

MORAVIAN MUSIC FOUNDATION

Finding aid for Salem Band Collection

Date range: 1775-1960

Bulk dates: 1860-1950

Finding Aid created by Nola Reed Knouse, June 4, 2018

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Creator: Salem Congregation, Moravian Church in America, Southern Province (Salem, now Winston-Salem, NC).

Extent: 17 boxes, 6 linear feet

Abstract: The Salem Band Collection contains nearly 700 titles ranging from late 18th century chorales to mid 20th century arrangements of vocal and choral works for full concert band. The largest portion of the collection is the band books of the 26th North Carolina Regimental Band from the American Civil War.

Call number: SB – Archie Davis Center Vault

Language: The material is primarily in English, with some in German.

Access and Use:

Acquisition Information: These materials are in the custody of the Moravian Music Foundation from the Moravian Archives, Winston-Salem, NC.

Access Restrictions: The record group is open to research.

Copyright: Copyright is with the Moravian Music Foundation

Cite as: [item], Salem Band [number], Moravian Music Foundation.

History: Salem, North Carolina, was founded by Moravian settlers primarily from Germany by way of Bethlehem, Pennsylvania. This was the third intentional community established by the Moravians in North Carolina. The first, Bethabara, in the northwestern part of what is now Forsyth County, was founded in 1753; the second, Bethania, farther to the northwest, was established in 1759. The building of Salem was begun in 1766, and the Moravians' central North Carolina administration was moved to Salem in 1771.

Worship services structured life in Salem, as in all other Moravian settlement congregations in the eighteenth century. Devotional meetings for small groups or the whole community occurred several times daily. In smaller assemblies hymns might be sung without accompaniment. Within the Moravian communities, however, all of life was seen to be an act of worship, and effort was made to bring the sacred nature of life to mind throughout the day. To this end instruments, initially trombones alone, played chorales (for which the congregation knew the words by memory) outdoors for many occasions – to welcome visitors, to announce special services or occasions, to bring a morning birthday greeting to a member, to announce the death of a member, to accompany singing for funerals and other outdoor occasions. The trombone choir thus functioned to expand the liturgical space to include as far as the sound could carry, and as the trombones often played from the highest point available, the sound carried throughout the community.

One of the more fascinating aspects of the musical life of nineteenth-century America was the rise and flourishing of brass bands (and later, mixed wind ensembles). Prior to the mid-nineteenth century, brass instruments were valveless; thus, with the exception of the trombone, their use by amateur players was limited to a few chord tones in the lower part of the harmonic series. Melodic playing was restricted to the higher harmonics, and was therefore the purview of only the more accomplished players. With the development by Adolph Sax of valved brass instruments (known as “saxhorns”), it became easier to learn to play brass instruments in all ranges, melody and harmony alike. Over the next fifty years, the brass band became an integral part of the American music scene, with community bands thriving and the consequent need for instruments, instructors, and music. Most communities had a band; many of these were quite accomplished and served as the source for intense hometown pride.

The confluence of this rise of the community band movement in nineteenth-century America, along with the Moravian trombone-choir tradition, meant that the Salem Band, founded in 1771 with the founding of Salem itself, became a particularly strong and accomplished musical ensemble by the mid-nineteenth century. By 1851, references to the Salem Brass Band began appearing in documents and records. Edward W. Leinbach (1823-1901) reportedly taught and directed this new ensemble, which perhaps remained the most popular ensemble in Salem up to the start of the Civil War.

With the outbreak of the American Civil War, musicians of three Confederate bands came from Moravian settlements in North Carolina, serving with the 21st Regiment, N.C. Infantry (1st Battalion, N.C. Sharpshooters); the 26th Regiment, N.C. Infantry, and the 33rd Regiment, N.C. Infantry. Each of these bands served a variety of functions, including

performing military and entertainment music for the Army (and on occasion for the Navy), serving in military hospitals during battles, and presenting public concerts and benefit performances. All three bands were Moravian in origin and character, having been formed to accompany church services and functions, to entertain their communities, and to provide military music for local militia companies.

The bands also entered military service with a common repertory of handwritten compositions, arrangements, and hymns prepared or composed by local musicians, including Alexander Meinung, Samuel T. Mickey, William Francis Carmichael, Oliver J. Lehman, Amelia Adelaide Van Vleck, Lisetta Van Vleck, and above all, Edward W. Leinbach. The repertoires of the three bands were vastly expanded by contacts with musicians from bands of other regiments from North Carolina and other states. They purchased or bartered for new compositions and arrangements by some of the most outstanding band leaders from the Southern armies, including W. H. Neave, W. H. Hartwell, and Charles Siegel, and they paid these leaders for musical instruction. In addition, their repertory included music and arrangements by at least two famous Northern bandmasters, David Downing and Claudio Grafulla. Members of the bands hand-copied all the music in their books. Chorales, an ever-present part of their life as Moravians back at home, are copied throughout their books, at the bottom of pages; these are often incomplete, indicating that the players knew these chorales well enough to need only some reminders rather than the complete chorale.

Bands were frequently called upon to give joint performances with other bands (including an improvised concert between the 26th N. C. and the 11th in the midst of the action on the battlefield at Gettysburg). These joint performances were only possible because of this shared repertory. In the course of the American Civil War, the three Moravian bands from Wachovia were represented in almost every major campaign in North Carolina, the Shenandoah Valley, and Northern Virginia. All three bands were captured in the final battles leading up to the Confederate surrender at Appamattox.

The music of the 26th North Carolina Regimental Band has survived nearly intact. Fragments of music of the other two bands with Moravian members have also survived. Additional research is needed to identify the repertoire of these bands and may result in further identification of their music.

After the war, community music was slow to revive as other recovery issues took precedence. By 1872, however, Edward Leinbach began instructing a group of young men in instrumental music. This group of 20+ members became known as the Salem Cornet Band, and eventually merged with the remaining members of the old band under the direction of Civil War bandsman (26th) Daniel T. Crouse (1836-1903). As with the earlier group, this group became popular both locally and across the state—so popular, in fact, that in 1879 the decision was made to train another group of instrumentalists which would take over the instrumental duties required for church services and traditions, thereby freeing the older musicians for other band commitments. Also directed by Crouse, this group was referred to by several names, among them the “Church Band” and the “Amateurs.” This ensemble soon began incorporating secular music into their repertoire, and some members began support

roles with the older ensemble. Sometime between 1881 and 1884, these two bands merged on the civic front, although the Church Band continued to provide most of the service to the church. From this 1879 group came an individual who would direct the band for 40+ years, Bernard J. Pfohl (1866-1960)

Although Pfohl became director of the church band in 1889, little has been discovered as to leadership of the civic-sided Salem Band during that period. Pfohl was first mentioned as director of this ensemble in 1904, although photographs from the 1890s show him as a band member. In 1898, the Salem band began rehearsing in the second floor auditorium of the then new Salem Boys' School building on the corner of Church and Bank Streets in Salem (the current rehearsal hall). Rehearsals were held twice weekly, a practice which continued until World War II. Both indoor and outdoor concerts were presented, with regular summer concert performances dating back to at least 1904.

These concerts were held on Fridays, although occasional Saturday, Sunday, and Monday concerts were held. By 1925, the concert evening was changed to Tuesday, but moved to Thursday in 1927. After WWII, concerts returned to Tuesday evenings, which has continued to the present. Summer concerts were held either weekly or every two weeks. If a concert was postponed for inclement weather or conflict with another event, it was rescheduled rather than canceled. The early concerts were presented on the Salem College campus until the 1920s, at which time they moved to Salem Square where they have remained with just one exception—in 1989 storm damage forced a temporary relocation to the upper portion of the new section of God's Acre (Salem's graveyard). In addition to regular summer concerts, the band often accepted invitations to participate in special events, music festivals, or contests, both locally and out of town, a tradition which also continues today.

The directorship of Salem's Bands, at least since the Civil War, has consisted of individuals dedicated to the ensemble and its mission. Pfohl conducted the Salem Band until 1942, when he passed the baton to Austin E. Burke, Jr. (1912-1988), a trombonist, former circus bandsman, local Moravian (Calvary congregation), and a co-worker at Duke Power. Burke remained director until his retirement from the band in 1972, at which time his assistant, Samuel E. Fort, Jr. (1926-), was named director. Fort, an electrical engineer and member of the Trinity congregation, directed until after the concert season in 1991.

His successor was assistant director, N. Denny Fordham, Jr. (1937-2006). A local businessman from the Calvary congregation, Fordham only directed the Salem band for one year, although he continued with the Easter Band until his death in 2006. His duties with the Salem Band were picked up by band member and assistant director Jeff Whitsett (1958-), who served the band until retiring as director in 2011. When each of these directors retired, they returned to the band as instrumentalists, further demonstrating their connection with and commitment to the band.

A new chapter in Salem Band history was written at Whitsett's retirement, when the ensemble conducted a formal search for a new director—the first in its history. Numerous capable individuals applied and interviewed before the current director, Dr. Eileen M.

Young, was named director in 2011. She also holds the title of first woman director of the ensemble, an ensemble in which women were not even invited to play until the 1930s. Under her leadership, the band continues its series of summer band concerts and holiday concerts, and has added fall and winter concerts to the schedule.

Scope and Content: The collection consists of approximately 700 titles, with its earliest items being manuscript chorale part books dating from the late eighteenth century, and the latest being arrangements and copies made in the mid-twentieth century. By far the majority of pieces are found in the band partbooks of the 26th North Carolina Regimental Band. These are scored for brass ensemble ranging in size from six to ten parts, with some rudimentary drum parts.

These partbooks (six complete sets and a seventh partial set, each sized 14 x 17 cm.) contain several hundred titles, representing a true cross-section of music played indeed by both Union and Confederate bands. An overview of the 6 sets of books shows the musical development of the band and its repertoire over the years. Book 1 has parts for at most seven players (E-flat cornet, B-flat cornets 1 and 2, E-flat alto, B-flat tenor 1 and 2, bass; some pieces do not have all these parts). Arrangements in Book 1 are the simplest, with the melody residing in the E-flat cornet part, and the other parts largely simple accompaniments. The repertoire of Book 1, while containing a variety of tunes, can be seen as the “essential” tunes for the North Carolina regimental band – *Old North State*, *26th Regiment Quickstep*, *Dixie and Bonnie Blue Flag*, marches named for various leaders (Hoke, Kirkland, Vance), a *Dead March*, several tunes written or arranged by Edward Leinbach, and several Moravian chorales. Books 2 and 3 show the expansion of the band, with Baritone parts, and an expansion of the repertoire to include more ballads, tunes from operas, tunes bearing the names of regimental leaders, *Governor Vance’s Inauguration March*, and arrangements by W. H. Neave. Books 4, 5, and 6 finally show the band at its full size (2 Eb cornets, 2 Bb cornets, 2 Eb alto horns, 2 Bb tenor horns, baritone, tuba, and drum), and the inclusion of more ballads, operatic numbers, dance tunes, and arrangements by W. H. Hartwell. Band member Edward Peterson’s letters home, in their frequent references to copying and rehearsing new tunes, confirm that the band progressed in proficiency and in breadth of repertoire throughout the war years. A separate manuscript book (30 x 17 cm), contains full scores of 27 of these tunes.

Later additions to the collection include full band arrangements of vocal works, mostly manuscript sets of parts arranged by B. J. Pfohl from printed vocal-keyboard scores. Others are noted as “Introduced by Edward Leinbach”. Very few pieces in the collection have full scores; These are performance parts, and their condition indicates that they were used, with many having performance notations written in.

Title:

- Salem Band Collection

Corporate Names:

- Salem Congregation (Winston-Salem, NC)
- Moravian Music Foundation

Subjects:

- Band music
- Christmas music
- Easter music
- Marches
- Opera--Excerpts
- Oratorios
- Overtures
- Psalms (Music)
- Sacred songs
- Trios (of various kinds)

Related Materials:

Researchers interested in this archive may also wish to consult the following resources:

The Music of the Moravian Church in America, edited by Nola Reed Knouse. Rochester, New York, The University of Rochester Press, © 2008.

A Johnny Reb Band from Salem, rev. ed., by Harry H. Hall. Raleigh, North Carolina, Office of Archives and History, North Carolina Department of Cultural Resources, © 2006.

The Salem Band, by Bernard J. Pfohl. Winston-Salem, North Carolina, Wachovia Historical Society, 1953.

The Perpetuation of the Moravian Instrumental Music Tradition: Bernard Jacob Pfohl and the Salem, North Carolina, Bands (1879-1960), by Donna K. Rothrock. EdD diss., University of North Carolina at Greensboro, 1991.

The Bands of the Confederacy: An Examination of the Musical and Military Contributions of the Bands and Musicians of the Confederate States of America, by Benny Pryor Ferguson III. Ph.D. dissertation, North Texas State University, 1987.

Regiment Band of the Twenty-Sixth North Carolina, by Julius Leinbach, ed. Donald M. McCorkle. Reprinted from *Civil War History* (September 1958). Winston-Salem, Moravian Music Foundation Publications No. 5, © 1958.

More Musical Contributions of the Salem, North Carolina, Moravian Community in the Civil War: An Investigation of the Musical Activities of the Bands of the 21st, 26th, and 33rd North Carolina Regiments, by Christopher Charles Nigrelli. D.M.A. Thesis, University of Illinois at Urbana-Champaign, 2003.

With Courage for the Future: The Story of the Moravian Church, Southern Province, by C. Daniel Crews and Richard W. Starbuck. Winston-Salem, NC, Moravian Church in America, Southern Province, © 2002.

Other materials in the Archives and Foundation holdings may relate to the topics in this archive. See the archivist for further research assistance.