Music Foundation, a position he held until 1964. From that time to the present, five directors have guided the Moravian Music Foundation toward fulfilling its mission: Ewald V. Nolte, 1964-1972; Karl Kroeger, 1972-1980; James Boeringer, 1980-1984; Karoly Kope, 1984-1991; and C. Daniel Crews (acting director), 1991.³ Under the direction of these individuals, many of the Foundation's goals have been realized. As a non-profit organization, however, many projects initiated by the Foundation are dependent upon grants for funding. The unpredictability in securing grants has resulted in periods of varying productivity by the Foundation staff. Some of the projects which have been completed follow.

Cataloging the music in the various collections was a major focus during director Karl Kroeger's tenure. This task required various catalogers numerous years to complete primarily for two reasons: (1) the enormous amount of music within the collections, and (2) the inavailability of funding. Cataloging of major collections eventually was completed, and three of the catalogs have been published. The catalogs of works in the Salem Congregation Collection

³The information and dates have been attained from various issues of the Moravian Music Foundation Bulletin, published quarterly.

(North Carolina) and the Lititz Moravian Congregation Collection (Pennsylvania) were edited by Moravian music historians Frances Cumnock and Robert Steelman, respectively, for publication. A catalog of the Johannes Herbst collection, edited by Marilyn Gombosi, has been published and is available on microfiche. Other holdings within the Foundation Archives, one of which is the collection of the Collegium musicum Salem, have been cataloged but remain unpublished.

As research continues at the Moravian Music Foundation many articles, books, and dissertations have been written and published by both foundation directors, staff, and other interested music and church historians. The publication of major works was facilitated by the formation of the Moravian Music Foundation Press, founded in June of 1981 when the Moravian Music Foundation entered into an agreement with Associated University Presses. The purpose of the Moravian Music Foundation Press is to publish books pertaining to Moravian music.⁴

Musical compositions within the various collections have been edited and published regularly since the establishment of the Foundation. In fact, by November of 1957, fifty Moravian anthems were in print.⁵ An estimated

⁴C. Daniel Crews, interview with author, 3 June 1991, Winston-Salem.

⁵Moravian Music Foundation Newsletter 1 (November 1957): 1.

315 musical works of the nearly 10,000 compositions located in the Archives have been published to date.⁶ Because of the holdings in the collections, works will continue to be issued for many years to come.

The significance of Moravian Music in the musical history of the United States only began to be recognized after the establishment of the Moravian Music Foundation. Prior to its founding, however, Moravians continually struggled to preserve their musical traditions. Because of this struggle, Moravian leaders became aware of the role of their musical heritage in the United States.

Pfohl and the Preservation of Tradition

The Tradition Prior to Pfohl's Leadership

The early Moravians in the United States attempted to emulate their European counterparts with respect to music. As a result, Moravian life, both within and out of the church, was infused with music. This self-imposed need for music caused the Moravians to bring the European church customs and traditions with them to this country. While other immigrants initially were concerned with basic survival, the Moravians considered music a necessary

⁶This information is published in a Moravian Music Foundation publicity brochure, and is available from the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, North Carolina 27127.

component for living. The result was a growing, thriving musical culture in areas thought by many to be uncivilized.

Through the Moravian transplantation of the European musical culture, the United States has been provided with performing organizations reminiscent of many European organizations. Also, the Moravian desire for quality music has resulted in the acquisition of manuscript copies of compositions written in Europe as well as the cultivation and encouragement of composers on this continent. The Moravians judged music for its intrinsic value rather than upon the position and stature of the composer. Because of this, Moravian music libraries contain many works, both sacred and secular, by non-Moravian composers. Although a devout religious sect, secular music has been included in the musical life of the communities. Collegia musica were formed in the larger communities to accommodate the performances of secular music. Because of their prompt acquisition of music from Europe and the presence of performing organizations within their communities, the Moravians often were credited with first performances of many major European works in this country.⁷

⁷ Donald M. McCorkle, The Moravian Contribution to American Music, Moravian Music Foundation Publication, no. 1 (Music Library Association, September 1956; reprint ed., Winston-Salem: The Moravian Music Foundation, Inc., 1956), 9.

Perhaps the greatest contribution made by the Moravians to American music, however, was in their continuing use of wind instruments and the development of wind organizations in the communities. The Bethlehem Trombone Choir in Pennsylvania has been cited as the oldest continuing musical ensemble in the United States while the Salem Band in North Carolina has been established as the oldest continuing mixed wind ensemble, or band, in the United States.⁸ The instrumental ensembles in Salem have struggled but survived and prospered through the difficult times that were the byproduct of a young, developing country. Also, the ensembles have continued to flourish through the social and economic upheavals thrust upon them as a result of the evolutionary process of the community. Perhaps one of the most difficult periods faced by the Salem musicians occurred during the latter part of the nineteenth century and early twentieth century since, during this time, community focus began to shift from the church and its traditions toward the more secular concerns of the world. One individual who emerged as leader of the organizations, however, committing himself to the continuation and perpetuation of the band traditions within the Salem community was Bernard Jacob Pfohl.

⁸Harry H. Hall, A Johnny Reb Band from Salem: The Pride of Tarheelia (Raleigh: The North Carolina Confederate Centennial Commission, 1963; reprint, New York: Da Capo Press, 1980), 2.

Pfohl began instrumental music instruction shortly after the close of the Civil War at a time the community was trying to regain the level of music development it had attained prior to the war. Although a group of instrumentalists had received training seven years prior to the time Pfohl began, they found themselves performing for everyone except the church. As a result, the beginning band class Pfohl joined in 1879 was the first overt attempt by the Church to preserve its instrumental music tradition. Even though they eventually began to perform for other events as well, Pfohl and his classmates never lost sight of their initial purpose: to support and uphold the instrumental music customs within the church. This mission remained with Pfohl throughout his association with instrumental music, both wind and later orchestral.

The Tradition During Pfohl's Leadership

Pfohl worked to preserve the Moravian tradition during his tenure as director of the three instrumental ensembles in Salem, and continued to do so after his retirement. Various methods he incorporated have been isolated and illustrate the specific ways he preserved and fostered the tradition. Pfohl's efforts were directed toward the community, music in general, and the various bands.

Community involvement was perceived by Pfohl to be an indirect but important aspect of the tradition. He asked

repeatedly that the community encourage all performing musicians in their work. This encouragement was sought through kind words of appreciation and by regular attendance at various musical events. With encouragement the musicians knew their performances were worthwhile and appreciated, and therefore were encouraged to continue their participation. Pfohl also requested that the community be demanding of the musicians by insisting upon quality music in performances, music that also would be aesthetically pleasing as well as musically challenging to the musicians. He believed also that the community should be willing to help to acquire good equipment and maintain facilities since quality concerts could not be presented using inferior equipment and in inadequate facilities. Pfohl attempted to educate the community about the tradition. He did this through the concert announcements in newspapers in which he described the Moravian band tradition in Salem, and frequently encouraged the community to become involved in maintaining these traditions.

Pfohl helped to educate not only the community but also other individuals elsewhere. He received a significant amount of correspondence requesting information about the Moravians and Moravian music. Answering these letters allowed Pfohl to educate individuals on a broader scale about the Moravian instrumental music tradition.

Pfohl believed that music education was important and must be present in both the public schools and the church if the traditions were to continue. He frequently took the opportunity in various presentations and papers to relate the importance of musical instruction in the education of all children. Although a wind instrumentalist, Pfohl recognized the advantages of studying music through the various media, vocal and instrumental. He regarded learning to play the piano as a strong catalyst in the development of musicianship.

To ensure proper training for instrumentalists from 1898 until the early 1930s, Pfohl periodically organized beginning band classes to replenish the various band ranks with new members. When instrumental music was added to the public school curriculum, he encouraged young people to take advantage of the new opportunities and participate in both church and school ensembles. When music instruction was removed temporarily from the schools during the Depression of the 1930s, Pfohl immediately resumed band classes within the church so that the work that was begun by the schools would not be lost. Upon resumption of instrumental instruction within the schools in the mid-1930s, church sponsored classes continued and were not intended to compete with the school programs but rather to enhance them. Pfohl worked with the schools in music education, not against them; he realized that musical benefits could be gained by

the young instrumentalists who participated in both organizations.

In order to educate the community and the nation about the importance of the Moravian instrumental music tradition, Pfohl studied and researched the Moravian musical tradition in Salem and vicinity. As he became more aware of the tradition, the more convinced he became that it must continue. Pfohl used his research results to help prepare for the future directions that the bands must take.

Pfohl's Success in Preserving the Tradition

Pfohl was successful in his attempts to preserve the Moravian instrumental music tradition in Salem. Many factors contributed to this success, one of which was his musical influence upon the band. Pfohl was respected by band personnel because of his own standards of musicianship. He was a lifelong learner, always seeking additional knowledge that would benefit him as the director. Simply achieving a minimal response from the musicians was not sufficient; he sought to improve so that the quality of the bands might improve. The band members recognized his dedication, and therefore were willing to work toward improving their own musicianship.

Pfohl made band service convenient for the various band members who were involved in other time-consuming activities. His preparation of manuscript chorale books and

eventual publication of a printed chorale book freed the bands from a task that traditionally had been the responsibility of the individual band members. Also, Pfohl repaired instruments and provided transportation to events outside of Salem. Both conveniences were provided to allow the band members to concentrate upon the musical aspects of their participation.

Pfohl respected those with whom he worked, and, in return, gained the respect of the various bands and the community. Pfohl encouraged anyone interested in instrumental music to join the band and sought to provide positive experiences for each participant, a position now taken by the Music Educators National Conference and included in their "Statement of Beliefs" policy.⁹ He recognized the progress made by the band and did not dwell upon their shortcomings: Pfohl praised rather than criticized. Although he was serious when conducting his band duties, he possessed a sense of humor that was recognized by his peers. Pfohl knew there was an occasion for each and the band members were aware of this. As a result, he maintained a good rapport with the band and community. Most importantly, Pfohl continued to perform

⁹A copy of the Music Educators National Conference "Statement of Beliefs" may be obtained from the organizations headquarters, 1902 Association Drive, Reston, VA 22091. The pertinent references are found in the subsection "Access to Music Education" under the section "The Role of Music in American Education."

whenever he could, although his performance generally was limited to the Church Band. Through his performance in the ensemble, Pfohl placed himself as an equal with the other band members, and at no time did he consider himself better than the other instrumentalists. As Pfohl anticipated the future of the band, he sought the band members's help in planning for it. He saw the responsibility as being shared by both director and performers.

Pfohl dedicated himself to the tradition for fifty-three years as director and twenty-eight years as performer, a total of eighty-one years of service. Because of his extended involvement with the bands, he served as an inspiration to all with whom he came in contact. Just as his commitment to band work was apparent so was the fact that music could be pursued along with other interests. While conductor of the bands, Pfohl maintained a full-time job, reared a family, participated in church and other musical organizations, and was a founding member of the Wachovia Historical Society and the Kiwanis Club of Winston-Salem.

Pfohl sacrificed much time to involve himself in the music tradition in Salem. One reason was his obvious love for music that made him willing to participate in musical pursuits. A second reason, and perhaps more important based upon his religious convictions, was the fact that his band work provided him an opportunity to glorify God. At no time

did he seek personal edification. Because of this attribute, Pfohl provided a spiritual influence upon his band members that probably was just as strong as the musical influence he exerted upon them. Pfohl, along with others, indicated that this underlying reason would be the ultimate factor if the instrumental music tradition was to continue.

Although the characteristics presented and possessed by Pfohl were the reasons behind his successful perpetuation of the tradition, the most visible evidence of his success is the fact that the bands have continued to exist and prosper. Today's traditions primarily are the same as they were prior to and during Pfohl's tenure although the ensembles perform for fewer community events. Many of his music arrangements still are performed. Beginning instrumental instruction continues to be offered in Salem although currently on a yearly basis rather than every four or five years. In addition, many of the Salem Congregation churches sponsor beginning band programs. Many of the instruments acquired by Pfohl still are in use by the bands.

The example Pfohl set as a volunteer director has been maintained by his successors. Austin E. Burke, Jr., Pfohl's immediate successor, was employed at the Duke Power Company as was Pfohl. He directed the bands until his retirement from the Salem Band in 1972 and the Easter Band in 1975. Burke, a member of the Calvary Moravian Church, was the first appointed director of the Moravian bands who was not a

member of the Home Moravian Church. He did, however, conduct the massed bands for provincial celebrations. Upon Burke's retirement, Samuel E. Fort, Jr., was appointed the director of both ensembles and the massed bands. Fort, a member of the Trinity Moravian Church and an electrical engineer, continues to direct these ensembles. Fort's assistant director is N. D. Fordham, Jr., a member of the Calvary Moravian Church.

Pfohl's many years of volunteer service with the bands has become a tradition in itself that has continued with his successors. In fact, the Easter Band has had only four appointed directors since the Civil War, a period of 125 years.¹⁰ In all likelihood this holds true for the Salem Band as well, even though the director through the decade of the 1890s has not been established.¹¹

Pfohl's influence still is felt among the musicians in Salem and vicinity. Many current band members knew him and played in his ensembles. Other instrumentalists have

¹⁰Those directors include Daniel T. Crouse (Pfohl's instructor), Pfohl, Austin E. Burke, Jr., and Samuel E. Fort, Jr. John D. Stockton directed the Easter Band briefly, sharing directorial duties in 1943-45, although not officially named director.

¹¹Pfohl did not assume directorship of the Salem Band until around the turn of the century. While Daniel Crouse directed into the 1880s, the extent to which the Salem Band was active during the 1890s is unclear, as is who directed the ensemble. Although photos document the fact that the Salem Band was a performing unit, the director was not indicated.

learned about Pfohl through his book. Even the younger players have heard stories of "Mr. B. J.," those stories told by the older band members. Pfohl's name has become synonymous with band music in Salem.

Pfohl's Influence as Band Director,
Educator, and Historian

Based upon Pfohl's years of service, the various methods he utilized to foster the traditions, the attributes which made him successful at fostering the traditions, and the visible evidence of his success, the following conclusions are presented:

1. Pfohl's work with and interest in early music and its preservation provided the impetus to the founding of the Moravian Music Foundation, the most outward attempt made by the Moravian Church to preserve its heritage to this point.
2. Pfohl became part of the tradition he was dedicated to preserving.
3. Pfohl developed the standard by which future musicians would model their service to the church.
4. Because of Pfohl, the musical development within the church, the community, the county, and the state flourished even with the cultural and social changes that were implemented from the late nineteenth century until the mid-twentieth century.
5. Pfohl's work with the bands provides insight into the development and growth of twentieth-century musical ensembles, bands in particular, especially before instrumental music instruction was widely included in public school curricula.

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APPENDIX A

BAND PERFORMANCES, 1879-1885

Performances by the bands as recorded in the Salem People's Press, 1879-1885. The concerts are separated according to the ensemble which reportedly performed. The list does not include "informal" events, such as serenades, regular church events, and promenade concerts.

Band Boys

Concert on Monday, 10 February 1879

Salem Cornet Band

Closing exercises of Salem Male Academy, 18 December
1885

D. T. Crouse's Band

Social Party and dance in honor of the young ladies of
Salem, at the Salem Hotel

Silver Cornets

Chapel Hill Commencement, June 1879

The Salem Band

State Fair, Raleigh, 20 October 1881
Oak Ridge Institute Commencement, May 1883
Davidson College, June 1883
Friedland Church Supper, 20 August 1885

Young Cornet Band

Married People's Festival, 21 September 1879

Volunteer Band

Lovefeast for Moravian Sunday School celebration,
Saturday afternoon, 3 October 1885

The Church Band

Vesper and Oyster Supper, 14 February 1880

Salem Church Band

Dedication of New Providence Church, July 1881

Salem Amateur Band (Also, Amateur Cornets, Amateurs)

Second Anniversary of Winston Light Infantry,
26 March 1880
Music for Germanton Male and Female Academy
Exhibition, 21 May 1880
Hope Centennial, 28 August 1880
Flag Raising at Courthouse in Winston, 17 September
1880
Sunday School Meeting at Pleasant Fork Meeting House,
16 April 1881
Bethany High School Commencement, 2 June 1881
Oak Ridge Institute Commencement, 23 June 1882
Germanton Institute Commencement, 25 June 1882
Benefit for Elm Street Sunday School, 12 October 1882
Yadkin College, 1 June 1883

Wachovia Band

Brown's Opera House (occasion unknown), 20 February
1882
Balloon Ascension in Winston, 4 July 1883
Excursion to Asheville, 27 August 1885

Wachovia Cornet Concert Club

Played in Winston in honor of Washington's
birthday, 22 February 1882
Played in Winston (occasion unknown), 25 April 1882
4 July celebration in Winston; also led Winston
Light Infantry Parade, 4 July 1882
Trinity College Commencement, 11 and 12 June 1884
July 4 Procession (Parade), 4 July 1885

APPENDIX B

EASTER BAND: REHEARSAL STATISTICS

Statistics for the 1937 Easter Band as compiled by Pfohl and preserved in the Easter Band Collection at the Salem Band Archives. Abbreviations used are as follows:

P = Present at 2:30
T = Tardy after 2:30
L = Leaving before 3:30
H = Total Attendance
O = At College
A = Absent
R = Number on roll
X = Less taken off
RR = Revised roll
%A = Percent absent (A/R=%A).

APPENDIX C

CERTIFICATE OF INCORPORATION OF THE WACHOVIA
HISTORICAL SOCIETY, INC.

Pfohl's copy of the Certificate of Incorporation of the Wachovia Historical Society, 1929. Document courtesy of Katherine Pfohl.

1966
 CERTIFICATE OF INCORPORATION
 OF
 WACHOVIA HISTORICAL SOCIETY, INCORPORATED

—

This is to certify, that we, the undersigned, do hereby associate ourselves together for the purpose of forming a corporation under and by virtue of the laws of North Carolina, and, to that end, do hereby set forth:

I

The name of this corporation is WACHOVIA HISTORICAL SOCIETY, INCORPORATED.

II

The location of the principal office of this corporation is at Winston-Salem, North Carolina.

III.

The object, or objects, for which this corporation is formed are as follows:

To increase and diffuse knowledge and appreciation of history, art, and science, and, to that end, to establish and maintain in the City of Winston-Salem, North Carolina, or elsewhere, inside or outside of the State of North Carolina, a museum and/or a library, or any branch, or branches thereof;

To collect and preserve objects of historic, religious, artistic, and scientific interest;

To protect historic sites, works of art, scenic places, and wild life from needless destruction;

To provide facilities for research and for publication and dissemination of useful knowledge; and, to offer popular instruction and opportunities for enjoyment of all useful arts.

IV.

This Society shall have no capital stock.

Subject to the by-laws, to be formulated and accepted at the organization meeting, and any amendments thereof, this corporation may be composed of regular, life, corresponding, and honorary members, who shall be nominated and elected and who shall pay such dues and fees as the by-laws may provide; but the by-laws may provide for any other classification of membership that may be for the best interest of the Society, whether as above set forth, or otherwise.

V.

The names and post office addresses of the incorporators of this Society, are as follows:

<u>NAME</u>	<u>POST OFFICE ADDRESS</u>
Henry F. Price	Winston-Salem, N. C.
Thurmond Chatham	Winston-Salem, N. C.
C. T. Leitch	Winston-Salem, N. C.
Pauline Robinson Gray	Winston-Salem, N. C.
Howard E. Rasmithaler	Winston-Salem, N. C.
F. P. Johnson	Winston-Salem, N. C.
J. E. Pfehl	Winston-Salem, N. C.
Adelaide L. Price	Winston-Salem, N. C.
F. H. House	Winston-Salem, N. C.
B. J. Pfehl	Winston-Salem, N. C.
Fred A. Fagle	Winston-Salem, N. C.
Douglas L. Riggs	Winston-Salem, N. C.

VI.

The period of existence of this corporation is unlimited.

VII.

This corporation, by its by-laws, may fix the number of its Directors and the Board of Directors shall have power, by majority vote and without consent or vote of the stockholders to make, alter, amend, and rescind the by-laws of this corporation.

IN TESTIMONY WHEREOF, we have hereunto set our hands and affixed our seals, this 15th day of April, 1929.

APPENDIX D

SELECTED REPERTOIRE OF SALEM BAND (1899-1941)

Selected repertoire played by Salem Band from 1899 to 1941, listed by composition and composer, with dates of known performances. Information has been compiled from concert programs and newspaper announcements located in the Salem Band Archives and from the personal collections of Henry and Katherine Pfohl. In some instances the year was excluded from the concert announcement. When this occurred, the probable year, deduced from the general repertoire and the perpetual calendar, is followed by [?]. When a concert was postponed and the rain date was indicated on the announcement, the scheduled concert date appears followed by the raindate in ().

<u>COMPOSITION</u>	<u>COMPOSER/ARRANGER</u>	<u>DATE</u>
Afterwards	Mullen	12/2/04
Albanian	Hall	7/30/31 6/20/35 8/15/35 7/2/36[?] 7/8/37 9/1/38
America	Corey	n.d. 7/17/08 9/21/21 7/13/33 7/2/36[?]
American Cadet[s]	Hall	9/11/23 8/15/35 7/2/36[?] 8/9/38 7/8/37 9/1/38
American Patrol	Meacham	7/17/08 10/3/08 10/15/10 2/22/13 8/27/31 8/18/36 8/14/41
Anchors Aweigh	Zimmerman	7/11(19)/35 ?/?/37
And Many People Shall Go Away	Baumbach	8/13/31
Annie Laurie	Scott	8/26/04
Answer	Robyn	10/15/10
Apple Blossoms	Roberts	10/15/10 9/11/23 8/18/25 8/30/28[?] 6/23/38 7/20/39 8/28/41

Aria Cujus Animam, from Stabat Mater	Rossini/Meyrelles	11/6/14 7/30/36 ?/?/37
At the Ferry	Wellings	8/26/04
Babes in Toyland	Herbert	5/6/10
The Banner of Freedom	Farrar	6/23/38
Battleship New York	Fulton	9/15/21 8/18/25 8/29/29[?] 8/29/35 6/27/40 6/26/41 8/28/41
The Beau Ideal	Sousa	9/11/34
Beautiful Colorado	DeLuca	6/19/34
The Belle of Chicago	Sousa	9/11/34 6/13/35 9/5/35 7/16/36[?] 7/25/40
The Best Yet	Taylor	3/31/19 6/13/35 9/5/35 7/16/36[?] 8/5/37 7/7/38 7/6/39 7/11/40
Blaze of Glory	Holzman	5/6/10
Blue Danube	Strauss	7/11(19)/35
Bohemian Girl	Balfe-Laurendeau	11/16/06 2/22/13 8/16/28 8/3/33 8/8/35 7/7/38 6/22/39 7/31/41

Bombasto	Farrar	2/22/13
Bonny Blue Flag		7/17/08 8/19/08
The Boy Scouts	Henneberg-Reeves	6/23/38
Boy Scouts of America	Sousa	11/17/17
The Bride Elect	Sousa	11/27/15
By Babylon's Wave	Gounod	7/2/31
Caesar's Triumphal	Mitchell	8/4/27 8/23/28[?] 6/29/33 9/14/33 7/12/34
Calanthe	Holymann	10/3/08
Camp Fire	Carl-Reeves	7/7/38
Carmen	Bizet--Mackie-Beyer	2/22/13 7/7/38 8/14/41
Cavalleria Rusticana	Mascagni	11/15/07 10/3/08
The Cavalry Soldier	Brockenshire	6/27/40 6/26/41
Celebrated Menuett	Bocherini	6/19/34 7/26/34 9/1/36 8/3/39
Celestial	Prendiville	n.d. 8/4/27 9/6/28[?] 8/13/31
Charge of the Light Brigade	Paull	7/30/36 9/1/38 8/14/41
Chilcothian	Hall [?]	8/19/08
Clarion	McCosh	12/2/04

Colonel Finch	Hall	7/8/37
Col. Roosevelt's Rough Riders	Laurendeau	n.d. 11/16/06 8/29/29[?] 8/28/41
Columbia, the Gem of the Ocean		6/23/32 7/2/36[?]
Comin' Thro' the Rye	Thornton	6/3/08(9) 4/30/09 11/06/14
The Conqueror	Corey	n.d. 8/18/25 8/16/28 7/7/32 7/21/32 8/25/32 6/29/33 7/12/34 7/11(19)/35 7/30/36 6/24/37
Consider the Lilies	Topliff	9/21/21
The Corcoran Cadets	Sousa	7/26/34 9/11/34 6/20/35 9/5/35 7/2/36[?] 7/16/36[?] 7/22/37 8/18/38 7/20/39
The Creation	Haydn	7/30/31 8/19/37
Creation Hymn (The Heaven's Proclaim Him. . .)	Beethoven	7/17/08 5/17/14 9/6/28[?] 7/2/31 7/11/40

The Crusader	Sousa	7/26/34 8/30/34 6/20/35 8/18/36 7/22/37 7/20/39
Dallas	Hall	4/30/09 8/16/34
Dance of the Nile Maidens	Losey	12/5/08 6/3/08(9)
Dead March, from Saul	Handel	7/17/08 5/17/14
DeMolay Commandery	Hall	8/19/08 8/16/34
Dixie	Emmett	8/19/08 9/1/36
Dixie's Land	Emmett	7/17/08 9/15/21 9/21/21 8/29/29[?] 8/17(31)/33
Dunlap Commandery	Hall	8/15/35 9/1/38 8/3/39 7/31/41
Echoes from the Operas	Mackie-Beyer	9/21/21 8/18/25 8/4/27 8/23/28[?] 8/27/31 6/23/32 6/15/33 8/16/34 6/20/35 8/8/35 7/30/36 7/8/37 8/18/38 6/22/39 8/28/41
El Capitan	Sousa	6/3/08(9) 10/15/10

El Supremo	White	9/15/21 9/21/21 8/25/25[?]
The Emblem of Freedom	Goldman	7/16/36[?] 9/1/36 8/5/37
Empire Quickstep		8/29/29[?] 8/17(31)/33 7/21/38
Ermine	Jakobowski	5/6/10 10/15/10 8/13/31 6/27/40
Ernani, Selections from	Verdi	12/5/08
Eyes of Brown	Huff	8/11/32
Fair Maid of Perth	Widdell	7/12/34 7/2/36[?] 9/1/38 6/22/39 7/25/40 8/28/41
Fairest of the Fair	Sousa	11/27/15
Fantaisie on Sacred Songs	Meyrelles	12/2/04
Faust	Gounod	11/6/14 9/11/23 8/3/33 6/19/34 7/26/34 9/11/34 6/26/41
Fest Overture	Geibel	11/27/15
The First Heart Throbs	Eilenberg	7/11(19)/35
Forest Whispers	Losey	8/4/27 8/23/28[?]
For Peace Festival	Buck	6/29/33

Fort Gay	Huff	8/27/31
Fort Royal	Huff	8/27/31 8/11/32 8/3/33
G. H.	Vandercook	n.d. 6/23/32 7/13/33
Garde du Corps	Chambers	6/23/38 6/22/39
Gems from the Opera	Mackie-Beyer	7/7/32
Gems from the Overtures	Mackie-Beyer	9/15/21 9/21/21 9/11/23 8/18/25 8/30/28[?] 8/27/31 7/21/32 8/3/33 9/14/33 6/28/34 7/11(19)/35 7/30/36 8/9/38 6/24/37 7/25/40 8/28/41
Gems from Stephen Foster	Tobani	8/19/08 8/16/28 8/27/31 8/17(31)/33 8/15/35 9/1/36 ?/?/37 6/23/38 8/18/38 7/6/39 7/11/40 7/10/41
The Girl Behind the Gun	Caryll	8/21/30[?]
The Gladiator	Sousa	7/26/34 8/30/34 8/18/36

Gloria, from Mass in F	Bordese	8/11/32
Gloria, from Mass in F	Concone	7/30/31 8/5/37
God Bless America	Berlin	7/10/41
The God of Abraham Praise		7/2/31 7/7/32
God Save Great Washington		2/22/13 6/23/32
God Save the King		7/17/08
The Goddess of Liberty	Isenman	8/16/28 7/26/34 7/16/36[?] 9/1/38 8/14/41
Going Up	Hirsch	3/31/19
The Golden Sceptre	Schlepegrell	n.d. n.d. 10/15/10 8/23/28[?] 7/30/31
Grand Entree	Vandercook	n.d.
Grand Religous Selection	Mackie-Beyer	8/13/31 8/25/32
Grand Slow March from "Sadowa"	Millars	3/3/1899 7/17/08
Greeting to Bangor	Hall	8/9/38 9/1/38 7/31/41
Guard Mount Patrol	Eilenberg	12/5/08
Guide Right	Sousa	7/7/38 6/22/39
The Gun Fire	Heed	7/7/38
Hail Columbia		7/17/08 7/2/31

Hamlin Rifles	Hall	8/8/35 8/3/39
The Heart Bow'd Down	Balfe	3/3/1899 12/5/08
The Heaven's Proclaim Him	Beethoven	8/26/04
Here as the night is falling	Concone-Sudds	6/15/33
Here, There, and Everywhere	Bosc. [?]	6/3/08(9)
Heroique	Boekelman	8/3/33
Hiawatha		n.d.
From "High Jinks"	Clark	n.d. 8/18/25 8/16/34 8/15/35 8/18/38
High School Cadets	Sousa	8/30/34 9/11/34 6/13/35 9/5/35 7/16/36[?] 7/22/37 7/20/39
The Hippodrome	Huff	8/27/31 8/11/32
The Holy City	Adams	3/3/1899
Home Songs	Schumann	8/5/37 ?/?/37 7/21/38 8/3/39 7/25/40 7/31/41
Home Sweet Home	Rollinson	6/19/34
Humoreske	Dvorak	9/21/21 8/25/25[?]

Hungarian Comedy	Keler-Bela	11/6/14 8/30/28[?] 6/15/33 8/8/35 8/29/35 8/18/36 9/1/38 7/10/41
Hymn to Joy	Beethoven	9/6/28[?]
"I Love Thee," from Il Trovatore (Selections)	Verdi	8/19/08
I'll Say She Does	DeSylva, Kahn, and Johnson	8/21/30[?]
Il Trovatore	Verdi	8/13/31 7/10/41
In A Garden of Melody	Sudds	7/7/38 6/22/39
In Old Madrid	Trotere	11/15/07
Independencia	Hall	6/28/34 6/20/35 7/7/35 8/9/38 7/8/37 8/3/39 7/31/41
Inflammatu, from Stabat Mater	Rossini	?/?/37
Invercargill	Lithgow	9/21/21 8/18/25 8/16/28 8/25/32 6/15/33 9/14/33 7/12/34 8/1/35 7/30/36 6/24/37 7/6/39 6/27/40 7/10/41

The Invincible Eagle	Sousa	11/27/15
Irish Melodies	Beyer	6/29/33
Ironclad	Huff	8/11/32
[Oh]Italia, Italia Beloved	Donizetti	n.d. 9/6/28[?] 7/2/31 8/13/31 7/7/32 8/3/33
Italian Hymn		7/17/08
Italian Nights	Tobani	n.d. 11/16/06 8/4/27 8/1/35
Jack O' Lantern	Caryll	8/21/30[?]
Jehovah Thou Great Sovereign of Nations	Buck	7/7/32
Judgment	Gounod	7/11/40
Keep the Home Fires Burning	Deshon	n.d.
King Mydas	Eilenberg	8/8/35 8/3/39 7/31/41
L'Oiseau du Bois	Thiere	6/3/08(9) 4/30/09
La Croix De Jerusalem	Bleger	8/22/35 7/2/36[?] 7/7/38 7/20/39 8/14/41
La Fiesta	Roncovieri	n.d. 11/16/06 10/3/08 n.d. 11/17/17 8/25/25[?] 8/29/29[?]

La Paloma	Yradier	11/15/07 10/3/08 n.d. 8/25/25[?] 8/23/28[?] 8/29/29[?] 6/23/38
La Serenade	Schubert	10/3/08 11/27/15
Land of My Dreams	Herman	12/5/08 6/3/08(9)
Largo	Handel	12/2/04 5/17/14
Light Cavalry	Suppe	5/6/10 9/11/34
Lights Out	McCoy	3/31/19 8/25/25[?] 8/22/35 8/29/35 6/27/40 7/10/41
Love's Old Sweet Song	Molloy	11/16/06 n.d.
Lucrecia	Donizetti	8//3/33
Lustspiel	Keler-Bela	n.d. n.d. 2/22/13 3/31/19 9/11/23 8/25/25[?] 7/20/39 6/26/41
Magneta	Huff	8/27/31 8/11/32
Magnificent	Meyrelles	7/30/31
Marching Along Together	Pola-Steininger	7/19/35 9/3/35
Marine Band	Greenawald	8/4/27 8/23/28[?]

Maritana	Wallace	8/19/08 6/3/08(9) 9/11/23 8/11/32 8/3/33 7/12/34 9/11/34 7/22/37 7/11/40
The Marseilles		7/17/08
Martha	Flotow	8/13/31 6/20/35
Mary of Argyle	Nelson	8/26/04
Massa's In the Cold, Cold Ground		n. d. 12/2/04 11/15/07 8/19/08
Masseniello	Auber	8/1/35
The Matinee	Huff	8/27/31 8/11/32 8/3/33
Melody of Peace	Martin	6/13/35
Mockingbird Quickstep		8/29/29[?] 8/17(31)/33 8/18/36 8/19/37 7/21/38 7/6/39 8/14/41
Moonbeam	Huff	7/30/31
Morse's Melodies	Morse	10/3/08
My Old Kentucky Home	Foster	3/3/1899 8/26/04

National Emblem	Bagley	7/7/32 7/21/32 8/25/32 6/15/33 9/14/33 7/12/34 7/30/36 6/24/37 8/19/37 ?/?/37 7/21/38 7/6/39 7/11/40 6/26/41 8/28/41
National Fencibles	Sousa	6/13/35
Norembega	Hall	9/11/23 6/28/34 6/20/35 8/8/35 8/15/35 7/2/36[?] 8/9/38 7/8/37 8/3/39 7/31/41
No Shadows Yonder	Gaul	12/2/04 5/17/14
O Belle Nuit	Offenbach	9/11/23
O, Fair Dove! O, Fond Dove	Schlepegrell	8/25/25[?] 8/25/32 8/17(31)/33 9/11/34 8/22/35 8/19/37 7/21/38 8/3/39 8/28/41
"O Sole Mio"	Di Capua	11/17/17
The Occidental	Sousa	7/26/34 8/18/36 8/18/38
From Offenbach's Operas	Meyrelles	6/13/35

Offenbachiana	Meyrelles	8/18/36 8/19/37 8/18/38
Oh, How I Hate To Get Up In The Morning	Berlin	3/31/19
Old Black Joe	Hayes	11/15/07
Old Hebrew Melody		7/21/32
The Old North State		7/17/08 8/19/08 9/21/21 7/2/31 6/23/32
Oliver Mack	Snowberger	8/26/04
On the Alert	Goldman	6/13/35 8/5/37
On the Beautiful Blue Danube	Keler-Bela	8/18/36
On the Field of Glory	Brooks	6/23/38 6/22/39
On the Mall	Goldman	6/13/35 7/16/36[?] 9/1/36 8/5/37
On Sea and Shore	Sullivan	7/2/31
Onward Christian Soldiers	Chambers	7/30/31
Opera Bouffe	Laurendeau	7/30/36
Our Country First	Unschuld-Lake	6/23/38 6/22/39
Our Director	Bigelow	6/23/32 8/25/32 7/13/33 ?/?/37
Our Flirtations	Sousa	8/18/36

Out for a Lark	de Witt	8/18/25 8/15/35
Over the Hills at Break of Day	Geibel	12/2/04
The Pals	Barnard	12/5/08 11/27/15
Pilgrim's Chorus, from "Lombardi"	Verdi	8/16/28 8/9/38 7/22/37
Plantation Songs	Mackie-Beyer	8/4/27 7/30/31 7/13/33 7/22/37
Poet and Peasant	Suppe	11/15/07 8/19/08 11/17/17 8/18/25 8/4/27 6/19/34 7/26/34 9/1/36 7/22/37 7/20/39 7/31/41
Pontifical	Gounod	7/8/37
Preparedness	Deiro	3/31/19 8/29/35 7/11/40 7/10/41
The Pride of America	Goldman	7/7/38
The Prince of Pilsen	Luders	11/15/07 8/19/08 10/3/08 9/11/23 9/6/28[?] 7/13/33 7/12/34 8/1/35 7/2/36[?] 8/9/38 8/5/37 7/20/39

Professor	Vandercook	6/23/32 7/13/33 8/1/35
The Queen's Secret	Thomas	11/6/14
Ragged Rapsallion	Bell	n.d. n.d. 8/29/29[?] 7/11/40 8/28/41
Raymond Overture	Thomas	4/30/09
Recollections of Stephen Foster	Mackie-Beyer	n.d. 7/2/31 6/23/32 6/15/33 9/14/33 6/28/34 6/20/35 7/8/37
The Red Men's	Hall	8/16/34
The Red, White, and Blue		7/17/08
Religioso	Chambers	7/7/32 7/21/32 8/25/32 6/29/33 9/14/33 7/12/34 8/19/37 7/6/39
Remick's Hits	Lampe	3/31/19 8/21/30[?]
Rocked in the Cradle of the Deep	Laurendeau	6/23/38 7/20/39[?]
Romaine	Gounod	7/13/33
Roman Triumphal March	Gounod	7/17/08 7/2/31 7/7/32 7/21/32

The Rosary	Nevin	8/22/35 9/5/35 8/5/37 ?/?/37 8/18/38 7/25/40 8/14/41
'Round the World	Mackie-Beyer	11/6/14 8/30/28[?] 7/2/31 8/13/31 7/7/32 7/21/32 6/29/33 6/24/37 7/21/38 7/6/39
The Royal Message	Lee	9/15/21
Russian Hymn	Luoff	3/3/1899 7/17/08
S.I.B.A.	Hall	7/30/31 8/13/31 8/15/35
Sadowa	Millars	5/17/14 6/23/32
Salem Grand March	Leinbach	8/17(31)/33
Scenes That Are Brightest	Wallace-Rand	5/6/10
Schauspiel	Bach	11/16/06 8/16/34 8/22/35 8/29/35 8/9/38
Semiramide, Overture from	Rossini	6/3/08(9) 4/30/09 8/16/34

Semper Fidelis	Sousa	9/15/21 9/21/21 8/21/30[?] 6/15/33 9/14/33 6/19/34 6/28/34 7/11(19)/35 6/24/37 7/22/37 ?/?/37 7/21/38 7/6/39 7/25/40 7/10/41 8/28/41
Senora	Nathan	5/6/10
The Sentinel	Hall	8/19/08 10/3/08 8/16/34
Serenade	Schubert	8/3/33
Sextette from Lucia	Donizetti	11/15/07 8/19/08 6/3/08(9) 4/30/09 10/15/10 11/6/14 8/1/35
The Silver Bell	Schlepegrell	6/13/35
Simple Aveu	Thome	11/6/14 8/16/28 8/30/28[?] 8/27/31 8/17(31)/33 8/19/37 8/18/38
Sink and Scatter Clouds of War	Sullivan	6/29/33
Sir Galahad	Hildreth	6/27/40
Slam Bang	Alberti	8/25/25[?] 8/30/28[?] 8/29/29[?]

Sliding Jim	Losey	12/5/08
Sobre Las Olas	Rosas	11/15/07 7/2/36[?] 7/20/39[?]
Soldier(s) of Fortune	Ripley	8/29/35 6/27/40 7/11/40 7/10/41
Solid Front	Raymond	8/26/04
Solitude	Marcadante	11/6/14 7/7/32 7/21/32 8/17(31)/33 9/1/36 8/3/39
Song of Songs	Clay Smith	6/19/34
The Song That Reached My Heart	Jordan	12/5/08
Son[g]s of Erin	Beyer	8/25/32 9/14/33 6/28/34 8/9/38 7/8/37 7/25/40
Sorella	Gallini	11/16/06
Southern Melodies	Mackie-Beyer	9/6/28[?] 8/11/32 7/26/34 9/5/35 7/30/36 7/21/38 6/27/40
Souvenir de Valence	Bleger	8/16/34 8/22/35 9/1/36 7/27/40 8/14/41
Spinalong	McCosh	12/2/04

The Spirit of Youth	Goldman	6/13/35 7/16/36[?] 9/1/36 8/5/37
Spring's Awakening	Bach	11/6/14 6/19/34 7/26/34 7/7/38 6/22/39 8/14/41
Stand Pat	Roberts	8/1/35 8/22/35 8/29/35 7/10/41
Stansberry	Vandercook	n.d. 8/29/29[?] 8/17(31)/33 6/24/37 8/19/37 7/21/38 7/6/39
Star Dust	Carmichael	7/11(19)/35
The Star Spangled Banner	Hildreth	n.d. 3/3/1899 8/26/04 7/17/08 11/17/17 9/21/21 6/23/32 7/13/33 7/2/36[?] 6/26/41 8/28/41
Starlight	Morse	n.d. 11/16/06

Stars and Stripes Forever	Sousa	7/17/08 10/15/10 2/22/13 11/17/17 7/2/31 7/7/32 7/21/32 6/29/33 9/14/33 7/12/34 7/11(19)/35 8/29/35 6/24/37 8/19/37 7/21/38 7/6/39 7/11/40 6/26/41 8/28/41
Stilly Night	Huff	8/11/32
The Storm King	Paull	4/30/09
The Storm King	Ringleben	5/6/10
Stradella	Flotow	11/15/07 8/25/32 8/3/33 6/24/37 6/26/41
The Sun Now Mounts the Eastern Sky	Gade	5/17/14
Surprise	Boyer	8/29/29[?] 8/17(31)/33
Symphonia	Holzmann	11/15/07 10/3/08

Tannhauser (Hail Bright Abode)	Wagner	8/25/32 6/15/33 7/13/33 9/14/33 6/28/34 8/22/35 8/29/35 8/18/36 ?/?/37 9/1/38 6/22/39
Taps		8/19/08
The Tar Heel March	Rights	8/4/27 8/23/28[?] 9/6/28[?]
Tenth Regiment	Hall	5/6/10 8/8/35 7/31/41
Thoroughbred	Fahrbach-Tobani	n.d. 8/18/25 6/23/32 8/1/35 8/22/35
Three Kings	Smith	8/8/35
The Thunderer	Sousa	6/19/34 6/28/34 8/30/34 9/11/34 6/20/35 7/2/36[?] 7/16/36[?] 7/22/37 8/18/38 7/20/39 7/25/40
Timothy Bunker	Leighton	8/26/04

To Thee, O Country (National Hymn)	Eichberg	3/31/19 9/6/28[?] 7/2/31 8/13/31 7/7/32 7/21/32 6/29/33 8/9/38 6/24/37
Triumphal March, from Naaman	Costa	3/3/1899
Triumphal	Gounod	5/17/14 7/31/31
Two's Company, Three's None	Roeckel	8/26/04
Under the Double Eagle	Wagner	2/22/13
Unto Thee, O the God of our Fathers	Forsyth [Fanciulli]	3/3/1899 12/2/04
Up the Street	Morse	8/4/27 8/23/28[?] 6/15/33 8/1/35
Vanguard	Heed	n.d. 9/11/23 8/16/28 7/7/32 7/21/32 7/13/33 8/1/35 8/22/35 7/30/36
Vera	Lithgow	8/21/30[?]
Vesper Hymn	Kreutzer	12/2/04
W.M.B.	Hall	8/13/31 6/28/34 8/8/35 8/15/35 7/8/37 8/3/39 7/31/41

The Wallabies	Lithgow	9/15/21 9/21/21 8/25/25[?] 8/21/30[?] 8/29/35 6/26/41
Washington Grays	Grafulla	n.d. 11/16/06 8/19/08 2/22/13 9/11/34 9/1/38 7/25/40 8/14/41
Washington Post	Sousa	6/19/34 6/28/34 7/22/37 8/18/38 7/20/39 7/25/40
Washington's March	arr. Edward Leinbach	2/22/13 7/2/31 6/23/32 7/13/33
The Watch By the Rhine		7/17/08
Wayside Inn	McCosh	12/2/04
Wedding March, from "Lohengrin"	Wagner	8/5/37
When the Moonbeams Fall at Evening	Roderick	3/3/1899
When the Swallows Homeward Fly	Abt	3/3/1899 11/16/06
William Tell	Rossini	5/6/10 11/17/17 7/12/34 8/15/35 9/5/35 9/1/36 8/19/37 6/26/41

With Sheathed Swords, from Naaman	Costa	7/17/08
Woe Unto Thee Babylon Mighty City	Gounod	6/29/33
Woodland, Selections from	Luders	12/5/08 6/3/08(9) 11/17/17 8/25/25[?] 8/16/34 6/20/35 7/16/36[?]
The Yankee Consul, Selections from	Robyn	12/5/08 4/30/09

APPENDIX E

SELECTED LIST OF WORKS TRANSCRIBED OR ARRANGED BY PFOHL
FOR PRAISE SERVICES

Selected list of music transcribed or arranged by Pfohl to be used in Praise Services, listed by title and composer. This list was compiled from Praise Service programs preserved in the Salem Band Archives.

AnthemsComposer/Arranger

Agnus Dei, from Mass in F	Bordese
All glory be to God on High	Bach
And Many People Shall Go and Say	Baumbach
Anthem, from Elijah	Mendelssohn
Bethany, O Peaceful Habitation	Sorensen
Beyond the Gates of Paradise	King/deWitt
Break forth, O beauteous heavenly light	Bach
Brightest and Best of the Sons of the Morning	Buck
Cantique de Noel	Adam
Chorus, from the 42nd Psalm	Mendelssohn
Chorus, from the 46th Psalm	Buck
Christ Our Passover	Buck
Christian, Dost Thou See Them	Dykes
Consider the Lilies	Topliff/Sudds
Credo, from Mass in B-flat	Farmer
Crusaders Hymns	13th c.
Cujus Animam, from Stabat Mater	Rossini
Dead March, from Saul	Handel
Dona Nobis, from Mass in B-flat	Farmer
Ein Festeburg	Nicolai
From the Oratorio "Eli"	Costa
Fear Not Ye O Israel	Buck
Festival Hymn	Buck
Festival Te Deum No. 7 in E-flat	Buck
"Gloria" from Twelfth Mass	Mozart
Gloria from Mass in B-flat	Farmer
Gloria from Mass in F	Bordese
Gloria in Excelsis, from Mass in F	Concone
Glory Be to God on High	Farmer
Grant Us Thy Peace	Farmer
Hallelujah Chorus, from the Messiah	Handel
Heavenly Father, Sovereign Lord	Farmer
The Holy City	Adam
The Holy Night	Buck
Holy Trinity	Tully/Leinbach
Hosannah! Blessed is He That Cometh	Leinbach
I Know That My Redeemer Liveth	Handel
If With All Your Heart, from Mendelssohn's Elijah	Baumbach
The Infant Jesus	Yon
Inflamatus, from Stabat Mater	Rossini
Knights of the Cross	Shelley
Largo	Handel
Let Us Now Go Even Unto Bethlehem	Danks
Lift Up Your Heads O Ye Gates	Hagen
The March of the Magi	Harker
My Faith Looks Up to Thee	Lachner
The Ninety and Nine	Champion

O Come, Let us Worship - 95th Psalm	Mendelssohn
O Holy Jesus, Dwelling in Glory	Flotow-Sudds
O Salutaris, from Mass in F	Bordese
O Saviour Sweet	Bach/Dickenson
Open the Gates	Knapp
Pilgrim Chorus	Verdi
Praise Ye, from Attila	Verdi
Rejoice, and Sing, Your Gracious King	Bach
Rejoice in the Lord	Baumbach
Sanctus, from St. Cecilia Mass	Gounod
Sanctus, from Mass Solemnelle	Gounod
Search Me O God and Know My Heart	Baumbach
Seek Ye the Lord	Baumbach
Sing Hallelujah Praise the Lord	Bechler
Sing With Awe	Anon
Softly the Night is Sleeping	Warner
Te Deum (We Praise Thee, Oh God)	Kotzschmar
There Were Shepherds	Scott
Thou Child Divine	Schultz
Unfold, Ye Portals, from The Redemption	Gounod

Hymns/Chorales

All Praise and Thanks to God
 Always With Us, Always With Us
 Cast thy Burden on the Lord
 Christ the Lord
 Come Hither, Ye Faithful, Triumphantly Sing
 Come Thou Almighty King
 Doxology-Praise God from Whom All Blessings Flow
 Fade, Fade, Each Earthly Joy
 Hail to the Lord's Anointed
 The Heart of God Flows Forth in Love
 Holy Trinity
 How Lovely Shines the Morning Star!
 How Shall I Meet My Saviour
 I Have so Much to Live For
 In the Cross of Christ I Glory
 Is God My Strong Salvation
 Jesus Lover of My Soul
 May the Grace of Christ our Saviour
 Morning Star Thy Cheering Light
 Most Gracious Lord and God
 My Faith Looks Up to Thee
 Now Let Us Praise the Lord
 O Little Town of Bethlehem
 O Sacred Head, now Wounded
 O Zion Haste
 Own Thy Congregation
 Peace on Earth, Heaven is Proclaiming

Praise to the Lord, the Almighty
Silent Night, Holy Night
Sleepers Wake
Tell Me the Old, Old Story
Ten Thousand Times Ten Thousand
There We to All Eternity
'Tis the Most Blest and Needful Part

APPENDIX F

SALEM BAND PERFORMANCES OTHER THAN SUMMER CONCERTS,
CHURCH SERVICES, AND PRAISE SERVICES,
1905-1941

Partial listing of events (other than regular summer concerts, praise services, and church events) presented by the Salem Band from 1905-1941, listed by date. The list has been prepared from documents located in the Salem Band Archives.

Summer, 1905

State Firemen's Meeting in Winston-Salem

9/06/07

North Carolina State Firemen's Association meeting in
Wilmington

10/03/08

Concert for the Salem Academy Faculty and Students

7/05/09

Band Contest in Greensboro

1911

Prelude prior to Victor Herbert Concert in Memorial
Hall

8/07-08/12

Reunion of Confederate Veterans of North Carolina

12/24/13

Municipal Christmas Tree Lighting - Courthouse Square

1/31/15

Men's Mass Meeting - Sponsored by Y.M.C.A.

1917-1918

Various Bond Rallies, Winston-Salem, Kernersville,
Clemmons, etc.

2/23/19

Mass Meeting - Campaign for Relief in the Near East

4/11/19

Welcome Home Parade sponsored by the city for the
105th Engineers just home from World War I

5/08-11/19

Dedication of R. J. Reynolds Auditorium

9/21/21

Made in the Carolinas Exposition in Charlotte

5/11/22

Grand Conclave of the Masonic Order of North Carolina

9/17/22

Constitution Day Program sponsored by the Winston-
Salem Civitan Club

1/14/23

Bishop Rondthaler speaks to the Y.M.C.A.

4/12/23

The Parade of Sunday School Men

7/20/24

Opening of the Bible Conference at Friedberg

8/21/30

N. C. Bankers Convention

5/28/32

George Washington Pageant

10/09/33

Winston-Salem Kiwanis and Thomasville Rotary Club
meeting at Wallburg

5/03/36

Observance of National Music Week

12/22/36

"Romance of Transportation" Parade

5/01/38

Winston-Salem Hymn Festival

6/04/39

City Baccalaureate Festival

6/09/40

City Baccalaureate Festival

5/28/41

Dedication of Hattie M. Strong Refectory at Salem
College

5/31/41

Wachovia Historical Society's commemoration of 150th
anniversary of George Washington's visit to Salem

10/19/41

Laying of Cornerstone for new Y.W.C.A. building

APPENDIX G

INSTRUMENTS DONATED TO SALEM CONGREGATION CHURCHES,
1910-1950

This list was prepared by Pfohl in 1950 and is preserved in file 31 of the Bernard Jacob Pfohl Collection, Moravian Music Foundation, Winston-Salem.

Trinity Moravian Church

E-flat Bass, York, medium size, silver plated
Baritone, Fischer upright, silver plated

Pine Chapel Moravian Church (through Roy Gordon, director)

E-flat Bass, York, medium size, silver plated
B-flat Cornet, Martin, silver plated, case

These instruments later sent to Immanuel Moravian

Pine Chapel Moravian Church (through Vestal Whitt, director)

E-flat Bass, Conn, medium size, silver plated

Fairview Moravian Church

E-flat Bass, American Standard, silver plated, case,
fine condition
E-flat Alto Horn, Conn upright, side action, silver
plated, reworked

Calvary Moravian Church

Baritone, York, silver plated, case

Christ Moravian Church

Baritone, American Standard, silver plated, case

Fries Memorial Moravian Church

E-flat Alto Horn, Fischer upright, silver plated

Immanuel Moravian Church

Baritone (B-flat Bass), Fischer upright, silver plated,
leather case

Home Moravian Church

Baritone (B-flat Bass), Fischer upright, silver plated,
leather case

Ardmore Moravian Church

F Concert Horn (W/ Slide for E-flat), Besson upright,
silver plated

Ten (10) tuning bars, one to each church of the Salem
Congregation.

APPENDIX H

INSTRUCTIONS FOR CLEANING AND POLISHING ALL METALS

This miscellaneous information sheet on the care of brass instruments is located in file 1-D, BJP-SB.

Cleaning all metals and polishing

4 ounces oxalic acid
 2 lbs silica powder (paint store)
 2 ounces paraffine oil
 1 gallon water
 Mix well and shake before using
 The above is for cleaning metal

For polishing metal

1 lb lampblack
 4 ounces oleic acid
 $\frac{1}{2}$ pint ammonia
 1 lb fullers earth
 3 quarts gasoline
 Shake before using

Germanic system of plating

1 ounce zinc sulphate
 $\frac{1}{2}$ ounce bichloride of mercury
 Mix in 1 quart of water
 The above is the base fluid for plating
 To plate add 1 ounce of any of the following metal plating chemicals

Gold chloride
 silver nitrate
 chromium sulphate
 cadmium sulphate
 nickel nitrate
 tin sulphate

The above is for hard metals
 For soft metals add 1 more quart of water
 Apply on surface and polish for bright finish
 For dull finish apply and let dry
 3 coats make a triple plate the regular commercial finish

Copper plating

2 ounces copper sulphate
 1 ounce tincture of iron
 $\frac{1}{2}$ ounce 1.300 gravity sulphuric acid
 Mix in 1 quart of water

Statuary bronze finish

Add 1 ounce sulphur potash to the quart copper plate

Fill all holes with solder and smooth down with emery cloth.

APPENDIX I

SUGGESTIONS AS TO THE HANDLING OF DETAILS IN THE PREPARATION
OF THE BAND FOR THE EASTER SUNRISE SERVICE

This document is located in the Easter Band Collection at
the Salem Band Archives.

Suggestions-

as to the-

Handling of Details

in the

Preparation of the Bands

for the

Easter Sunrise Service.

Teacher Suggestions

Suggestions:

I To relieve the Director of the details involved in the various phases of the management and preparations for the combined church bands at Easter

Namely: "A." "B." "C." Problems:

"A." - General:

- (1) - Attendance Records.
- (2) - Breakfast on time for \$00.
- (3) - Transportation from rounds to headquarters.
- (4) - Lighting arrangements in graveyard.
- C.T.L. - (5) - Eligibility to play (examination board).
- (6) - Authority to invite "guest" players to help.
- (7) - Program accounting, accounting distribution and return.
- (8) - Book-issuance to those who "borrow" - and financial loss.
- (9) - Books-for^{parents} sale at general rehearsal.
- (10) - Mending of books - financial loss.
- (11) - Replacement of lost, damaged, worn-out books.
- (12) - Book-needs at every church.
- (13) - Emergency set of books in readiness.
- (14) - Preparations at headquarters of the toilets, wash basins, soap, towels, brushes for clothes and shoes, cups, mirrors, seating, linens, smoking room, final clean-up.

A. - General

- (15) - Positions and combinations of various bands at the device - antiphonal and combined markings.
- (16) - Routing bands into place.
- (17) - Tickets to breakfast - issuance & count.
- (18) - Problem of supplying able players to complete other bands without hurting Home Church division.
- (19) - Checking in everything loaned-out.

B. - Nine Church Bands:

- (1) - Book needs at every church.
- (2) - Routing the sounds - transportation.
- (3) - Police escort on sounds.
- (4) - Proper balancing of instruments and parts played in each band.
- (5) - Preparation of each band to play correctly at a date six weeks before Easter.
- (6) - Condition and tuning of instruments.

C. - Home Church:

- (1) - The getting out, the conditioning of, the placing and the putting away of instruments on behalf of Home Church players.
- (2) - Problem of supplying players to weak bands without seriously affecting Home Church.

Total = 27 details (worries).

Vital needs

"A" - General:

1. General Attendance Secretary
2. Music Standard + Eligibility Committee to certify.
3. Arrangements Committee: Arranged lights, ~~handouts~~ ^{handouts}
4. Book-secy.
5. Rehearsal committee for {
2.

"B" - Nine Church Units:

1. Committee to visit at band rehearsals, therefore to recommend improvements, etc., book needs, tuning, etc., balancing, etc.

"C" - Home Church -

1. Committee to organize H. C. Band
2. Assist to moving, conditioning + putting away of H. C. instruments, seating, etc.
3. H. C. 2 divisions, 2 leaders, etc.

APPENDIX J

PARTIAL LISTING OF BAND PERSONNEL: 1898-1941

This list was compiled from concert programs and other documents located in the Salem Band Archives and in the private collections of Henry and Katherine Pfohl. It is not complete by any means. These are, however, the only instrumentalists who can be substantiated with written documentation.

Anderson, Herbert
Bahnson, Agnew H.
Barton, Zaccheus
Booker, James
Brewer, Samuel
Brietz, John L.
Brietz, Sidney K.
Brown, Jack
Brown, Walter
Bryant, John
Bryant, Woodrow
Cahill, Ben
Cash, Charles
Charles, Ary F.
Clewell, Clarence E.
Clewell, Reginald
Clinard, Charles
Clinard, Ralph
Craven, Curtis
Crews, Charles
Crist, Fred
Crosland, Edward S. Jr.
Dalton, _____
Dalton, Sam
Diehl, William B.
Dugan, William
Edwards, Norris
Ellis, William B. Jr.
Ferguson, Charles E.
Fishel, Stanley
Fogle, Charles R.
Fogle, Frederick A.
Fogle, Paul
Frazier, Nathaniel
Fulp, Marshall
Goslen, Junius B.
Grunert, Francis W.
Hanes, Henry
Hartman, Frank
Heath, Clifford
Hedrick, Frank
Hilts, Edward
Holland, A. Hope
Holland, Ethelbert
Holland, Robert
Houlthouser, Hugh
Johnson, Charles
Kern, K.
Kern, Walter L.
Kimel, Charles
Kimel, Francis

Land, Jack
Ledford, Clarence
Lehman, E. W.
Lehman, Paul
Leinbach, Clarence T.
Leinbach, C. T. Jr.
Long, J. D. Jr.
Lytle, Roy
Lytle, William
Martin, Charles
McCollum, Robert
Meinung, Frederick C.
Meinung, Henry
Meinung, Lindsay
Mickey, E. T.
Mickey, Harold
Mickey, Harry F.
Mickey, Robert H.
Milburn, Horace
Miller, Raymond
Miller, William E.
Mock, J. S. Jr.
Mock, Jake
Moester, Charles
Montgomery, Crofford D.
Montgomery, Langdon
Morris, Lester
Morris, Paul
Nading, B. A.
Nifong, H. B.
Norfleet, Fred
Oerter, A. W.
Ormsby, Robert B.
Padgett, Edward Jr.
Peddycord, Andrew
Peddycord, Bernard
Peddycord, Ollie R.
Peterson, James E.
Peterson, James E. Jr.
Petree, Ralph
Pfaff, James
Pfaff, Julian
Pfaff, Ralph
Pfohl, Cyril H.
Pfohl, Donald L.
Pfohl, Henry
Pfohl, J. K.
Pfohl, J. Kenneth, Jr.
Pfohl, James C.
Pfohl, Joseph
Poe, George

Porter, Ervin S.
Porter, Irwin
Porter, Raiford M.
Powers, Howard A.
Reece, Eugene
Rempson, Bernard
Rider, John
Rights, Clyde S.
Rights, Clyde L.
Rights, Douglas L.
Roberts, Littleton W.
Robertson, Alfred
Robertson, Gilbert H.
Rondthaler, Edward
Rondthaler, Theodore
Shaffner, Fries
Sharp, _____
Shouse, J. Thompson
Siewers, Charles N.
Siewers, Ralph de S.
Smith, William
Spach, Lex B.
Spaugh, Archibald
Spaugh, Frederick
Speas, Frederick
Speas, _____
Speas, _____
Speight, Clarence
Starbuck, Clark S.
Stewart, Billy (William)
Stockton, Edwin L.
Stockton, John D.
Thompson, _____
Thompson, Melmuth
Tillotson, Jack
Tise, S. W.
Truelove, A. G.
Vance, Charles F.
Vogler, Charles A.
Vogler, F. Eugene
Vogler, Herbert A.
Vogler, Willie (Will N.?, William?)
Walker, David
Walker, Philip
Walker, Robert
Welfare, Donald
Welfare, William F.
Whitlow, James
Wilson, Barrett D.
Woollen, Glenn
Young, Sterling

APPENDIX K

MARKGRAFF AND WOLLE ARRANGEMENTS TRANSCRIBED FOR BAND
BY PFOHL

Two chorale tunes arranged by George Markgraff and Peter Wolle for four male voices which were transcribed for band by Pfohl. These were published in "Chorales and Music, Moravian Church Band, Southern Province" (1974).

167 A Cassel. Wollé-Pfohl

SOPRANO IN C



SOPRANO IN B♭



ALTO IN B♭



ALTO IN F



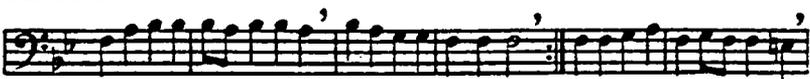
ALTO IN E♭



TENOR IN TREBLE CLEF



TENOR IN BASS CLEF



BASS IN TREBLE CLEF



BASS IN BASS CLEF



BASS-TUBA



167 A Cassel. Wollé-Pfohl

The image displays a musical score for the piece '167 A Cassel. Wollé-Pfohl'. It consists of ten staves of music, arranged vertically. The notation is in a single system, with each staff containing a line of music. The music is written in a style that suggests a 19th-century manuscript, with a focus on melodic lines. The notation includes various note values, rests, and dynamic markings, such as accents and slurs. The piece is characterized by a consistent rhythmic pattern and a melodic line that moves through various intervals and rests. The overall structure is that of a single melodic line, possibly for a voice or a single instrument. The score is presented in a clear, black-and-white format, typical of a printed musical score.

195 A Groeningen. Markgraff---Pfohl

SOPRANO IN C

SOPRANO IN B \flat ALTO IN B \flat 

ALTO IN F

ALTO IN E \flat 

TENOR IN TREBLE CLEF



TENOR IN BASS CLEF



BASS IN TREBLE CLEF



BASS IN BASS CLEF



BASS-TUBA



195 A Groeningen. Markgraff — Pfohl

The image displays a musical score for a piece titled "195 A Groeningen. Markgraff — Pfohl". The score is written on ten staves, each containing a single melodic line. The notation is in a standard staff format with a treble clef and a common time signature (C). The music is characterized by a series of triplet rhythms, indicated by the number '3' above groups of notes. The notes are primarily eighth and sixteenth notes, often beamed together. The piece concludes with a final note on the tenth staff, marked with a fermata. The overall style is that of a traditional folk or dance tune.

195 A Groeningen. Markgraff—Pfohl

SOPRANO IN C

SOPRANO IN B \flat ALTO IN B \flat 

ALTO IN F

ALTO IN E \flat 

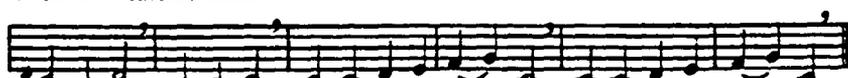
TENOR IN TREBLE CLEF



TENOR IN BASS CLEF



BASS IN TREBLE CLEF



BASS IN BASS CLEF



BASS-TUBA



APPENDIX L

PFOHL AUTOBIOGRAPHY, 1956

One page autobiography prepared by Pfohl in 1956 for Moravian College officials to use when conferring the honorary degree, Doctor of Humane Letters, upon Pfohl at Spring commencement of that year. This document is reprinted courtesy of Henry Pfohl.

May, 1956

BERNARD JACOB PFOHL -

Born in Old Salem, now part of city of Winston-Salem, Forsyth County, North Carolina, on September 13, 1866. My parents were Christian Thomas and Margaret Siowers Pfohl. My paternal grandfather was the Rev. Samuel Thomas Pfohl, minister and church warder, the son of the Rev. Christian Thomas Pfohl, who moved to Salem in 1791.

Education - Attended primary school taught by the Misses Jane and Theophilic Welfare, daughters of Daniel Welfare, the Salem artist, then passed on to Salem Boys School of the Moravian Church. Left the school after public examination of June 1881. *(at 14 1/2 years)*

During the summer of 1879 joined the group of boys to be taught to play on brass instruments, to form a new band to announce deaths, play at funerals, festivals, Easter, etc., according to Moravian ways. Continued in this service for 77 years, of which 51 years were as conductor of the Easter Band, now grown to 500 members. *Many arrangements of chorales for band have been made; 9000 band books printed; many arrangements made of choruses and anthems for the band.*

On August 1, 1881, entered the office of the pioneer firm of Messrs. F. and H. Fries, cotton and woolen manufacturers, to take my place beside my father who had been there 29 years, served with him another 29 years until his death, receiving business training and experience.

Since August 1, 1881, have never had to seek employment, work was at hand and I was asked to do it, so for 75 years in my home town I have enjoyed serving others. On Palm Sunday 1883 I became a communicant member of Home Moravian Church.

The Salem Orchestra was formed in 1886 to aid church and Sunday school music, my instrument the double bass, was used through 55 years, aiding the greater efforts of church, community and college.

> In 1895 was instrumental in forming the Wachovia Historical Society with the museum and collections, serving through all the years in every capacity, an institution of which Winston-Salem and North Carolina are justly proud, - 61 years old.

During 1897 The Fries Manufacturing and Power Company built the pioneer electric transmission plant on the Ledkin river; since that time have been an accountant for kilowattic for 59 years, - 43 years of which have been under direction of Duke Power Company, Charlotte, N. C.

On February 21, 1901 was married to Sarah Elisabeth Traeger of Bethlehem, Penn. - Children, - Joseph Thomas Pfohl, - electric engineer with Western Electric Company in Winston-Salem, also a musician. - Henry Clauder Pfohl, - Minister of Music Plymouth Church, Brooklyn, N. Y. (the Beecher church) - Katherine Adelaide Pfohl, - teacher of voice and director of choir Winthrop College, Rock Hill, S. C.

Sarah Traeger Pfohl departed this life February 19, 1943, remains were laid to rest on the 42nd anniversary of her wedding hour February 21, 1943.

B. J. P.

APPENDIX M

MEMOIR OF BERNARD JACOB PFOHL

When a death occurs in the Moravian Church, a Memoir, or brief, biographical sketch of the deceased, is prepared by the minister and family and is then read at the funeral. Pfohl's memoir is reprinted courtesy of Henry Pfohl.

MEMOIR OF BROTHER BERNARD J. PFOHL

"Most gracious God and Lord,
 Mankind's almighty Saviour,
 Worthy to be adored
 By all, both now and ever;
 Those souls are blest indeed
 Who Thee embrace by faith,
 As Thou for us wast laid,
 Low in the dust of death.

"In Thee I trust by faith,
 Jesus, my God and Saviour;
 On Thy atoning death
 My soul shall feed for ever;
 Thy sufferings shall remain
 Deep on my heart impressed,
 Thou Son of God and man,
 Till I with Thee shall rest.

"Eternal thanks be Thine,
 Author of our salvation;
 Thou didst our hearts incline
 To accept Thy invitation;
 We are Thy property,
 Oh, may we Thine abide;
 This is our only plea,
 That Thou for us hast died."

The beloved hymns of the Moravian Church very often express the deepest faith of her members. In no life is this fact more truly evident than in the life of our departed brother. The well-known hymn we have read is only one of many that captures the spirit of his life. The hymns of this funeral hour, as played by the organist and the band and as sung in the service, combine to help express the daily, living faith which marked his long and Godly life of service. He knew the words of countless hymns from memory, wove them into his conversations and his prayers, and was ever alert to interpret their messages as they were played or sung. For many of us who knew and loved him, memory will bring his face, his voice, and his faith to mind whenever we hear, sing, or play many of the great hymns of the church. May this sacred memory ever point us to our Lord and Saviour and cause us to join with Him and all the Church Triumphant to bring "eternal thanks" to the "Author of our Salvation."

Bernard Jacob Pfohl was a descendant of one of the early families of the Salem community. His paternal great-grandfather had come here in 1791 to be the headmaster of the Salem Boys' School. Through his family, notable and distinguished service to Church and community has continued through 169 years. The son of Christian Thomas and Margaret m.n. Siewers Pfohl, he was born in Salem on September 13, 1866. On the following October 21, he was presented to the Lord in Infant Baptism. He confirmed his baptismal covenant and became a communicant member of the Home Moravian Church on Palm Sunday, April 2, 1882.

He received his education at Miss Jane Welfare's Elementary School and the Salem Boys' School, from which he was graduated in June of 1881.

At the age of 14, he gained employment with the P. and H. Fries Cotton and Woolen Mills, where his father was in charge of the office. The training in this office prepared him for the outstanding service of 63 years which he was to render to the Power Companies of the community. Upon the death of his father, he joined the office staff of the Winston-Salem Railway and Electrical Company. When, in 1913, the Southern Public Utilities Company was formed, he was transferred as head of the office staff. He continued with the firm which

in 1935 became the Duke Power Company and had not relinquished his service until February, 1958. He had been greatly beloved by his associates in business across the decades.

Our brother's service to his church is almost impossible to recount in the brief space of a memoir. He had served as a Sunday School teacher in the Home Moravian Sunday School and taught for many years in the East Salem Sunday School, which became Fries Memorial Church. He was an ardent member of the Men's Bible Class and had served for a number of years on the Board of Central Elders of Salem Congregation.

His most notable service, however, was in the musical life of his church and community. At the age of 13, he joined a band being organized for the boys of the Home Church. Four years later he had become its leader. His service with the Moravian Easter Band spans 81 years. He was appointed Director in 1889 and continued in active leadership until 1975. Under his direction, the Band grew from a very small group of players to an organization of more than 500 musicians. His inspiration and prayerful influence, both as active Director and Director Emeritus, can never be appraised adequately this side of heaven.

A smaller band, known as the Salem Band, rehearsed throughout the year and, under his leadership, rendered notable civic and patriotic service to our community. The band's presentation of public concerts on Salem Square, its programs at Civic Clubs, and its service at countless community occasions have resulted from his inspired leadership.

His musical service also includes membership in the Salem Orchestra, an early bass singer in the church choir, and a leader for many years of the Sunday School Orchestra in which he played the contrabass violin. He arranged numerous hymns, anthems, and oratorios for instrumental use and standardized the chorale parts for the various instruments.

Our brother was a devoted husband and father whose faith, prayers, and service to God and man inspired those who loved him best. He was united in marriage with Miss Sarah Elizabeth Traeger of Bethlehem, Pennsylvania, on February 21, 1901. Their union of forty-two years was blessed with three children, two sons and one daughter. His wife passed away on February 19, 1943.

For more than forty years he was a member of the Kiwanis Club. As one of the founders and loyal members of the Wachovia Historical Society, he could tell from memory countless incidents of community and church history which were virtually unknown to others. In 1956, he was honored by Moravian College of Bethlehem with the degree, Doctor of Humane Letters.

Even in his last illness, he had inspired hospital personnel, patients and visitors who heard him pray aloud. His call to the presence of his Saviour at about the hour of five o'clock on the early morning of Monday, December 5, 1960, marks the passing of the eldest member of the Home Moravian Church. His age was ninety-four years, two months and seventeen days.

He is survived by two sons, Joseph T. Pfohl of Winston-Salem, and Henry C. Pfohl of Brooklyn, New York; by one daughter, Miss Katherine A. Pfohl of Rock Hill, South Carolina; by one granddaughter and two great-grandchildren; by two

Memoir of Brother Bernard J. Pfohl

Page 3

brothers, Dr. S. Frederick Pfohl and Bishop J. Kenneth Pfohl, and by one sister, Miss Margaret C. Pfohl, all of Winston-Salem; and by a host of friends.

May his pious life and constant readiness for the Master's call continue to confirm our trust in that day of reunion for which we prayerfully sing:

"Lord, for Thy coming us prepare;
 May we, to meet Thee without fear,
 At all times ready be:
 In faith and love preserve us sound;
 O let us day and night be found
 Waiting with joy to welcome Thee."

FUNERAL OF BROTHER BERNARD J. PFÖHL

December 6, 1960 4:00 P. M.

Home Moravian Church

Prelude of Hymns - Mrs. J. Kenneth Pfohl
 Hymn 486 - Jesus makes my heart rejoice
 Liturgy, Page 43 - The Rev. William H. McElveen
 Scripture Readings - Dr. R. Gordon Spaugh
 Choir Hymn 130 - Thy majesty, how vast it is
 Memoir and Prayer - Dr. James C. Hughes
 Hymn 952 - Ten thousand times ten thousand
 Postlude - Mrs. Pfohl